

The Mixed Nuts

Set BB Last revised on 2017.10.01

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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 F6² Dm Gm7 C7 | F6³ 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♭o7

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.

Them There Eyes

F

Keyboard

(Sax)

1 F Gm7 B♭ G°7

Measures 1-4 show a melodic line starting on F, moving through Gm7, B♭, and G°7 chords. The melody consists of eighth and sixteenth note patterns.

5 A m A♭°7 G m7 C 7/B♭ D m/A A♭°7 G m7 C 7

Measures 5-8 continue the melodic line with chords A m, A♭°7, G m7, C 7/B♭, D m/A, A♭°7, G m7, and C 7. The vocal line begins with lyrics: "I fell in love with you first time I looked in - to them".

9 F /E D m C 7

Measures 9-12 continue the melodic line with chords F, /E, D m, and C 7. The vocal line continues: "there eyes."

13 F D m7 G m7 B°7

Measures 13-16 continue the melodic line with chords F, D m7, G m7, and B°7. The vocal line continues: "You've got a cer-tain lil' cute way of flirt-in' with them there eyes."

17 C 7 F A 7 D 7

Measures 17-20 continue the melodic line with chords C 7, F, A 7, and D 7. The vocal line continues: "They make me feel so happy, they make me feel blue."

21 G 7 C 7 C°7 C 7

Measures 21-24 continue the melodic line with chords G 7, C 7, C°7, and C 7. The vocal line concludes: "No stall-in', I'm fall-in', fall-in' in a great way for you."

25 F /E Dm

My heart is jump-in' you sure start-ed some-thing with them there eyes.

29 F7 B^b6

You'd bet - ter watch 'em if you're wise.

33 Gm B^o7 F F^o7 C7

They spark-le, they bub-ble, they're going to get you in a whole lot of troub-le.

37 F Dm7 1. Gm7 C7 F

You're ov-er work-ing 'em, there's dan-ger lurk-ing in them there eyes.

2. 41 Gm7 C7 B^b F (Sax))

there, them there eyes.

45 Dm7 Gm7 C7 F

there, them there eyes.

Them There Eyes

M
Keyboard

(Keyboard)

I fell in love with you first time I looked in - to them there eyes.

You've got a cer-tain lil' cute way of flirt-in' with them there eyes.

They make me feel so hap-py, they make me feel blue.

No stall-in', I'm fall-in', fall-in' in a great way for you.

25 B♭ /A Gm

My heart is jump-in' you sure __ start-ed some-thing with them there eyes. __

29 B♭7 E♭6

You'd bet - ter watch __ 'em _____ if you're wise. _____

33 Cm E°7 B♭ B♭°7 F7

They spark-le, they bub-ble, they're going to get you in a whole lot of troub-le.

37 B♭ Gm7 1. Cm7 F7 B♭

You're ov-er work-ing 'em, there's __ dan-ger lurk-ing in them __ there eyes.

41 2. Cm7 F7 E♭ (Keyboard) B♭

there, them there eyes.

45 Gm7 Cm7 F7 B♭

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♭ 1. Cm7 F7 B♭ B♭
 (Keyboard)

