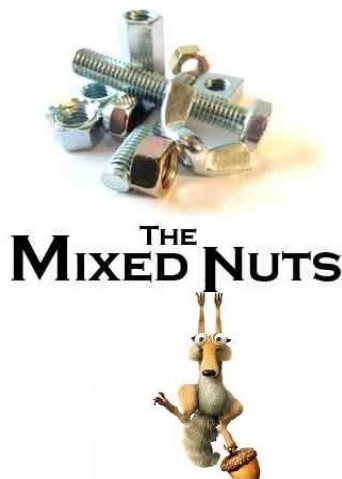


Set BB

Last revised: 2021.10.27

BB01-Don't Be That Way(K).2017.03.12.pdf
BB02-Out Of My Dreams(KVF).2016.05.24.pdf
BB02-Out Of My Dreams(KVM).2016.05.24.pdf
BB03-Tonight(KVD).2015.05.03.pdf
BB04-Gentleman Is A Dope, The(KVF).2021.06.23.pdf
BB04-Gentleman Is A Dope, The(KVM).2021.06.23.pdf
BB05-You'll Never Walk Alone(KVD).2017.10.01.pdf
BB06-Prospector Polka(KVF).2015.05.03.pdf
BB06-Prospector Polka(KVM).2017.10.01.pdf
BB07-You Must Have Been A Beautiful Baby(KVF).2017.03.12.pdf
BB07-You Must Have Been A Beautiful Baby(KVM).2017.03.12.pdf
BB08-Yes, We Have No Bananas(KVF).2016.05.24.pdf
BB08-Yes, We Have No Bananas(KVM).2016.05.24.pdf
BB09-Evergreen(KVF).2017.10.01.pdf
BB09-Evergreen(KVM).2016.05.24.pdf
BB10-Secondhand Rose(KVF).2019.04.18.pdf
BB10-Secondhand Rose(KVM).2019.04.18.pdf
BB11-People(KVF).2016.05.24.pdf
BB11-People(KVM).2016.05.24.pdf
BB12-Pretty Baby(KVF).2016.05.24.pdf
BB12-Pretty Baby(KVM).2016.05.24.pdf
BB13-You__I Never Know(KVF).2021.10.27.pdf
BB13-You__I Never Know(KVM).2021.10.27.pdf
BB14-Daddy(KVD).2021.06.20.pdf
BB15-Changing Partners(KVF).2016.05.24.pdf
BB15-Changing Partners(KVM).2016.05.24.pdf
BB16-The Breeze And I(K).2014.10.24.pdf
BB17-Choo Choo Ch'Boogie(KVF).2017.09.04.pdf
BB17-Choo Choo Ch'Boogie(KVM).2017.09.04.pdf



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Don't Be That Way

Keyboard

Swing Rhythm

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

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

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

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

18 C7 F7 B \flat aug

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

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

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

2
35

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

(Sax)

39

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

43

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

(b)

47

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

51

G7 (Keyboard) C7

55

F7 B^b7 E^baug

59

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

63

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

67

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

(Sax)

f pp ff

70

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

73

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

Detailed description: This is a musical score for the song 'Don't Be That Way'. It consists of ten staves of music. The first staff (measures 35-38) is for the saxophone, with chords A^b6, Fm, B^bm7, and E^b7(#5). The second staff (measures 39-42) continues the saxophone part with A^b6, Fm, B^bm7, and E^b7(#5). The third staff (measures 43-46) features a saxophone part with a flat (b) and chords A^b6, Fm, B^bm7, and E^b7(#5). The fourth staff (measures 47-50) shows the saxophone part with chords A^b6, Fm, B^bm7, E^b7(#5), A^b6, B^bm7, B^o, and A^b/C. The fifth staff (measures 51-54) is for the keyboard, with chords G7 and C7. The sixth staff (measures 55-58) continues the keyboard part with F7, B^b7, and E^baug. The seventh staff (measures 59-62) is for the saxophone, with chords A^b6, Fm, B^bm7, E^b7(#5), A^b6, Fm, B^bm7, and E^b7(#5). The eighth staff (measures 63-66) shows the saxophone part with chords A^b6, Fm, B^bm7, E^b7(#5), A^b6, Fm7 (Keyboard), and C7. The ninth staff (measures 67-70) features a saxophone part with a repeat sign and dynamics *f*, *pp*, and *ff*, with chords F6 (Play 3x), Dm, Gm7, C7(#5), F6, and Dm. The tenth staff (measures 71-73) continues the saxophone part with chords Gm7, C7(#5), F6, Dm, Gm7, C7(#5), and F6. The final staff (measures 74-76) shows the keyboard part with chords F6^{1.2.}, Dm, Gm7, C7, F6^{3.}, Gm7, C7, and F6.

