

## Set BB

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# Don't Be That Way

Keyboard

Swing Rhythm

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

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

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

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

18 C7 F7 B $\flat$ aug

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

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

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

2  
35

A<sup>b</sup>6 Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5) A<sup>b</sup>6 Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5)

(Sax)

39

A<sup>b</sup>6 Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5) A<sup>b</sup>6

43

A<sup>b</sup>6 Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5) A<sup>b</sup>6 Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5)

(b)

47

A<sup>b</sup>6 Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5) A<sup>b</sup>6 B<sup>b</sup>m7 B<sup>o</sup> A<sup>b</sup>/C

51

G7 (Keyboard) C7

55

F7 B<sup>b</sup>7 E<sup>b</sup>aug

59

(Sax) A<sup>b</sup>6 Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5) A<sup>b</sup>6 Fm B<sup>b</sup>m7<sub>3</sub> E<sup>b</sup>7(#5)

63

A<sup>b</sup>6 Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5) A<sup>b</sup>6 Fm<sub>7</sub> (Keyboard) C7

67

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

(Sax)

*f pp ff*

70

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

73

F<sup>1</sup><sub>6</sub><sup>2</sup> Dm Gm7 C7 F<sup>3</sup><sub>6</sub> Gm7 C7 F6

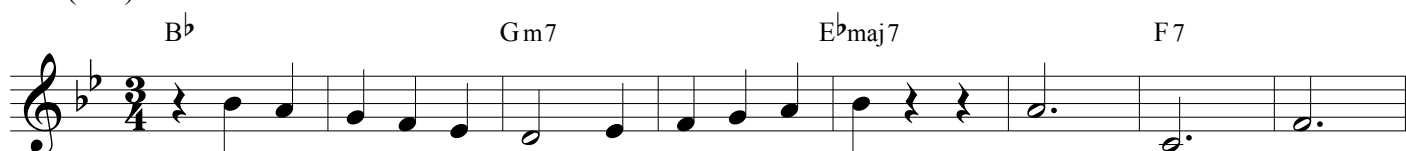
Detailed description: This is a musical score for the song 'Don't Be That Way'. It features two main parts: a saxophone (Sax) part and a keyboard part. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked '2' at the top. The score consists of 10 staves, numbered 35 to 73. The saxophone part starts at measure 35 and continues through measure 73. The keyboard part starts at measure 51 and continues through measure 73. The score includes various chords such as A<sup>b</sup>6, Fm, B<sup>b</sup>m7, E<sup>b</sup>7(#5), G7, C7, F7, B<sup>b</sup>7, E<sup>b</sup>aug, F6, Dm, Gm7, and C7(#5). There are also dynamic markings like *f*, *pp*, and *ff*. The saxophone part has some specific instructions like '(Sax)' and '(b)'. The keyboard part has instructions like '(Keyboard)'. The score ends with a double bar line at measure 73.

# Out Of My Dreams

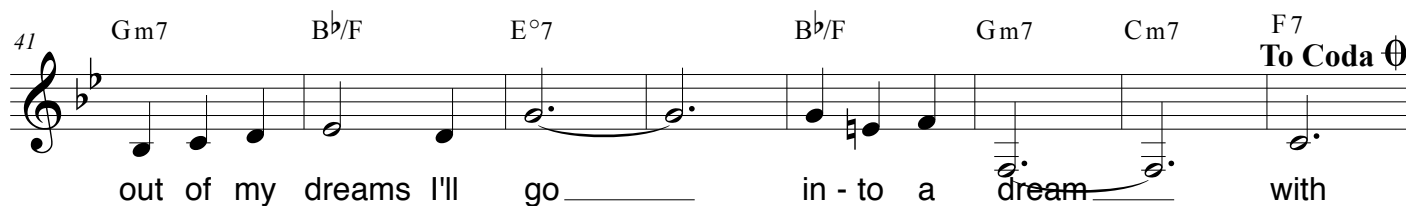
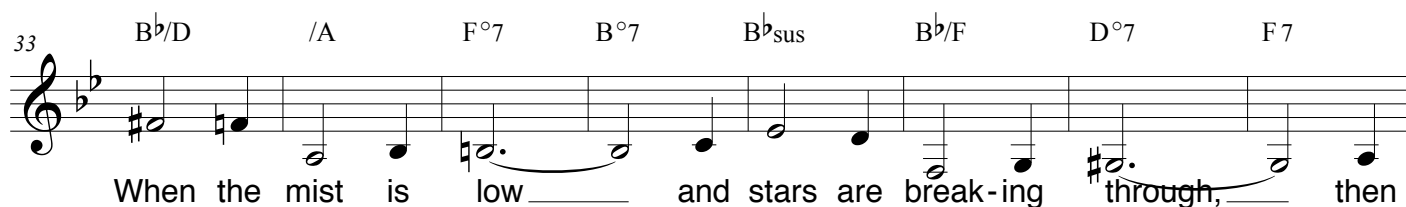
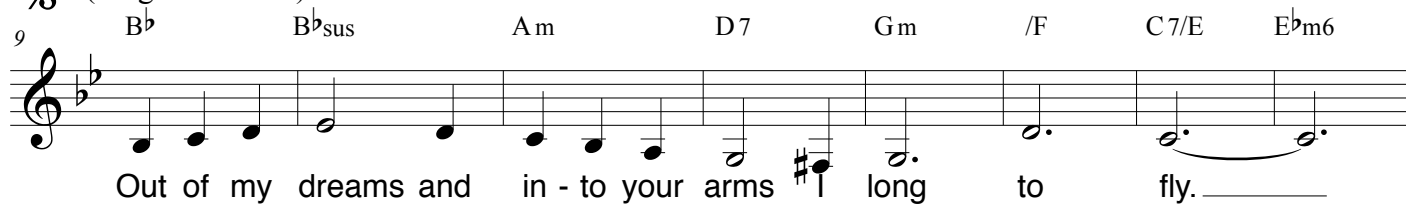
# F

Keyboard

(Sax)



9 (Sing both times)



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

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

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

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

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

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

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

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

81  $F/C$   $C7$   $F$   $F^{\circ}7$   $F7$  **D.S. al Coda**

real as the white moon light-ing the blue. \_\_\_\_\_

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

you. \_\_\_\_\_

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

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

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

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

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

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

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

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

73  $Em7(b5)$   $A7$   $A^b7$   $Fm6$   $G7$   $Cm$   $E^b\text{m}6/G^b$

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

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

real as the white moon light-ing the blue. \_\_\_\_

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

you. \_\_\_\_

## VOCAL ONLY

## Tonight

Keyboard

D

Latin Beat

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

(F) To-

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

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

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

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

13 A<sup>b</sup>(add2) B<sup>b</sup>(add2)/A<sup>b</sup> A<sup>b</sup>(add2) D<sup>b</sup>6 /C

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

17 B<sup>b</sup>m7 /A<sup>b</sup> Gm7(b5) C7 C7/B<sup>b</sup>

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

21 D<sup>b</sup>/A<sup>b</sup> D<sup>b</sup>6/A<sup>b</sup> Gm7(b5) /A<sup>b</sup> G<sup>o</sup>7 /A<sup>b</sup>

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

25 B<sup>b</sup>m7 A<sup>b</sup>7 G /D D<sup>b</sup>7

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



## D

2

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

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

33 Am Gm7 To Coda Fmaj7 Bbmaj7 C7/Bb (Keyboard)

star to night.  
star to

37 Db/Ab Db6/Ab Gm7(b5) /Ab G°7 /Ab

41 Bbm7 Ab°7 G D Db°7

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

49 Am Gm7 Fmaj7 Bbmaj7 C7/Bb D.S. al Coda

(F)To -

53 Fmaj7 Dm7 Bbmaj7 C7

night, to -

57 Fmaj7 /A /G Fmaj7

night.