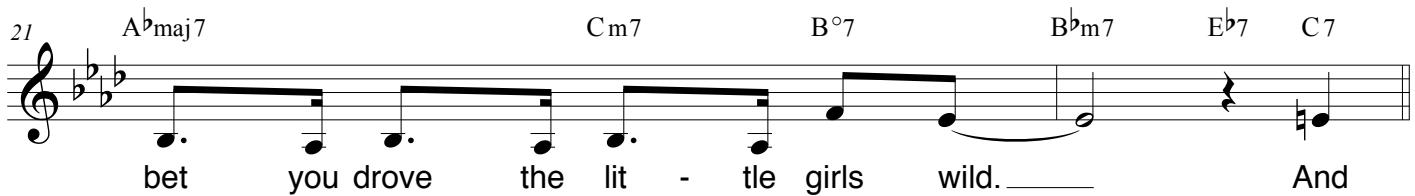
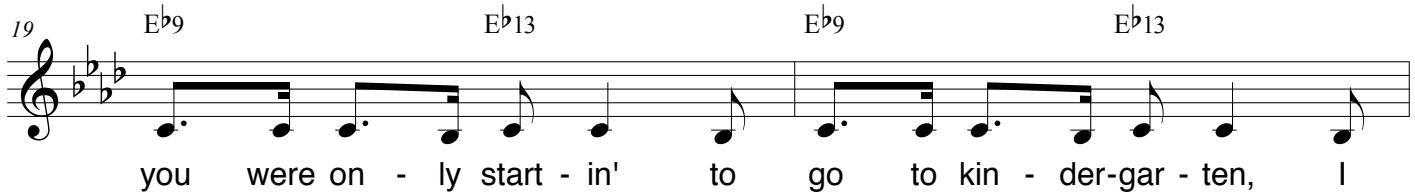
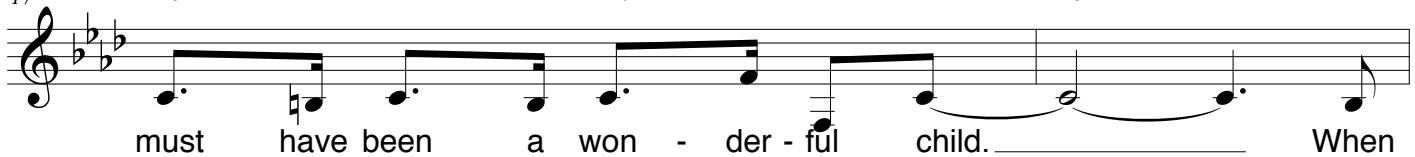
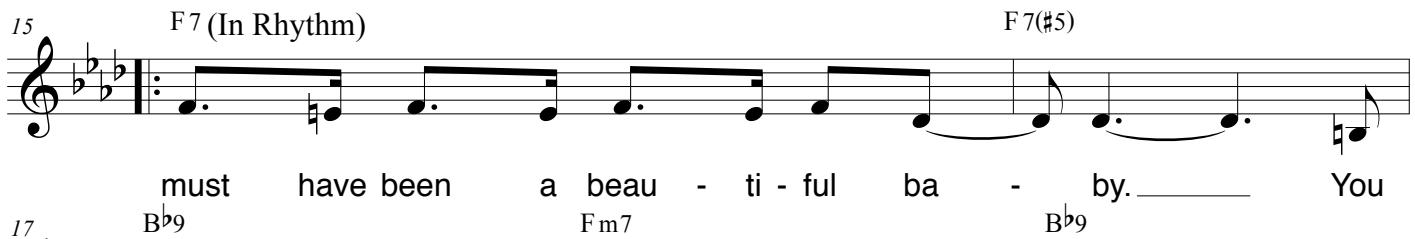
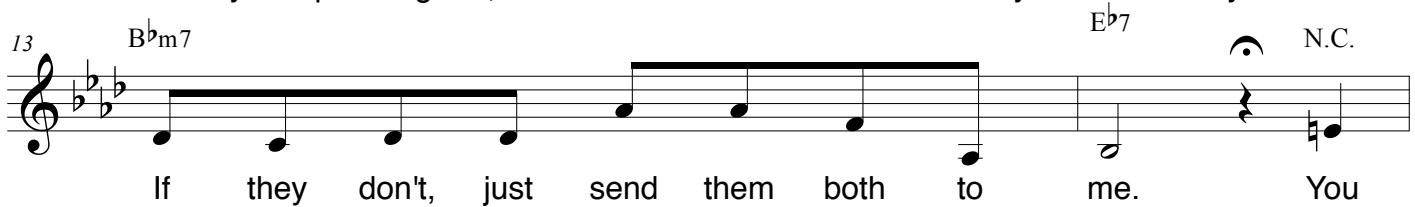
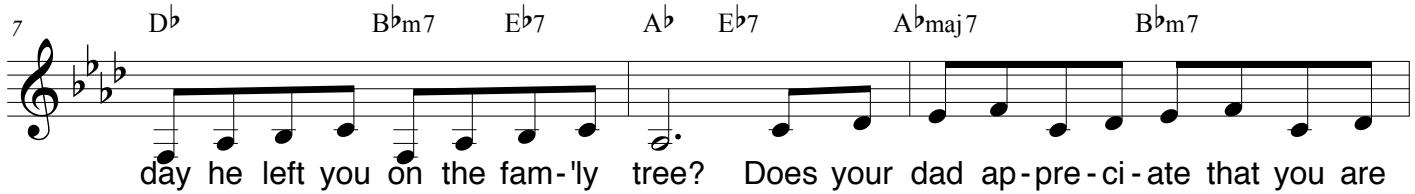
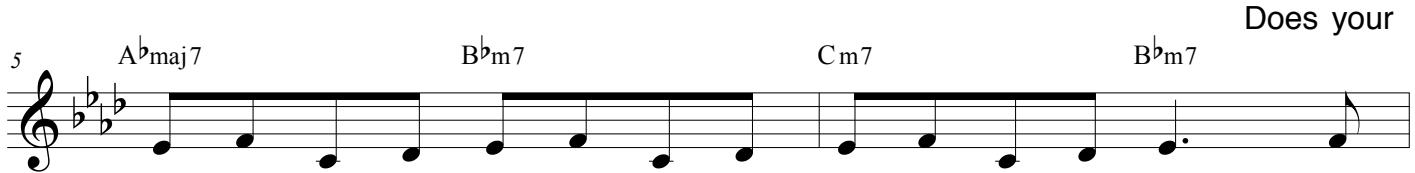
69 E7 B♭ E♭ F7 D.S. al Coda
 With his