Good evening. We're so very glad to be back with you again. It's nice to see so many familiar faces here in the audience.

Tonight, we're again going to take a journey down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number, "Don't Be That Way," was written back in 1937 and was the opening number of Benny Goodman's concert performed at Carnegie Hall on January 16, 1938. It was sold out weeks in advance and is regarded as one of the most significant concerts in jazz history.

Our next selection is a waltz written back in 1943 for the great Broadway show, "Oklahoma." It comes right at the end of Act 1 of the show.

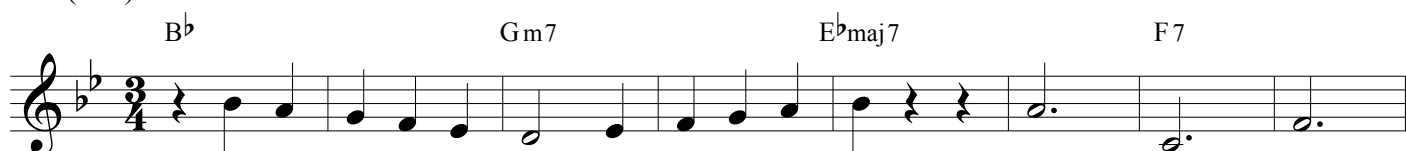
Here's _____ to sing this beautiful waltz "Out Of My Dreams."

Out Of My Dreams

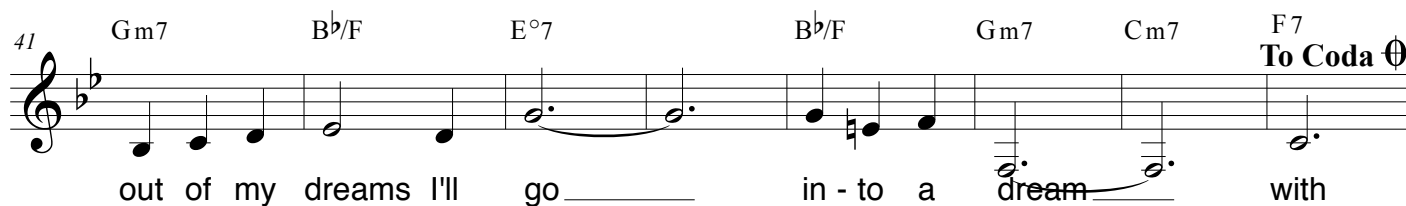
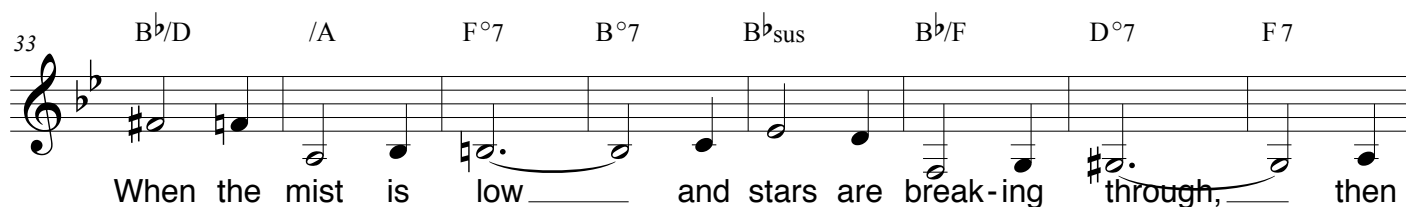
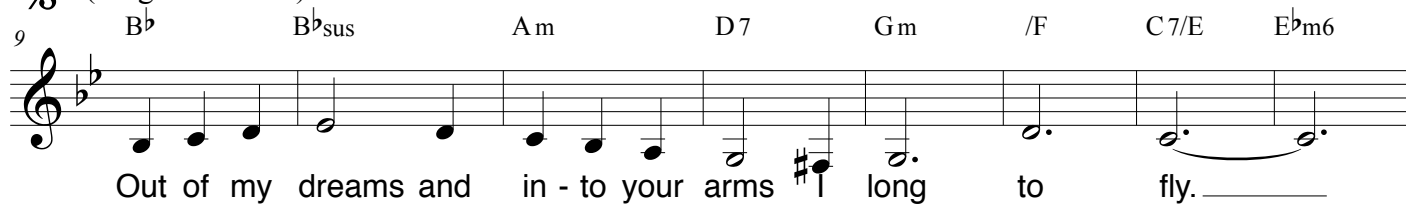
F