FEMALE VOCAL ONLY

## The Gentleman Is A Dope

F

(Sax) Keyboard

Gm7 Cm7 Gm7 Cm7

5 Gm7 Cm7 Gm7 Cm7 D7

9  $\%$  Gm9 The

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

13 Ebmaj7 E7 F7 Gm D7

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

17 Gm9 C9

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

21 Eb Eb9 Gm A7 D7 To Coda  $\oplus$

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

25 1. Gm Am D7 2. Gm G7

me! The me! He's

29 C Fmaj7<sub>3</sub> F6 F C

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

35 F7 Bb Bbmaj7 Bb6 Bb Eb<sub>3</sub>

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 3 Eb9 Gm A7 D7

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

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

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

⌘ Coda

67 Gm G7 C Fmaj7<sub>3</sub> F6 F

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

73 C F7 Bb Bbmaj7 Bb6 Bb

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

79 Eb 3 A7 A°7 D7

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

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

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

93 Gm9 C9  
gen - tle - man does - n't know — how hap - py he could be. —

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

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

105 (Sax) Gm D7  
me. —

109 Gm Gm9  
(Bass)

FEMALE VOCAL ONLY

## The Gentleman Is A Dope

M

Keyboard

(Sax)

Cm7 Fm7 Cm7 Fm7

5 Cm7 Fm7 Cm7 Fm7 G7

9  $\%$  Cm9 The

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

13 Abmaj7 A7 Bb7 Cm G7

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

17 Cm9 F9

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

21 Ab Ab9 Cm D7 G7 To Coda  $\oplus$

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

25 1. Cm Dm G7 2. Cm C7

me!\_\_\_\_ The me!\_\_\_\_ He's

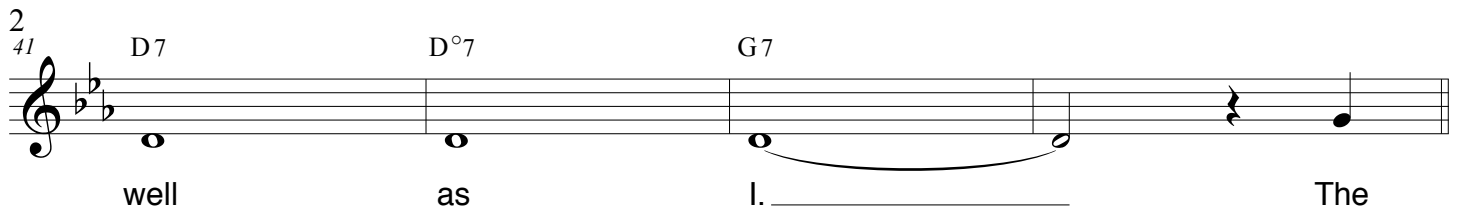
29 F Bbmaj7 Bb6 Bb F

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

35 Bb7 Eb Ebmaj7 Eb6 Eb Ab 3

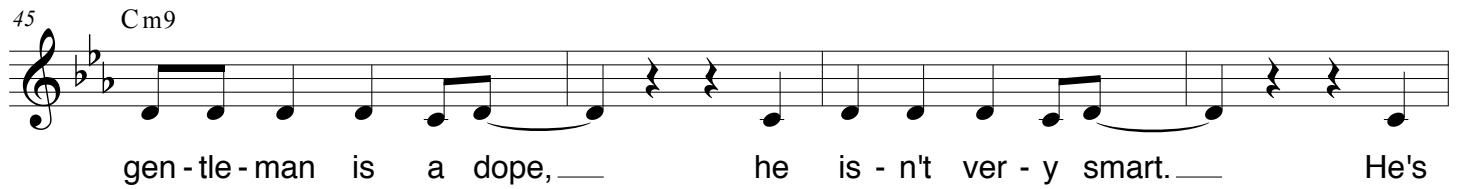
guy.\_\_\_\_ She'll nev - er un - der - stand him.\_\_\_\_ half as

2  
41 D7 D°7 G7



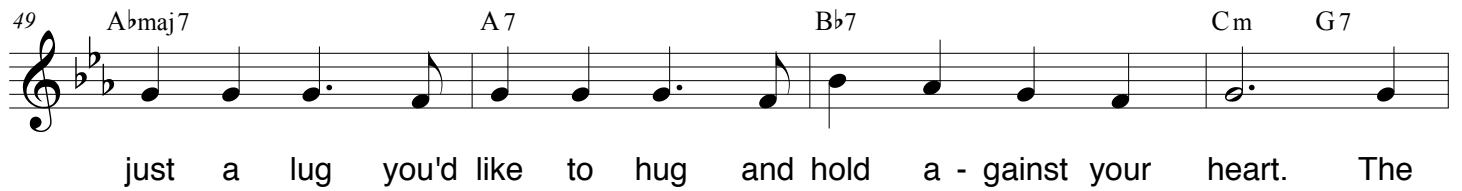
well as I. The

45 Cm9



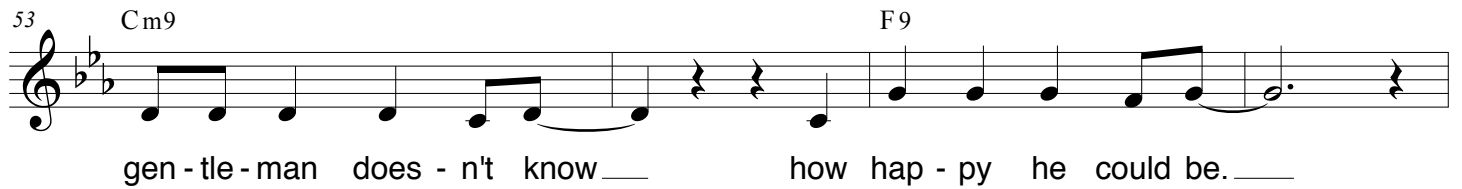
gen-tle-man is a dope, he is - n't ver - y smart. He's

49 A♭maj7 A7 B♭7 Cm G7



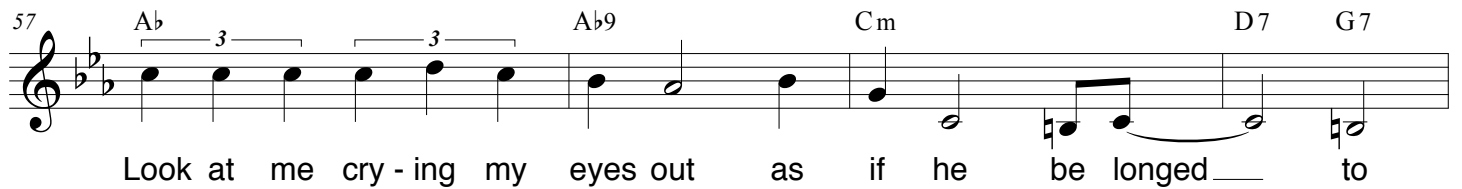
just a lug you'd like to hug and hold a - gainst your heart. The

53 Cm9 F9



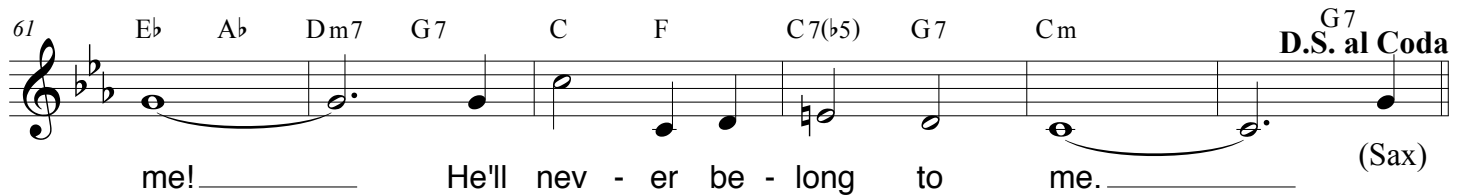
gen-tle-man does - n't know how hap - py he could be.

57 A♭ A♭9 Cm D7 G7



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

61 E♭ A♭ Dm7 G7 C F C7(b5) G7 Cm D.S. al Coda



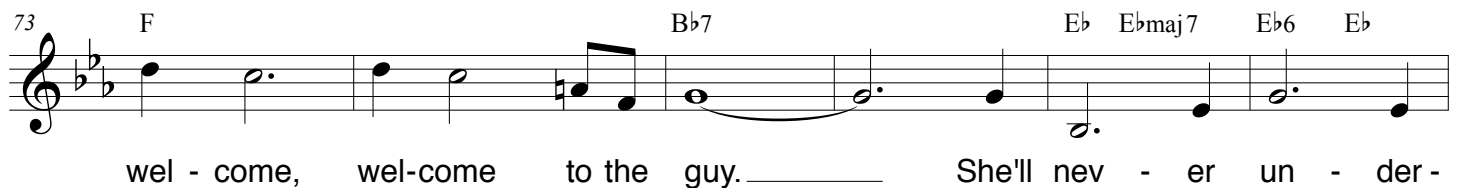
me! He'll nev - er be - long to me. (Sax)