75 ♫ Coda B♭ B♭ E♭ F7 B♭ Cm7 F7
 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.

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

15 C7 (In Rhythm) C7(♯5)

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

17 F9 Cm7 F9

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

19 B♭9 B♭13 B♭9 B♭13

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

21 E♭maj7 Gm7 F♯7 Fm7 B♭7 G7

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(b5)/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 and piano, with lyrics provided for each. The vocal part starts in B-flat major at measure 33. The piano accompaniment includes chords such as B-flat major, B-flat 7th, F major, D minor 7th, E major, E7/B, C7/G, and /C. Measures 41-46 show a piano solo with chords F, B-flat, F/E, F/E-flat, and B-flat/F. The vocal part returns in measures 51-57 with lyrics about bananas, followed by a vocal coda. The score concludes with a piano part featuring a saxophone line in measures 71-76, ending on a final chord of F major.

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 B♭7

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

2
 33 Eb E^o7 B_b 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 A 7/E F 7/C /F

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

41 B_b E_b B_b B_b/A B_b/A_b E_b/B_b

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

46 E_bm6 E_b F7 B_b E_b F7

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

51 B_b A^o7 G C7 F7 To Coda \oplus B_b

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

57 (Keyboard) B_b F7 B_b F7 B_b F7 B_b F7 D.S. al Coda

\oplus Coda

61 B_b C7 F7 B_b

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

67 C7 F7

don't got ba - na - nas to

(Keyboard) B_b N.C.

day."

The musical score consists of ten staves of music. The first six staves are for a vocal part in E-flat major, with lyrics provided for each. Chords are indicated above the staff at the start of each measure. The vocal part includes a section from measure 51 to the end, which starts with a keyboard part (measures 57-60) followed by a coda (measures 61-67). The keyboard part continues from measure 71. Measures 57-60 show a repeating pattern of chords: B-flat, F7, B-flat, F7, B-flat, F7, B-flat, F7. Measures 61-67 show a continuation of the melody with different chords: B-flat, C7, F7, B-flat. Measures 71-78 show a keyboard part with lyrics "day." and chords B-flat, N.C., F, C7, F7, B-flat.

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 music, each with a treble clef and a key signature of one sharp (F#). The time signature varies between common time (4/4) and three-quarter time (3/4). Chords are indicated above the staves, and lyrics are written below them. Measure numbers are provided at the beginning of each staff. The vocal line starts with a melodic line in staff 1, followed by piano chords in staff 2, and lyrics in staff 3. This pattern repeats throughout the piece.

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/Bb

A musical score for piano, showing two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and a key signature of one flat (B-flat). Measure 11 starts with a half note on the A line of the treble staff. Measure 12 begins with a dotted half note on the G line of the treble staff, followed by a quarter note on the F line, another dotted half note on the E line, and a quarter note on the D line.

5 B♭ C/B♭ C m/B♭

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

Musical score for "The Morning Air" starting at measure 10. The key signature is B-flat major (two flats). The melody is in B-flat major until the end of the first line, then changes to B-flat/A major (B-flat minor) for the second line. The lyrics are: "fresh as the morn - ing air. One love that is". The vocal line includes eighth-note patterns and sustained notes. Measure numbers 10, 11, and 12 are indicated above the staff. Measure 11 starts with a rest followed by a B-flat note. Measure 12 starts with a G note.