Keyboard

(Sax)



9 (Sing both times)



49 $B\flat$ $E\flat$ $B\flat$ Gm $C7$ F $F\text{maj}7$

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

57 $Gm7$ $C9$ $F\text{maj}7$ $F6$ 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 $F\text{maj}7$

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

73 $Bm7(b5)$ $E7$ $E\flat7$ $Cm6$ $D7$ Gm $B\flat m6/D\flat$

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

81 F/C $C7$ F $F^\circ7$ $F7$ **D.S. al Coda**

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

\oplus **Coda**
87 $B\flat$ (Sax) $Cm7$ $E\flat$ $F7$ $B\flat$

you. _____

Out Of My Dreams

M

Keyboard

(Keyboard)

[illegible]

♯ (Sing both times)

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

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

[illegible]

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

Musical notation for measures 25 through 30. The key signature has two flats (B-flat and E-flat). Measure 25 starts with a treble clef and contains four eighth notes: B-flat, D, E-flat, and F. Measure 26 contains a half note G. Measure 27 contains a quarter note A, a quarter rest, and a quarter note B-flat. Measure 28 contains a quarter note C, a quarter note D, and a quarter note E-flat. Measure 29 contains a quarter note F, a quarter note G, and a quarter note A. Measure 30 contains a quarter note B-flat, a quarter note C, and a quarter note D.

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

33 E^b/G /D B^b7 E^o7 E^b_{sus} E^b/B^b G^o7 B^b7

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

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

out of my dreams I'll go _____ 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. _____

Thank you.

We're going to stay with the Broadway show scene with this next selection from the great musical by Leonard Bernstein "West Side Story," written in 1957. You'll remember that this musical was based on Shakespeare's "Romeo and Juliet."

_____ and I will take the parts of Romeo and Juliet. _____, would you rather be Romeo or Juliet? (Discuss). OK, that's settled. So, here we go with the beautiful song "Tonight," complete with a Latin beat.

(Both) For
But

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

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

33 Am Gm7 To Coda 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 -

♩ Coda (Keyboard as in intro)

53 Fmaj7 Dm7 Bbmaj7 C7

night, to -

57 Fmaj7 /A /G Fmaj7

night.

Thank you.

Our next selection was written back in 1947 by Rodgers & Hammerstein for their musical "Allegro." This musical was not very popular and had only a limited stint on Broadway. In the show, Joe plays the part of a physician, and our song this evening was sung by his nurse, Emily, who greatly admires what a great physician Joe could be.

Here's our own Emily _____ to sing this tune from "Allegro" with a very interesting title - "The Gentleman Is A Dope."

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

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

25 1. Gm Am D7 2. Gm G7

me! The me! He's

29 C Fmaj7₃ F6 F C

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

35 F7 Bb Bbmaj7 Bb6 Bb Eb₃

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

2
41 A7 A°7 D7

well as I. The

45 Gm9

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

49 Ebmaj7 E7 F7 Gm D7

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

53 Gm9 C9

gen - tle - man does - 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)