67 Coda Cm C7 F B♭maj7 B♭6 B♭



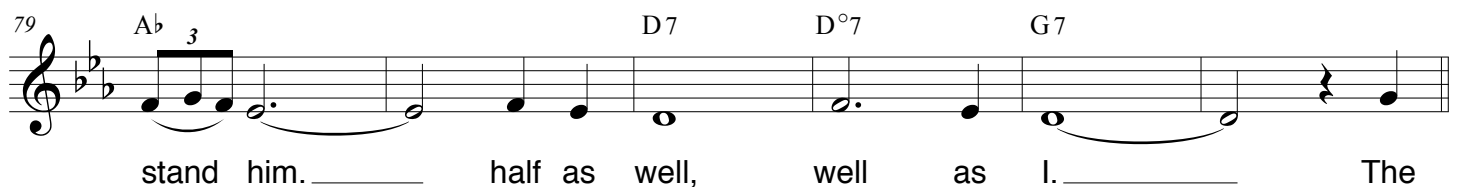
He's some - bod - y el - se's prob - lem. She's

73 F B♭7 E♭ E♭maj7 E♭6 E♭



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

79 A♭ D7 D°7 G7



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

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

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

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

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

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

105 (Sax) Cm G7  
me. —

109 Cm Cm9  
(Bass)

## VOCAL ONLY

## You'll Never Walk Alone

Keyboard

4/4

F F/C Dm Gm C7

(F) When you

5

F C B $\flat$ /D F/C

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

11

C Cm Gm/B $\flat$  E $\flat$  B $\flat$  Gm

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

17

E $\flat$  Dm/F Cm/E $\flat$  B $\flat$ /D A F7 B $\flat$ /F E $\circ$ 7

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

23

Dm D $\flat$  $\circ$ 7 F/C F7/A B $\flat$  C7/B $\flat$

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

29

F/A F aug/A B $\flat$  G/B F/C A B $\flat$  maj7 B7(b5)

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

35

A m/C C7/B $\flat$  F/A A B $\flat$  C7 F E $\flat$ 7

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



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

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

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

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

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

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

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

79  $A^b$   $A^b/E^b$   $F_m$   $B^b_m$   $E^b7$   $A^b$   
 lone. \_\_\_\_\_

79

# Prospector Polka

# F

Keyboard

(Sax)

6

13

18

23

29

33

37

There's a

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

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

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

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

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

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

2  
41 C7 F F7

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

45 B $\flat$  F C7 F F7 B $\flat$

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

50 F G7 C C7 F

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

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

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

61 B $\flat$  F C7 F

(Sax)

65 B $\flat$  F 1. Gm7 C7 F F7

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

**Coda**

75 F F7 B $\flat$  C7 F Gm7 C7

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

80 F (Sax) Gm7 C7 F

range.

# Prospector Polka

M

## Keyboard

(Keyboard)

(Keyboard)

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

There's a

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

[illegible]

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

33 F7 Bb F7



Example 10

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

37 B $\flat$  E $\flat$

The musical notation for measures 37-40 is as follows:

- Measure 37: Treble clef, key signature of two flats (B $\flat$  and E $\flat$ ). The melody starts on G $\flat$  (4th line), followed by a dotted quarter note on A $\flat$  (5th line), an eighth rest, and an eighth note on G $\flat$  (4th line).
- Measure 38: A quarter note on F $\flat$  (3rd space), a quarter note on G $\flat$  (4th line), and a half note on F $\flat$  (3rd space).
- Measure 39: A quarter note on E $\flat$  (3rd line), a quarter note on D $\flat$  (2nd space), a quarter note on C $\flat$  (2nd line), and a quarter note on B $\flat$  (1st line).
- Measure 40: A quarter note on A $\flat$  (5th line), a quarter note on G $\flat$  (4th line), a quarter note on F $\flat$  (3rd space), and a half note on E $\flat$  (3rd line).

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

2  
41 F7 B $\flat$  B $\flat$ 7

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

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

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

50 B $\flat$  C7 F F7 B $\flat$

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

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

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

61 E $\flat$  B $\flat$  F7 B $\flat$

(Keyboard)

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

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

With his

**Coda**

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

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

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

range. \_\_\_\_\_

# You Must Have Been A Beautiful Baby


F

(Keyboard & Bass - Freely)

## Keyboard

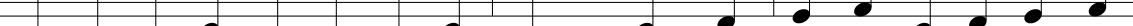
(Keyboard & Bass) Keyboard  
 A<sup>b</sup> maj 7   F m 7   B<sup>b</sup> m 7   B<sup>b</sup> 7   A<sup>b</sup> 6   C m 7   B<sup>b</sup> m 7   B<sup>b</sup> 7 N.C.

5 A<sup>b</sup> maj7 B<sup>b</sup> m7 C m7 B<sup>b</sup> m7 Does your




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

7 D<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>maj7 B<sup>b</sup>m7



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

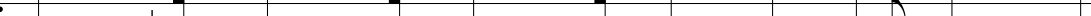
10 Cm7 C°7 Eb Bb7 Eb



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

[illegible]

15 F 7 (In Rhythm) F 7(#5)




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

17 B<sup>b</sup>9 Fm7 B<sup>b</sup>9

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

19 E<sup>b</sup>9 E<sup>b</sup>13 E<sup>b</sup>9 E<sup>b</sup>13



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

21 A<sup>b</sup>maj7 Cm7 B<sup>o</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 C7

bet you drove the lit - tle girls wild. \_\_\_\_\_ And

23 F7 F7(#5)

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

25 B<sup>b</sup>9 Fm7 B<sup>b</sup>9

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

27 A<sup>b</sup> A<sup>b</sup>7(#5) A<sup>b</sup>6 A<sup>b</sup>7(#5)

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

29 A<sup>b</sup> B<sup>b</sup>13 B<sup>o</sup>7

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

31 A<sup>b</sup>/C C7 F7(#5)

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

33 1. B<sup>b</sup>9 E<sup>b</sup>9 E<sup>b</sup>13(b9) A<sup>b</sup> C7 (Sax)

ba - by, look at you now. \_\_\_\_\_

35 2. B<sup>b</sup>9 E<sup>b</sup>9 E<sup>b</sup>13(b9)

ba - by, \_\_\_\_\_ take a look at you now. \_\_\_\_\_

37 A<sup>b</sup> A<sup>b</sup>7/C D<sup>b</sup> D<sup>o</sup>7 E<sup>b</sup> (Sax) D<sup>o</sup>7 E<sup>b</sup>7 A<sup>b</sup>6

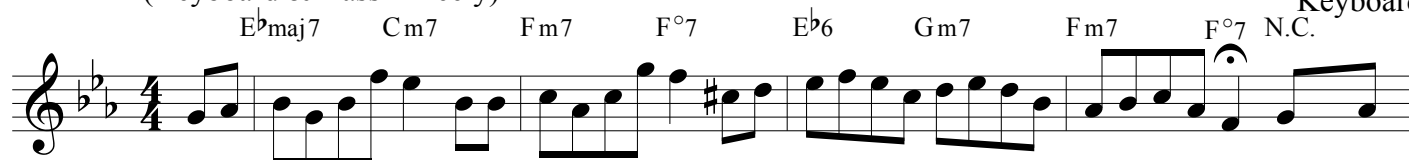
The musical score is written for a single melodic line in treble clef, key of B-flat major (three flats). It consists of seven staves of music. The first staff (measures 23-24) has a key signature change from three flats to two flats (B-flat major). The second staff (measures 25-26) continues in two flats. The third staff (measures 27-28) continues in two flats. The fourth staff (measures 29-30) continues in two flats. The fifth staff (measures 31-32) continues in two flats. The sixth staff (measures 33-34) continues in two flats. The seventh staff (measures 35-36) continues in two flats. The eighth staff (measures 37-38) continues in two flats. The score includes various chords and chord changes indicated above the staff. The lyrics are written below the staff, with some words split across lines. The score ends with a double bar line and repeat dots.

# You Must Have Been A Beautiful Baby

# M

(Keyboard &amp; Bass - Freely)

Keyboard





23 C7 C7(#5)

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

25 F9 Cm7 F9

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

27 E<sup>b</sup> E<sup>b</sup>7(#5) E<sup>b</sup>6 E<sup>b</sup>7(#5)

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

29 E<sup>b</sup> F13 F#<sup>o</sup>7

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

31 E<sup>b</sup>/G G7 C7(#5)

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

33 1. F9 B<sup>b</sup>9 B<sup>b</sup>13(b9) G7 (Keyboard)

ba - by, look at you now. \_\_\_\_\_

35 2. F9 B<sup>b</sup>9 B<sup>b</sup>13(b9)

ba - by, \_\_\_\_\_ take a look at you now. \_\_\_\_\_

37 E<sup>b</sup> E<sup>b</sup>7/G A<sup>b</sup> A<sup>o</sup>7 B<sup>b</sup> (Keyboard) A<sup>o</sup>7 B<sup>b</sup>7 E<sup>b</sup>6

Moderate Polka Tempo  
Not Too Fast

# Yes, We Have No Bananas

# F

Keyboard

(Sax) F B $\flat$  C7 F

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

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

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

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

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

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

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

21 C G7 C C7

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

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

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

29 G7 C7 F F7

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

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

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

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

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

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

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

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

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

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

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

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

**Coda**  $\oplus$

61 F  $G7$   $C7$  F

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

67  $G7$   $C7$

don't got no ba - na - nas to

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

day."