15 D m7 C m7 A♭ F F 7

shared by two I have found with you like a

Musical score for "Under the April Snow" starting at measure 21. The key signature is B-flat major (two flats). The melody is in soprano range. The lyrics are: "rose _____ un - der the Ap -ril snow, _____". The chords are B-flat major (B-flat, D, F), E-flat/F major (E-flat, G, B-flat, D), and C major 7 (C, E, G, B-flat). The tempo is indicated as 3.

26 E♭/F B♭ B♭/A Gm 3
—was al-ways cer-tain love would grow.— Love, — age-less and

31 D m7 E♭maj7 D♭maj7 A♭/B♭ B♭7

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

Musical score for "You and I" starting at measure 37. The key signature is E♭ major (two flats). The vocal line includes the lyrics "You and I _____ will make each night a first, ev-'ry -". The chords indicated above the staff are E♭maj7, E♭6, Dm7, and E♭maj7. Measure 37 concludes with a fermata over the final note of "first," which begins a new line.

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 the first two staves of 'Secondhand Rose'. The top staff is treble clef, 4/4 time, key signature one flat. The bottom staff is bass clef, 4/4 time, key signature one flat. The music consists of two measures of chords followed by a melodic line.

(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 C m7
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°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
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♭ 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 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♭ 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 ♫ F7 B♭

Sec - ond Av - e - nue.

61 B♭ (Sax) C7

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

I'm wear - ing

♪ Coda

69 F7 G7 Cm F7

Av - e - nue, — from Sec - ond Av - e

74 B♭ (Sax) C7

nue.

78 Cm F7 B♭ Gm7 C7 F7 B♭

Secondhand Rose

Easy Tempo - NOT FAST!

M
Keyboard

(Keyboard & Bass Only - Freely)

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

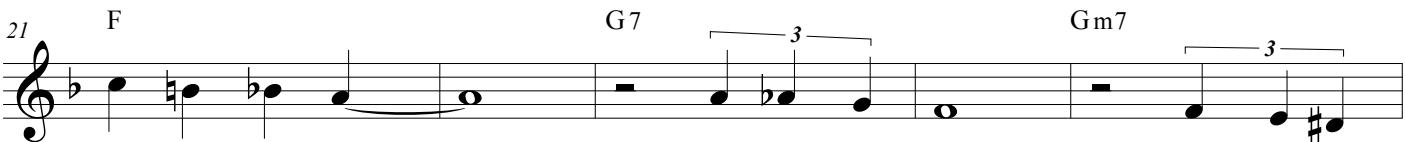
to a ba-by grand. Stuff in our a-part-ment came from fa-ther's store.

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

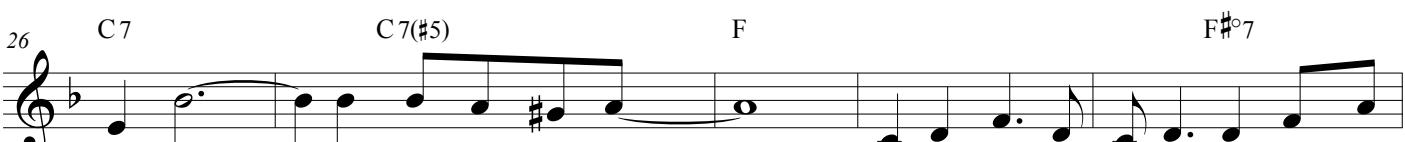
 (Add drums - in rhythm)

21 F G7 Gm7



sec-ond-hand hats, sec-ond-hand clothes.
sec-ond-hand shoes, sec-ond-hand hose.

26 C7 C7($\#5$) F F $\#7$



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

31 C7



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

37 F G7



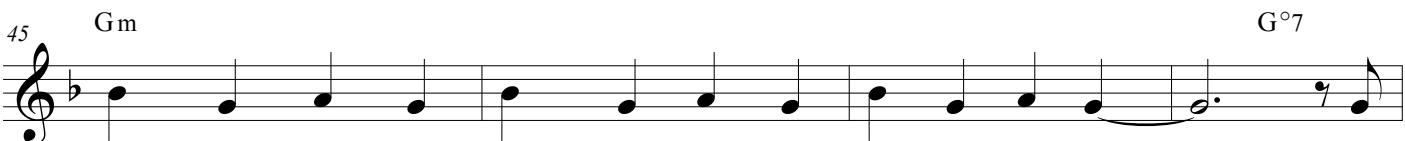
Sec - ond - hand pearls, I'm wear - ing sec - ond hand pearls.
Sec - ond - hand rings, I'm wear - ing sec - ond-hand things