67 Gm G7 C Fmaj7 3 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

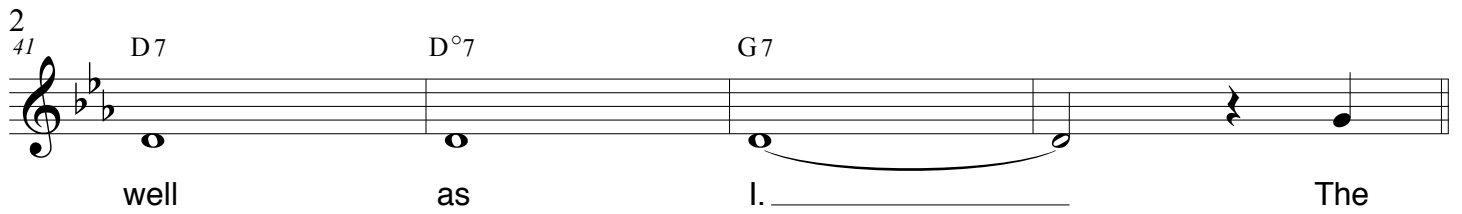
29 F Bbmaj7 Bb6 Bb F

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

35 Bb7 Eb Ebmaj7 Eb6 Eb Ab 3

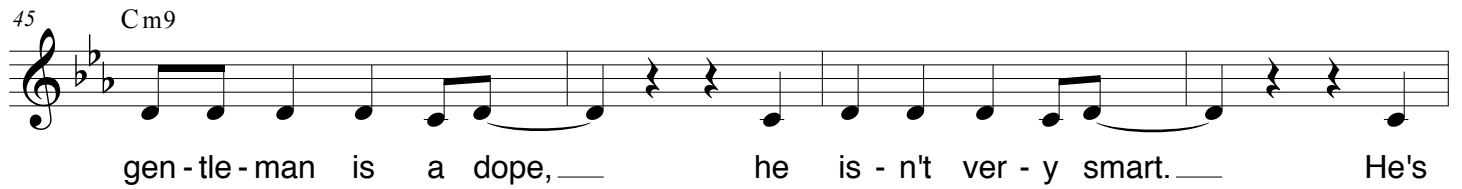
guy.___ She'll nev - er un - der - stand him.___ half as

2
41 D7 D°7 G7



well as I. The

45 Cm9



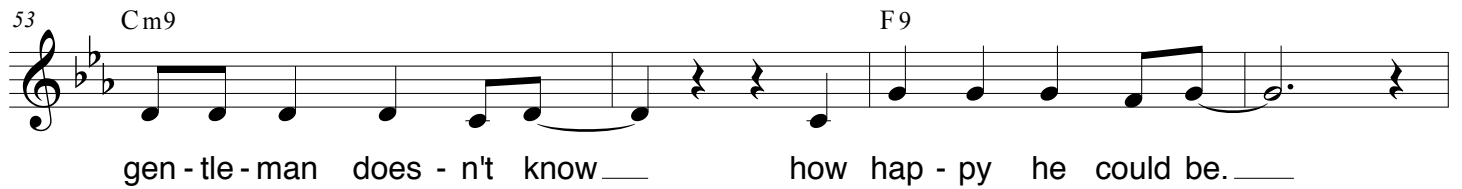
gen-tle-man is a dope, he is - n't ver - y smart. He's

49 A♭maj7 A7 B♭7 Cm G7



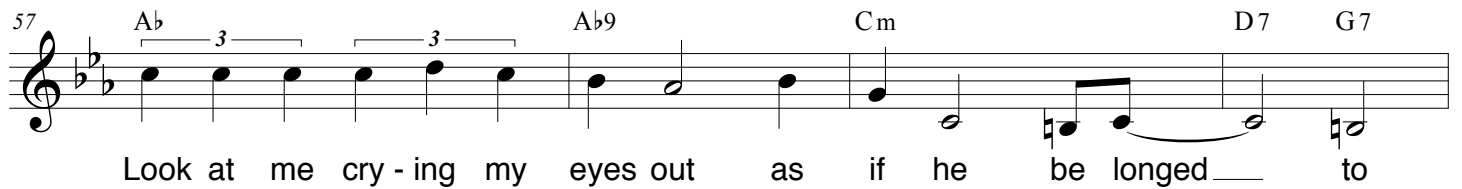
just a lug you'd like to hug and hold a - gainst your heart. The

53 Cm9 F9



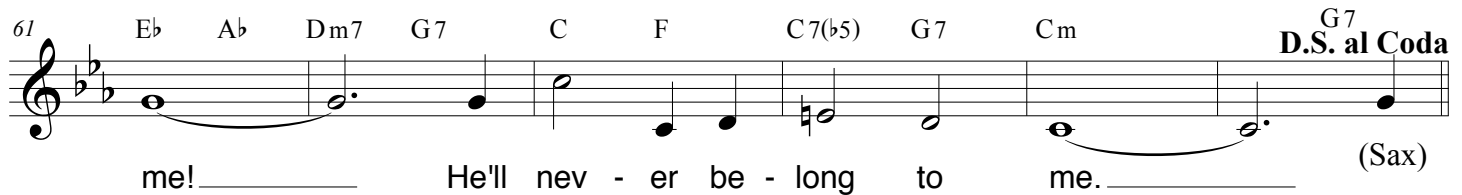
gen-tle-man does - n't know how hap - py he could be.