Moderate Polka Tempo  
Not Too Fast

2  
33

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

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

37

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

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

41

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

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

46

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

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

51

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

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

(Keyboard)

57

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

**$\oplus$  Coda**

61

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

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

67

$C7$   $F7$

don't got \_\_\_\_\_ ba - na - nas \_\_\_\_\_ to

(Keyboard)

71

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

day." \_\_\_\_\_

# Evergreen

# F

Soft Rock Beat

Keyboard

(Sax)

G Am/G

5 G A/G Am/G

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

10 G G/F# Em

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

15 Bm7 Am7 F D D7

shared by two I have found with you. like a

21 G C/D Am7

rose un - der the Ap - ril snow, I

26 C/D G G/F# Em

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

31 Bm7 Cmaj7 Bbmaj7 F/G G7

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

37 Cmaj7 C6 Bm7 Cmaj7

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

2

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

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

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

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

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

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

71 ev - er, ev - er - - -

75 green.

79 (empty)

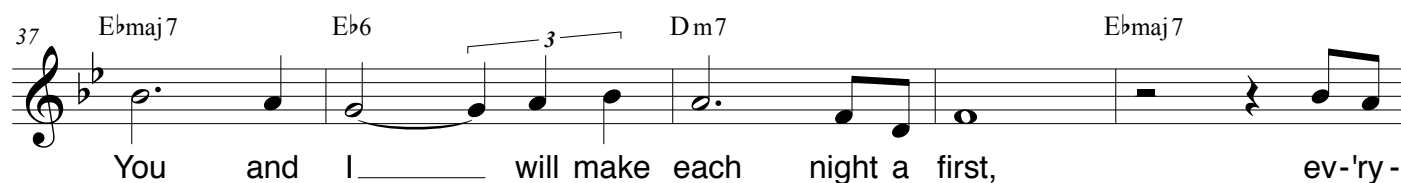
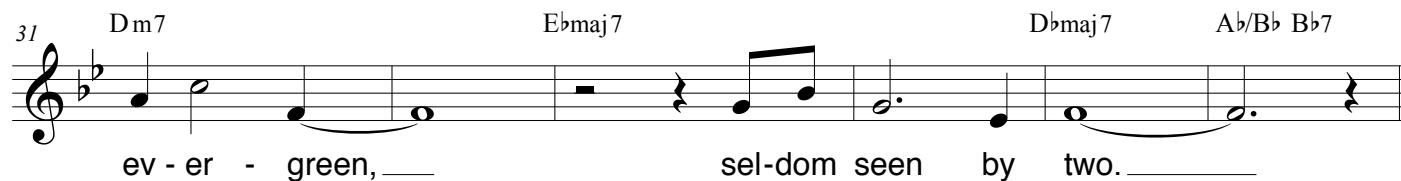
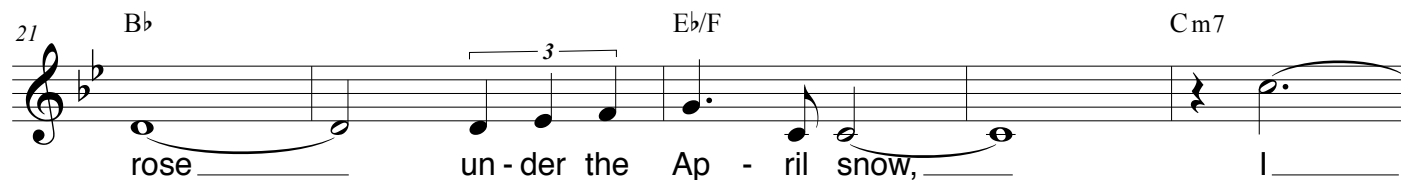
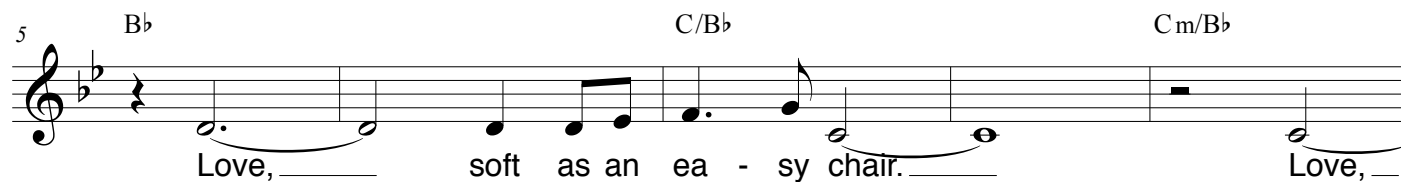
# Evergreen

# M

Soft Rock Beat

Keyboard

(Keyboard)





2

42 F Dm7 Ab/Bb7 Ebmaj7 A sus A7 Dm7

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

48 Db Gm7 C7 Eb/F F7

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

53 Bbmaj7 Abmaj7/Bb Cm7

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

58 Eb/F Bb Bb/A Gm

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

63 Dm7 Ab/Bb

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

67 Ebmaj7 Gb/Eb Bb

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

71 C/Bb B/Bb

ev - er, — ev - er - - -

75 Bb (Keyboard) B C Db

green. — green. — green. — green. —

79 C B Bb

green. — green. — green. — green. —

Easy Tempo - NOT FAST!

## Secondhand Rose

**F**

Keyboard

The piano introduction consists of two systems of music. The first system (measures 1-4) features a treble clef staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some chords. The bass clef staff provides a simple harmonic accompaniment with quarter and eighth notes. The second system (measures 5-8) continues the melody and accompaniment, with measure 5 starting with a '5' above the staff. The music concludes with a final chord in measure 8.

(Keyboard &amp; Bass Only - Freely)

9 B<sup>b</sup> F7 B<sup>b</sup> F7 B<sup>b</sup>/D C<sup>#</sup>7 C<sup>m</sup>7

The vocal line for measures 9-11 is written on a single staff in treble clef. The melody consists of eighth and quarter notes. The lyrics are: "Fa-ther has a bus-'ness, strict-ly sec-ond hand. Ev-'ry-thing from tooth-picks".

12 C7 F7 B<sup>b</sup> F7 B<sup>b</sup> F7

The vocal line for measures 12-14 continues the melody. The lyrics are: "to a ba-by grand. Stuff in our a-part-ment came from fa-ther's store."

15 C7 D<sup>m</sup> G C7 F7 C<sup>m</sup> G7/B

The vocal line for measures 15-17 continues the melody. The lyrics are: "Ev-'ry-thing I'm wear-ing some-one wore be-fore. It's no won-der that I feel a-".

18 C<sup>m</sup> C7 F7 F<sup>aug</sup> N.C.

The vocal line for measures 18-20 concludes the phrase. The lyrics are: "bused. I nev-er get a thing that ain't been used. I'm wear-ing".

♩ (Add drums - in rhythm)

21  $B^b$  C7 Cm7

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

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

call me\_\_\_\_ sec-ond-hand Rose.\_\_\_\_ E-ven our pi-an-o\_\_\_\_ in the  
 hand me\_\_\_\_ their sec-ond-hand beaus.\_\_\_\_ E-ven my pa-jam-as\_\_\_\_ when I

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

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

37  $B^b$  C7

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

41  $B^b7$   $E^b$

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

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

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

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

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

53  $B^b$  C7

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

57  $Cm7$  **To Coda**  $F7$   $B^b$

Sec - ond Av - e - nue. \_\_\_\_\_

61  $B^b$  (Sax) C7

65  $Cm7$   $F7$   $B^b$   $G^o7$   $F7$   $B^b$   $F7$  **D.S. al Coda**

I'm wear - ing

**⌘ Coda** 69  $F7$   $G7$   $Cm$   $F7$

Av - e - nue, \_\_\_\_\_ from Sec - ond Av - e

74  $B^b$  (Sax) C7

nue. \_\_\_\_\_

78  $Cm$   $F7$   $B^b$   $Gm7$   $C7$   $F7$   $B^b$

# Secondhand Rose

# M

Easy Tempo - NOT FAST!