41 F7 B \flat



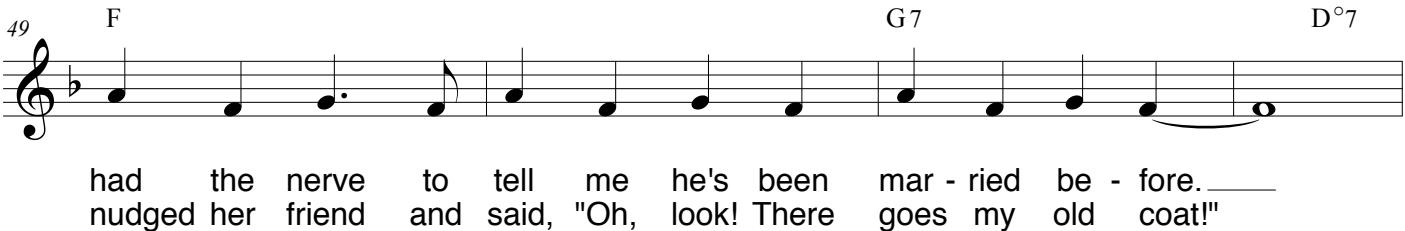
nev - er get a sin - gle thing that's new.
nev - er get what oth - er girl - ies do.

45 Gm G $\circ7$



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 G7 D $\circ7$



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!" goes my old coat!"

53 F G7

57 Gm7 To Coda \oplus C7 F

61 F (Sax) G7

65 Gm7 C7 F D°7 C7 F C7 D.S. al Coda

\oplus Coda C7 D7 Gm C7

74 F (Sax) G7

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 3 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 G7 C maj7 B°7 Fm6 C/E E♭°7

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

21 D m7 G7 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-ple _____ in the world. _____

People

M

Keyboard

(Keyboard)

B♭ B♭maj7 Cm7 Dm Cm7 F7

5 B♭maj7 Cm7 F7 B♭maj7 Cm7/F F7

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

9 E♭6/B♭ B♭maj7 A m7 D 7(b5) D7

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

13 G m(maj7)

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

17 B♭m C7 F maj7 E°7 B♭m6 F/A A♭°7

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

21 G m7 C7 E F7/E♭ G m7 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°7 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

5

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

8

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

II

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

14

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

17

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 \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 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 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 dat Lah dah dah dah

28 A \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,

2

D

33

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

37

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

41

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

45

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

49

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

53

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

3 D

To Coda ♀

57 F F/A Gm7/D C7 F F/A Gm7/D C7

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,

♀ 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

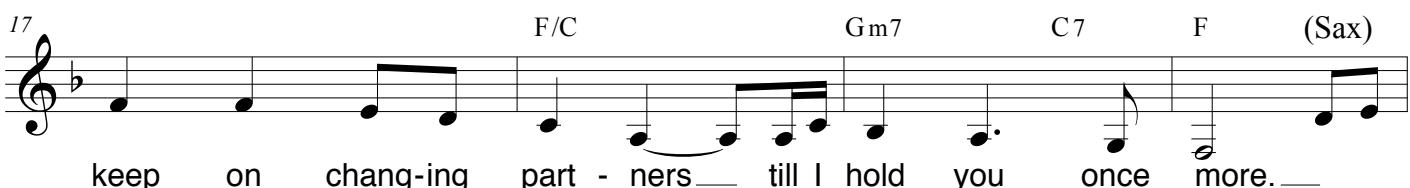
waltz-ing to - geth-er _____ to a dream - y mel - o - dy, when they