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



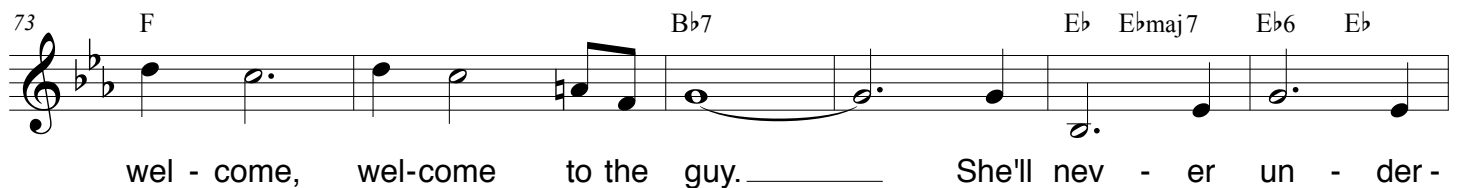
me! He'll nev - er be - long to me. (Sax)

67 Cm C7 F B♭maj7 B♭6 B♭



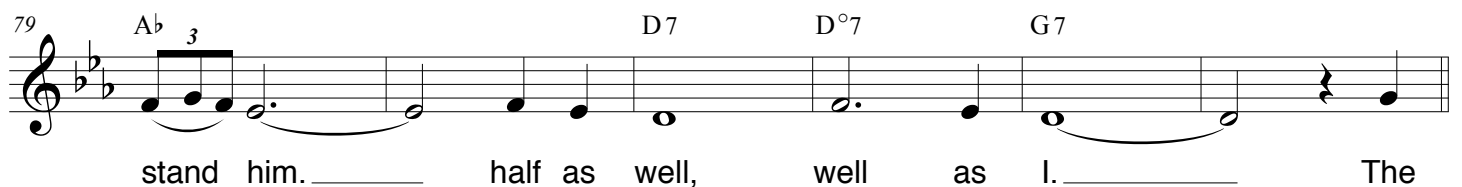
He's some - bod - y el - se's prob - lem. She's

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)

Thank you.

Let's slow down the tempo for this next selection. It, too, comes from a great musical by Rodgers and Hammerstein - "Carousel." It was a song of comfort in the musical, and it retains its meaning for all of us today.

Here we go with this beautiful assurance: "You'll Never Walk Alone."

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

The image displays a musical score for the song 'You'll Never Walk Alone'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (three flats). The score is divided into systems, each with a measure number (41, 47, 53, 59, 65, 71, 75, 79) and a list of chords above the notes. The lyrics are written below the vocal line, with some words hyphenated across measures. The piano part includes a melodic line in the right hand and a bass line in the left hand. The score ends with a double bar line and repeat signs in the piano part.

Thank you. Thank you very much. How're we doing? Are you having a good time so far?

Thank you. We're really going to switch gears for this next selection. It's one of my favorites because of my heritage. (Explain).

The national music of my countryland is the polka, and we're going to play one right now. This one tells the story of Pete, a gold miner, who can't resist stopping his mining activities whenever he hears the sound of a polka. Here we go with our version of the "Prospector Polka."

Prospector Polka

F

Keyboard

(Sax)

B \flat F C7 F B \flat

6 F C7 F B \flat C7

13 F B \flat C7

18 F C7 F

23 B \flat C7 F C7

29 F B \flat

33 C7 F C7

37 F B \flat

There's a

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

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

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

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

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

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

2
41 C7 F F7

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

45 B \flat F C7 F F7 B \flat

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

50 F G7 C C7 F

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

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

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

61 B \flat F C7 F

(Sax)

65 B \flat F 1. Gm7 C7 F F7

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

Coda

75 F F7 B \flat C7 F Gm7 C7

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

80 F (Sax) Gm7 C7 F

range.

Prospector Polka

M

Keyboard

(Keyboard)

(Keyboard)

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

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 \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. _____

Thank you very much.

Our next song was written back in 1938 and recorded by a number of great artists - Dick Powell, Tommy Dorsey, Bobby Darin and many others. However, the best selling recording was the original recording by Bing Crosby in 1938.

Here's our version of that classic hit, "You Must Have Been A Beautiful Baby."

You Must Have Been A Beautiful Baby

F

(Keyboard & Bass - Freely)

Keyboard

A^bmaj7 Fm7 B^bm7 B^b°7 A^b6 Cm7 B^bm7 B^b°7 N.C.