Keyboard

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

(Keyboard & Bass Only - Freely)

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

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

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

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

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

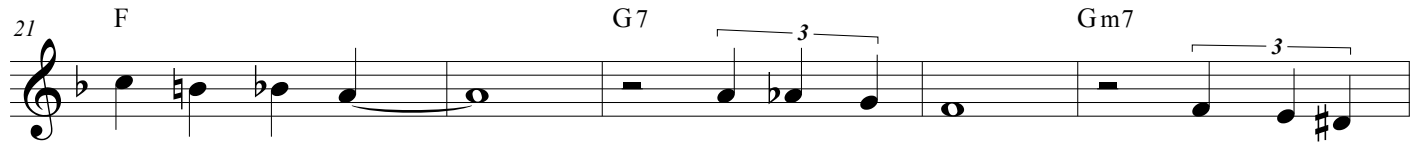
Ev-'ry-thing I'm wear-ing some-one wore be-fore. It's no won-der that I feel a-

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

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

2

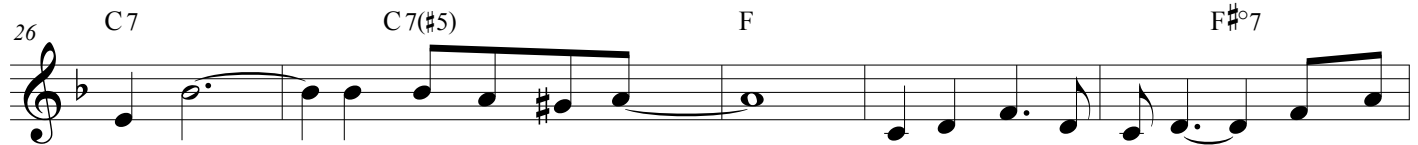
♩ (Add drums - in rhythm)



sec - ond - hand hats, \_\_\_\_  
sec - ond - hand shoes, \_\_\_\_

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

That's why they  
All the girls



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

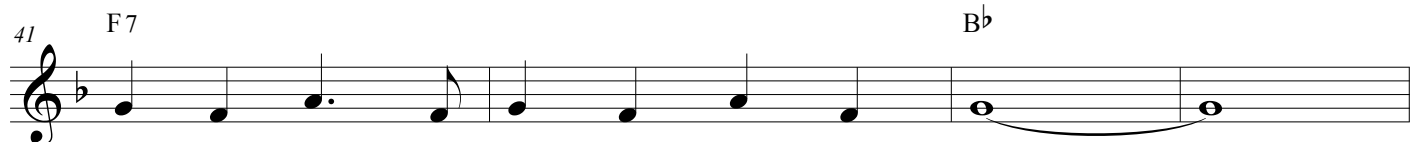
E - ven our pi - an - o \_\_\_\_ in the  
E - ven my pa - jam - as \_\_\_\_ when I



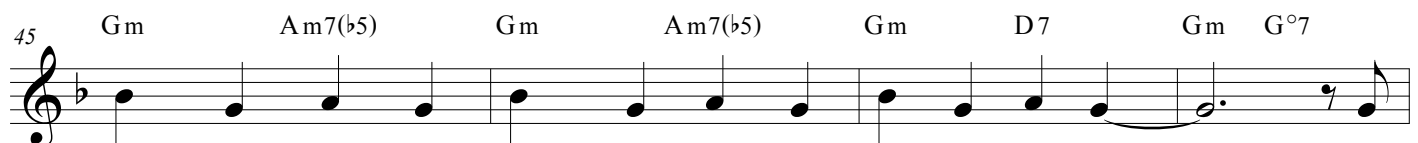
par - lor, dad - dy bought for ten cents on the dol - lar.  
don - them, some - one else - 's in - i - tials \_\_\_\_ are on them.



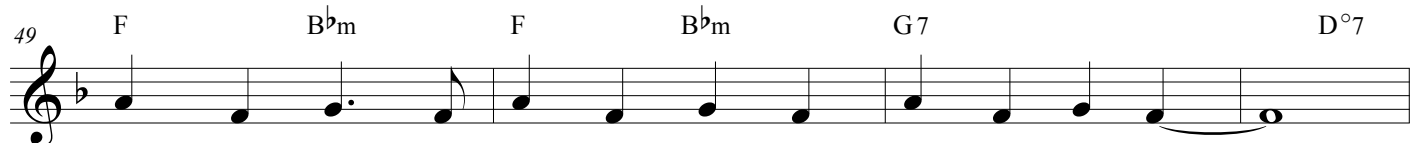
Sec - ond - hand pearls, \_\_\_\_ I'm wear - ing \_\_\_\_ sec - ond hand pearls. \_\_\_\_ I  
Sec - ond - hand rings, \_\_\_\_ I'm wear - ing \_\_\_\_ sec - ond - hand things \_\_\_\_ I



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



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



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

53 F G7

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

57 Gm7 To Coda C7 F

Sec - ond Av - e - nue.

61 F (Sax) G7

I'm wear - ing

65 Gm7 C7 F D°7 C7 F C7 D.S. al Coda

I'm wear - ing

69 C7 D7 Gm C7

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

74 F (Sax) G7

nue.

78 Gm C7 F Dm7 G7 C7 F

nue.

# People

# F

Keyboard

(Sax)

F F maj7 Gm7 Am Gm7 C7

5 F maj7 Gm7 C7 F maj7 Gm7/C C7

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

9 Bb6/F 3 F maj7 Em7 A7(b5) A7

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

13 Dm(maj7)

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

17 Fm G7 Cmaj7 B°7 Fm6 C/E Eb°7

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

21 Dm7 G7 B C7/Bb Dm7 Gm7 C7

more like chil - dren than chil - dren.



2

25 F maj7 C7 F maj7 Gm7/C C7

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

29 B♭6/F 3 F maj7 Em7 Cm7 F9

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

33 B♭maj7 B♭m F Cm7

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

37 B♭maj7 B°7 F/C Bm7(b5)

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

41 Dm7 3 Gm7 C7 F F7

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

45 B♭maj7 Gm9(b5) F 3 Gm7

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

49 F Dm7 Gm7 C7 2 F 3 Gm7 D♭ F (Sax)

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

# People

# M

Keyboard

(Keyboard)

5

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

9

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

13

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

17

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

21

more like chil - dren than chil - dren. \_\_\_\_\_

2

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

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

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

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

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

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

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

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

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

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

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

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

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

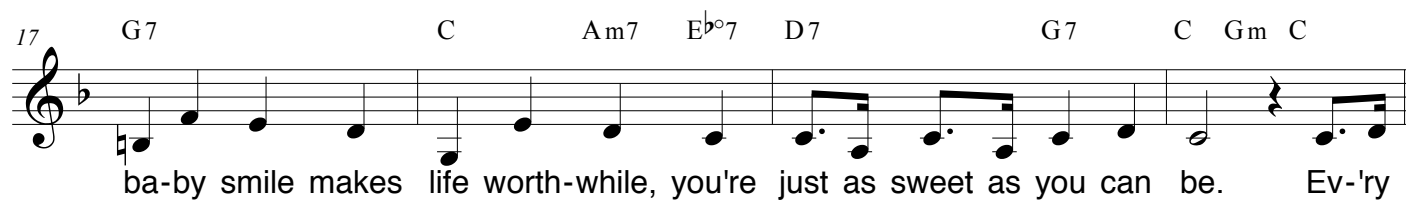
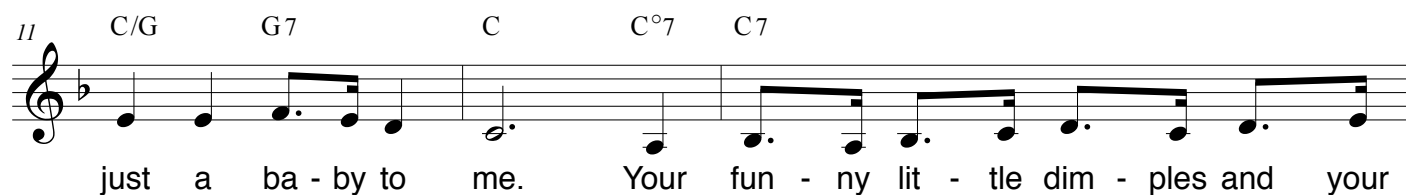
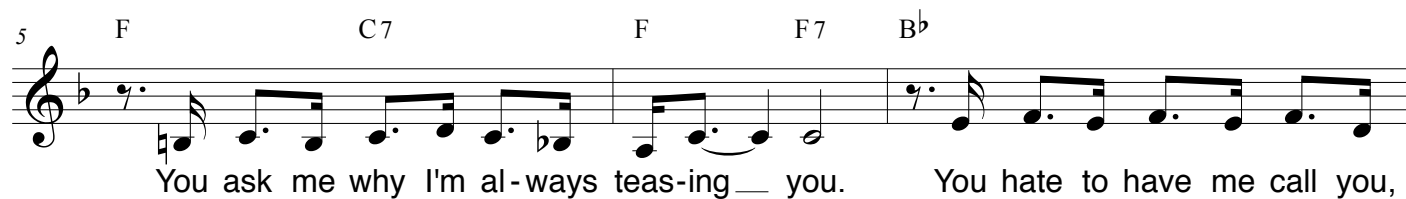
world. \_\_\_\_\_ luck-i-est peo-ple \_\_\_\_\_ in the world. \_\_\_\_\_