Gm7 C7 B♭ C7 F C7

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

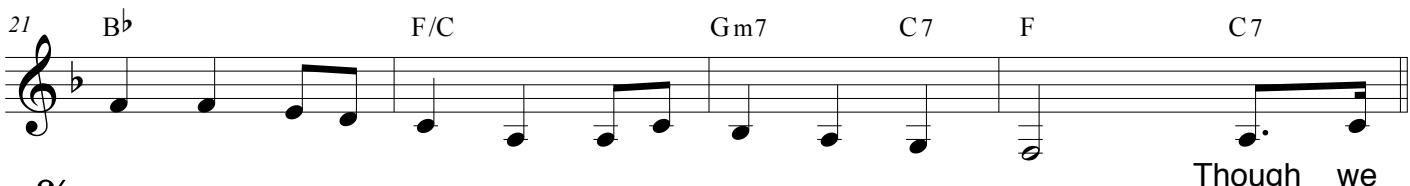
F F7/A B♭

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♭

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

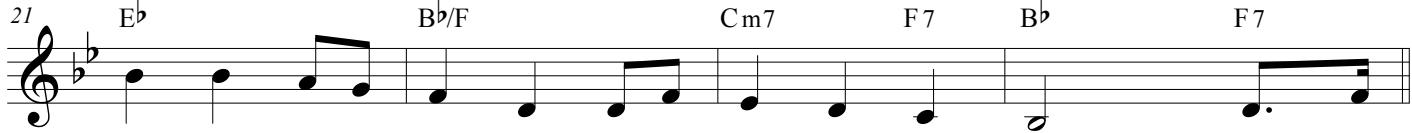
B♭ B♭7/D E♭

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



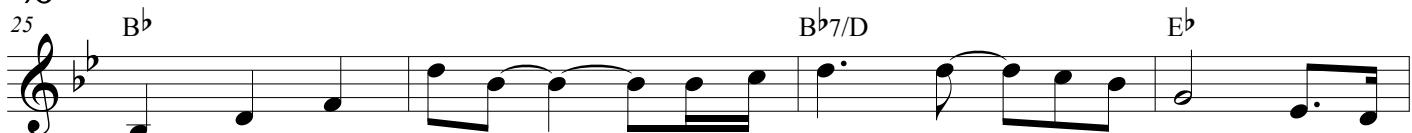
B♭/F Cm7 F7 B♭ (Keyboard)

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



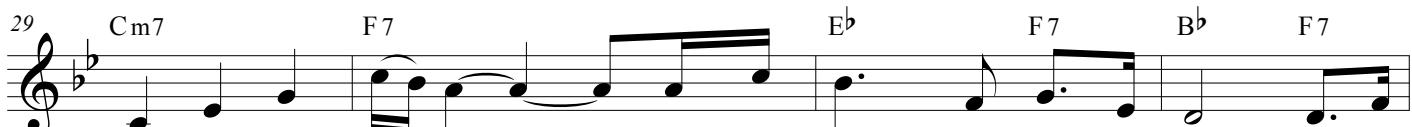
E♭ B♭/F Cm7 F7 B♭ F7

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
D.S. al Coda

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♭
B♭

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

Saxophone (B \flat) Part:

- Measure 1: 12/8 time, 4 flats.
- Measures 5-14: Chords E \flat 7, B \flat , E \flat 9, F7, B \flat .
- Measures 15-23: Chord B \flat 7.
- Measures 24-28: Chord B \flat .

Keyboard Part:

- Measures 1-4: 12/8 time, 4 flats.
- Measures 5-14: Chords E \flat 7, B \flat , E \flat 9, F7, B \flat .
- Measures 15-23: Chord B \flat 7.
- Measures 24-28: Chord B \flat .

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 the 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 the 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

This musical score consists of ten staves of music for voice and piano. The vocal part is in soprano clef, and the piano part includes staves for treble, bass, and middle C. The lyrics are integrated into the music, with some words appearing below the staff and others above. Chords are indicated by Roman numerals (C, F, G7) and are often followed by a '7' to indicate a dominant seventh chord. Measure numbers (54, 56, 58, 60, 63, 66, 68, 70, 72) are placed at the start of each line. The vocal line starts with a sustained note on 'C'. The piano accompaniment features eighth-note patterns and sustained notes.

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

take me right back to the track, Jack!

70 C 3 F 3 C

take me right back to the track, Jack!

(Sax)

72 Dm7 G7 C C6

Choo Choo Ch'Boogie

12 to the bar boogie beat

(Sax)

Eb

M

Keyboard

5 A♭7 E♭

9 A♭9 B♭7 E♭

13 E♭

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,

15 E♭7

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

17 A♭7

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

19 E♭

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

21 B♭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 E♭ A♭7 E♭

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

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

(Keyboard)

45 E♭ F B♭ C7

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♭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
 take me right back to the track,

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

(Keyboard)
 72 Gm7 C7 F F6