# Pretty Baby

# F

Keyboard

(Sax)



21 C7 F F<sup>°</sup>7



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

24 C7



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

27 F F7



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

30 B<sup>b</sup> 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<sup>°</sup>7 F D7 G7 C7



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

41 G7 C7 G7 C7 F B<sup>b</sup> F



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

# Pretty Baby

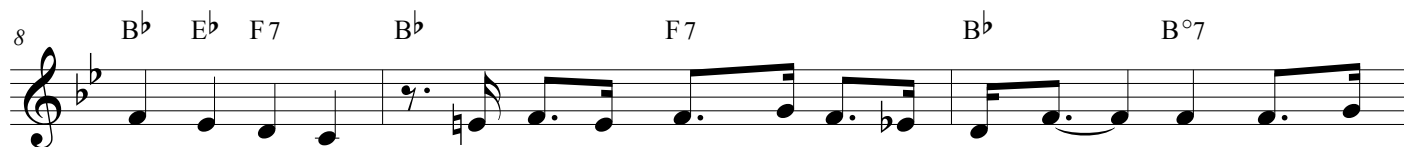
# M

Keyboard

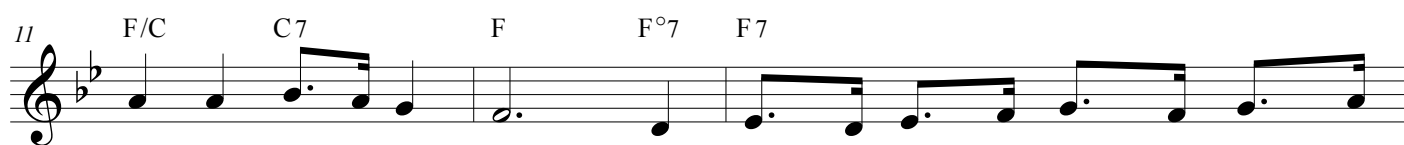
(Keyboard)



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



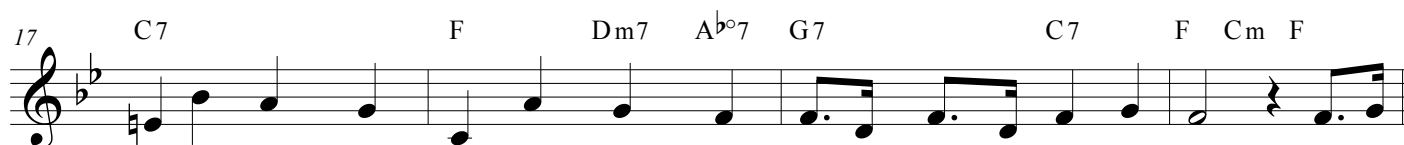
"Pret-ty ba-by." I real-ly thought that I was pleas-ing\_\_ you, for you're



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



ba-by stare,\_\_ your ba-by talk and ba-by walk and cur-ly hair.\_\_\_\_ Your



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

21 F7 Bb



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<sup>b</sup> B<sup>b</sup>7



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

30 E<sup>b</sup> G7 Cm7 A m7(b5)

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

33 F7

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

C7 F7

pre - ty ba - by of


36

1. B $\flat$


(Keyboard)

2. D

mine. mine. Yes, I

38   
want a lov - in' ba - by, and I know it's you, pre - ty ba - by of,

41 C7 F7 C7 F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>



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

# You'll Never Know

# F

Keyboard  
F7

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

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

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

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

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

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

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

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

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

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

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

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

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

29 Cm Ebm B $\flat$  D7 Fm G7

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

33 Cm B $\flat$ aug Eb F7

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

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



# You'll Never Know

# M

(Keyboard)

Keyboard

(Keyboard) Gm/D Cm B7 Fm7 Gm7 Bb7

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

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

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

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

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

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

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

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

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

Swing It  
(No intro)

# Daddy

Keyboard

(M) Lah dah dat, lah dah dat, dat dah dah. Lah dah dat, lah dah dat, dat dah dah.

Lah dah dat, lah dah dat, dat dah dah. lah dah dah dah dah dah dah dah dah. Hey,

lis-ten to my stor-y 'bout a gal named Dai-sy Mae,

la - zy Dais - y Mae. Her dis-pos-

i - tion is rath-er sweet and charm-ing, at times a-

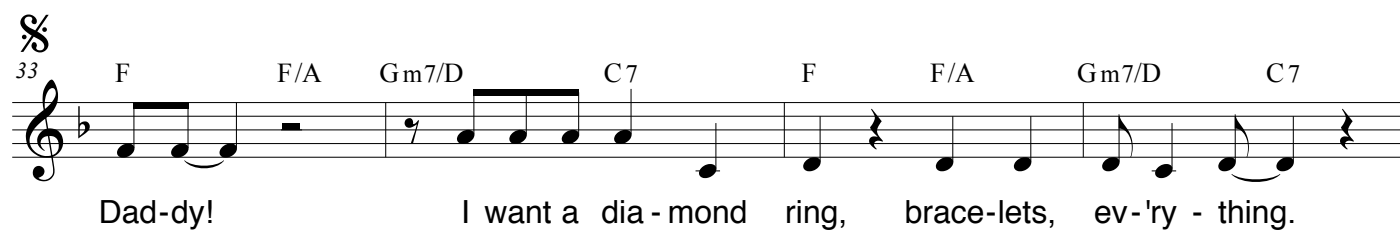
larm-ing, — so they say.

Lah dah dah dah dah dat dah dah Lah dah dah dah dah

dat dah dah. She had a man, tall and hand some,

big and strong to whom she used to sing this song: (F) "Hey,

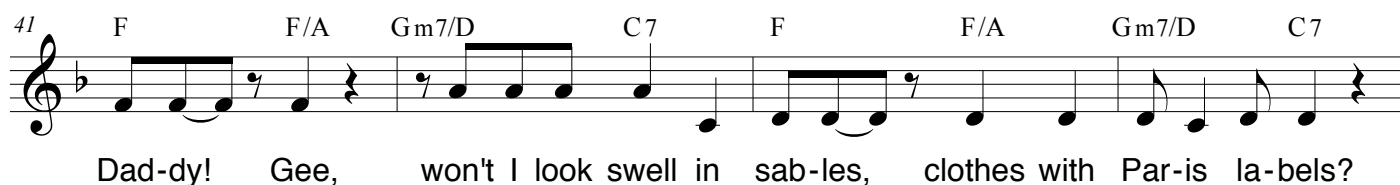
2

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, la-di - 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 dah dha dah.

49 

Here's an a-maz-ihg 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!

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

Dad-dy! I want a brand new car, champagne, 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,

$\oplus$  Coda

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

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

# Changing Partners

# F

Keyboard

(Sax)



We were



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



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



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



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



Though we



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



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

33 F F7/A B $\flat$  To Coda  $\Phi$



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

37 F/C Gm7 C7 F F7



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

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




45 Cm7 F7 E $\flat$  F7 B $\flat$  F7



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

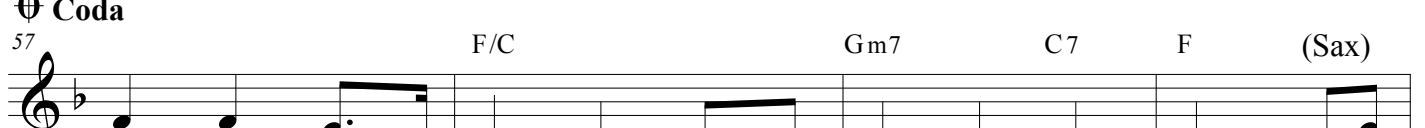


53 B $\flat$ /F Cm7 F7 B $\flat$  C7 D.S. al Coda



Though we

$\Phi$  Coda 57 F/C Gm7 C7 F (Sax)



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

61 B $\flat$  F/C Gm7 C7 F

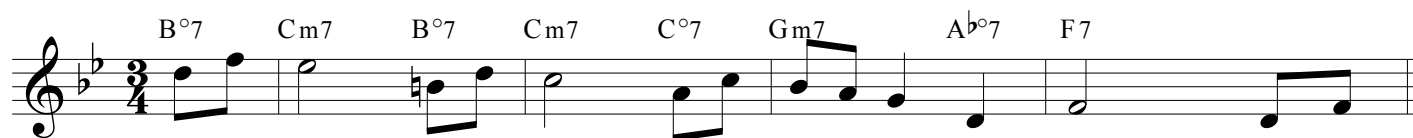


# Changing Partners

# M

Keyboard

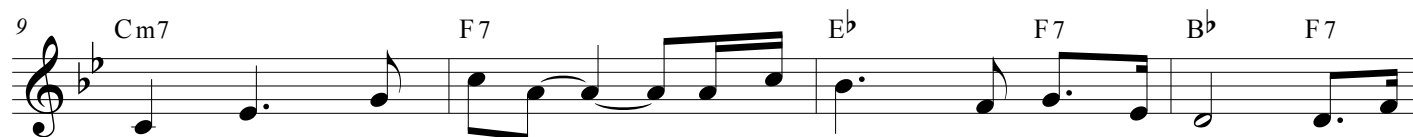
(Keyboard)



We were



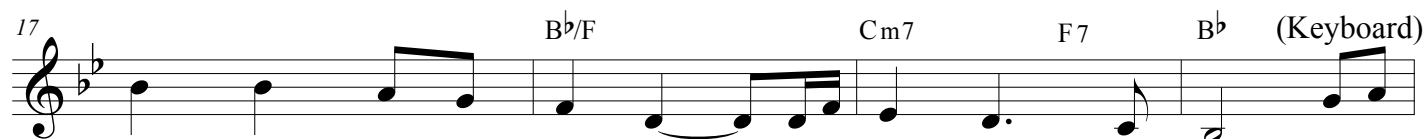
waltz-ing to - geth-er \_\_\_\_\_ to a dream - y mel - o - dy, when they



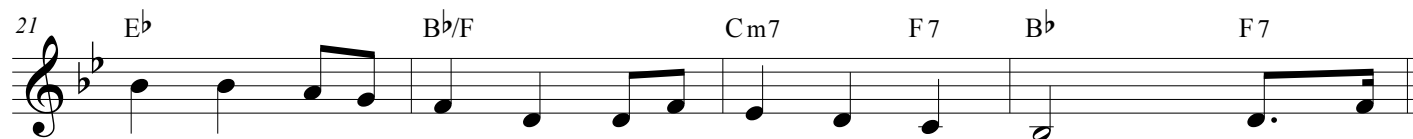
called out "Change part - ners," \_\_\_\_\_ and you waltzed a - way from me. Now my



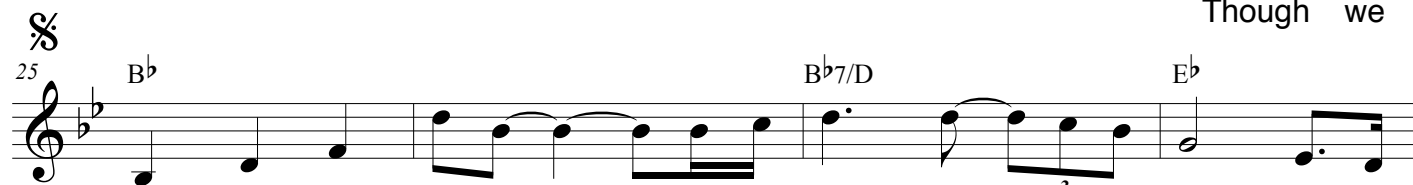
arms feel so emp - ty \_\_\_\_\_ as I gaze a - round the floor. And I'll



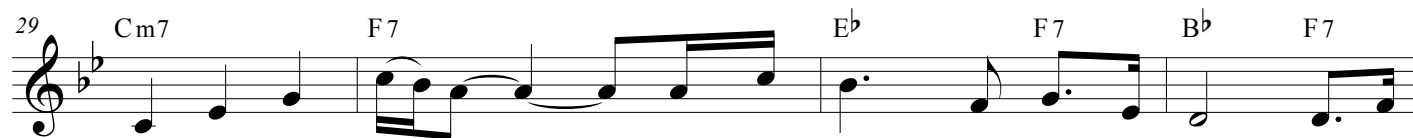
keep on chang-ing part - ners \_\_\_\_\_ till I hold you once more. \_\_\_\_\_



Though we



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



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

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

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

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

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

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

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

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

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

Though we

$\Phi$  **Coda** 57  $B\flat/F$   $Cm7$   $F7$   $B\flat$  (Keyboard)

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

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



# The Breeze And I

Keyboard

(Keyboard)

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

7 C C aug C B $\flat$ m

12 C C Cmaj7

17 C $\flat$ 6 C B $\flat$ m C

(Keyboard)

23 Dm Dm7 Cmaj7 Dm G7

(Sax)

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

35 Dm G7 C G7 C C7 (Keyboard)

The musical score is written in 4/4 time and consists of seven staves. The first staff is for the Keyboard, with chords C, B $\flat$ , C, B $\flat$ , and C. The second staff continues the Keyboard part with chords C, C aug, C, and B $\flat$ m. The third staff features a triplet of eighth notes and chords C, C, and Cmaj7. The fourth staff has a triplet of eighth notes and chords C $\flat$ 6, C, B $\flat$ m, and C. The fifth staff is for the Keyboard, with chords Dm, Dm7, Cmaj7, Dm, and G7. The sixth staff is for the Saxophone, with chords C, C aug, C $\flat$ 6, C7, F, Dm, G7, C, and Am. The seventh staff continues the Keyboard part with chords Dm, G7, C, G7, C, and C7. The score includes various musical notations such as treble clefs, time signatures, notes, rests, and slurs.

2

41 F F<sup>aug</sup> F

45 E<sup>b</sup> F (Sax)

49 D<sup>b</sup> D<sup>b</sup>aug D<sup>b</sup>

53 C<sup>b</sup> D<sup>b</sup>

57 (Keyboard) E<sup>b</sup>m E<sup>b</sup>m7 D<sup>b</sup>maj7 E<sup>b</sup>m A<sup>b</sup>7

63 D<sup>b</sup> (Sax) E<sup>b</sup>m D<sup>b</sup> B<sup>b</sup>m

69 E<sup>b</sup>m A<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup>

75 D<sup>b</sup> C<sup>b</sup> D<sup>b</sup> C<sup>b</sup>

79 D<sup>b</sup> A<sup>b</sup> D<sup>b</sup>

The musical score is written for piano and saxophone. It consists of nine staves of music. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The piano part is written in treble clef, and the saxophone part is also in treble clef. The score includes various chords such as F, F<sup>aug</sup>, E<sup>b</sup>, D<sup>b</sup>, C<sup>b</sup>, E<sup>b</sup>m, E<sup>b</sup>m7, D<sup>b</sup>maj7, A<sup>b</sup>7, and B<sup>b</sup>m. There are also melodic lines with triplets and slurs. The saxophone part is indicated by '(Sax)' and the keyboard part by '(Keyboard)'. The score ends with a double bar line.

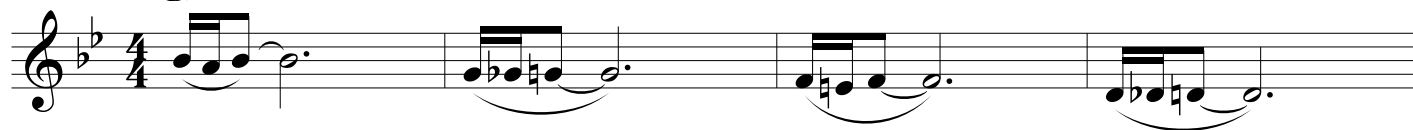
# Choo Choo Ch'Boogie

# F

12 to the bar boogie beat

(Sax)

Keyboard

B $\flat$ 

5

E $\flat$ 7B $\flat$ 

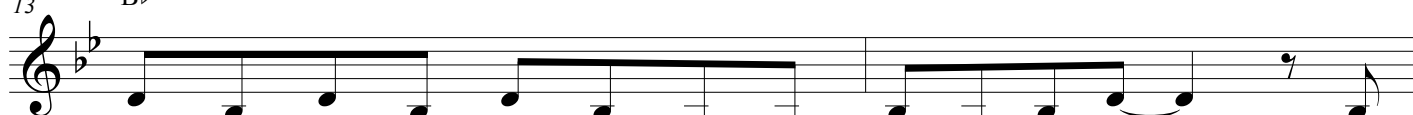
9

E $\flat$ 9

F 7

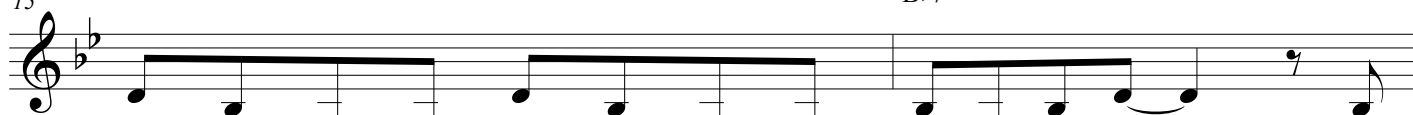
B $\flat$ 

13

B $\flat$ 

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

15

B $\flat$ 7

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

17

E $\flat$ 7

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

19

B $\flat$ 

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

21

F 7



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

23

B $\flat$ E $\flat$ 7B $\flat$ 

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

2  
25 Eb7 Bb

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

28 Eb7

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

31 Bb Eb To Coda Bb

me right back to the track, Jack!

(Sax Adlib)

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

You

Coda

45 Bb (Sax) C 3 F 3 G7

track, Jack!

48 C

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

50 C7

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

52 F7

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

54 C  

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

56 G7  

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

58 C F7 C  

 take me right back to the track, Jack! Choo

60 F7 C  

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

63 F7  

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

66 C F C  

 me right back to the track, Jack!

(Sax)  
 68 G7

70 C F C  

 take me right back to the track, Jack!

(Sax)  
 72 Dm7 G7 C C6

# Choo Choo Ch'Boogie

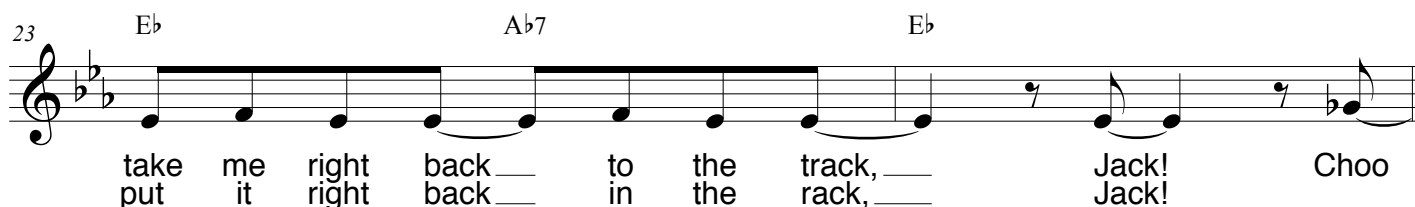
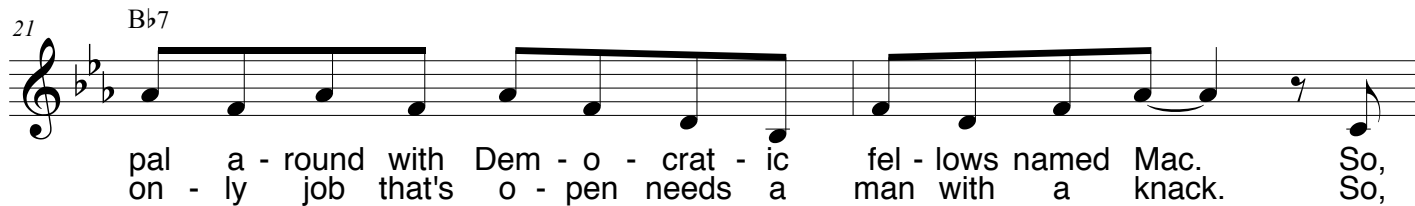
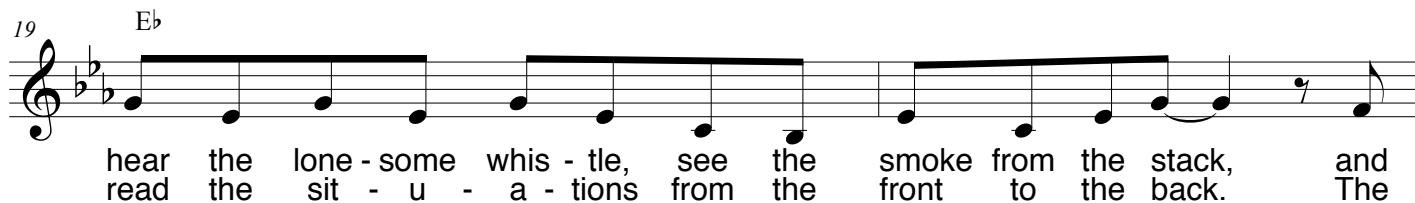
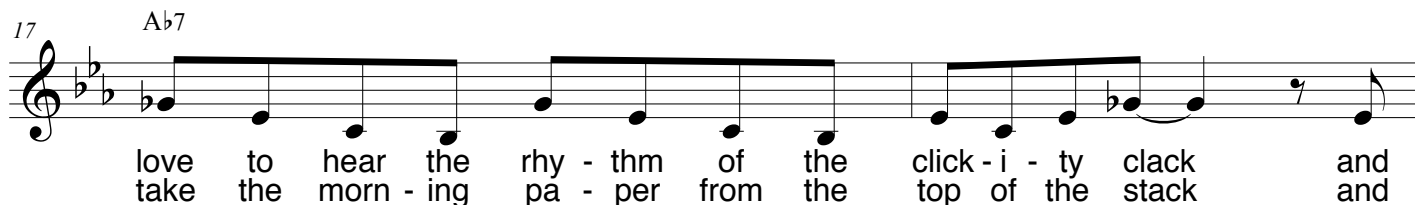
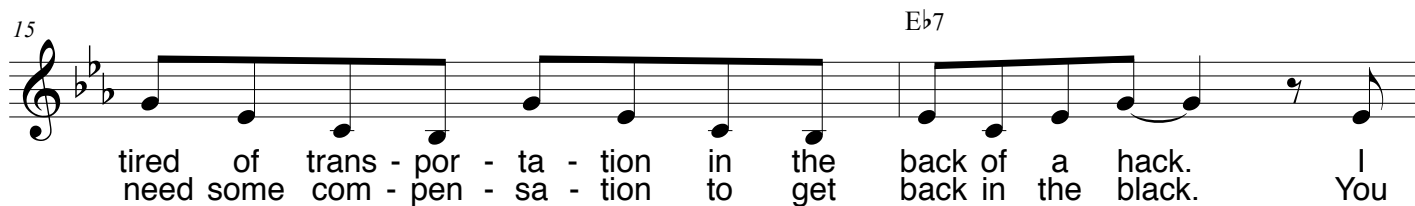
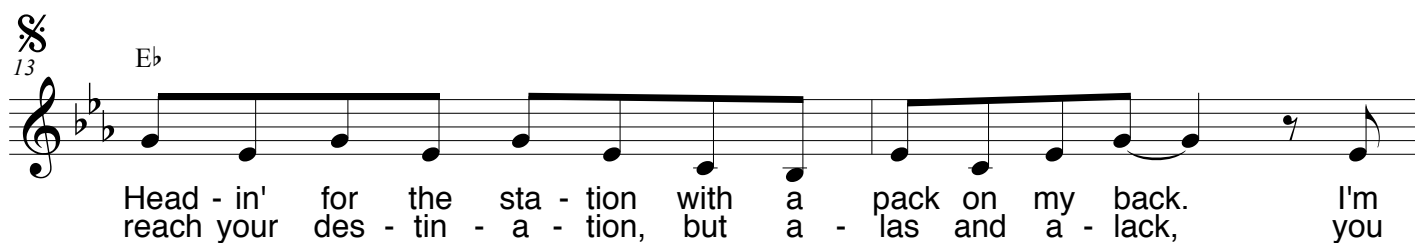
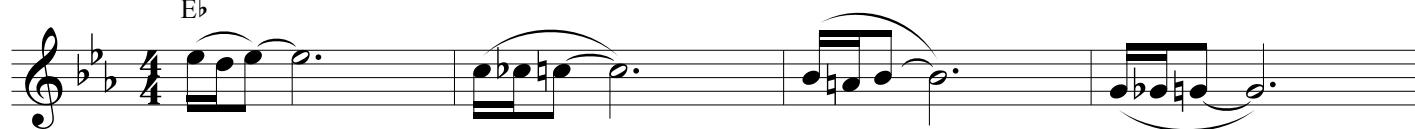
# M

Keyboard

12 to the bar boogie beat

(Sax)

Eb



2  
25

$A\flat 7$   $E\flat$

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

28

$A\flat 7$

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

31

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

me right back to the track, Jack!

(Keyboard adlib)

33

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

You

**Coda**

45

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

track, Jack!

48

$F$

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

50

$F 7$

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

52

$B\flat 7$

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

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

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

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

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

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

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

(Keyboard)  
 68 C7

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

(Keyboard)  
 72 Gm7 C7 F F6