Does your

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

D^b B^bm7 E^b7 A^b E^b7 A^bmaj7 B^bm7

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

Cm7 C°7 E^b B^b7 E^b

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

B^bm7 E^b7 N.C.

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

F7 (In Rhythm) F7(#5)

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

B^b9 Fm7 B^b9

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

E^b9 E^b13 E^b9 E^b13

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

A^bmaj7 Cm7 B°7 B^bm7 E^b7 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^b9 Fm7 B^b9

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

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

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

29 A^b B^b13 B^o7

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

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

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

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

ba - by, look at you now. _____

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

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

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

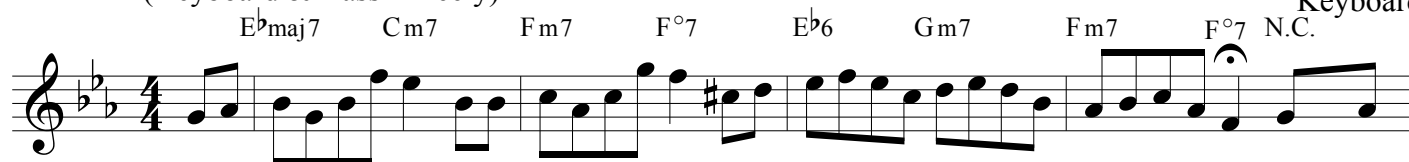
The musical score is written for a single melodic line in treble clef, key of B-flat major (three flats). It consists of seven staves of music. The first staff (measures 23-24) has a key signature change from three flats to two flats (B-flat major). The second staff (measures 25-26) continues in two 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 lines having blank space for a singer to improvise or breathe. The score ends with a double bar line and repeat dots.

You Must Have Been A Beautiful Baby

M

(Keyboard & Bass - Freely)

Keyboard



23 C7 C7(#5)

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

25 F9 Cm7 F9

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

27 Eb Eb7(#5) Eb6 Eb7(#5)

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

29 Eb F13 F#°7

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

31 Eb/G G7 C7(#5)

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

33 1. F9 Bb9 Bb13(b9) G7 (Keyboard)

ba - by, look at you now. _____

35 2. F9 Bb9 Bb13(b9)

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

37 (Keyboard) Eb Eb7/G Ab A°7 Bb A°7 Bb7 Eb6

The musical score is written for a single melodic line in treble clef, key of B-flat major (three flats). It consists of eight staves of music, each with a corresponding line of lyrics. Chord symbols are placed above the staff at various points. The first staff (measure 23) has chords C7 and C7(#5). The second staff (measure 25) has F9, Cm7, and F9. The third staff (measure 27) has Eb, Eb7(#5), Eb6, and Eb7(#5). The fourth staff (measure 29) has Eb, F13, and F#°7. The fifth staff (measure 31) has Eb/G, G7, and C7(#5). The sixth staff (measure 33) has a first ending with chords F9, Bb9, Bb13(b9), and G7 (Keyboard). The seventh staff (measure 35) has a second ending with chords F9, Bb9, and Bb13(b9). The eighth staff (measure 37) has a keyboard accompaniment section with chords Eb, Eb7/G, Ab, A°7, Bb, A°7, Bb7, and Eb6.

Thank you.

Our next selection is a novelty song written way back in 1922 and sung by Eddie Cantor in the Broadway show "Make It Snappy."

This is a grocer's lament when faced with the fact that he or she may be currently out of stock on a commodity in demand. Here's _____ to sing about this sad fact "Yes, We Have No Bananas."

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# /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." _____

Thank You.

You know, each time we come to play for you, we like to feature the music of a great musical artist. Tonight, we're going to honor an individual, born rather recently in 1942, winner of 2 Academy Awards, 8 Grammy Awards, 5 Emmy Awards, a Tony Award, and one of the few entertainers to have won an award in each of those categories. She also holds the record for the most top ten albums (32) by a female recording artist. Any guesses as to who she is? Here's another clue: She was born in Brooklyn and is one of a rare few artists to have a Number 1 album in 5 consecutive decades. Any ideas?

OK, here's the final clue: She won her Academy Awards for her work in the movies "Funny Girl," and "A Star Is Born." You got it - it's Barbra Streisand.

Today/Tonight we'll honor Barbra with three of her greatest hits. Our first selection was written by her in 1976 as the main theme song of "A Star Is Born" and sold more than 2 million copies.

Here's _____ to sing the beautiful "Evergreen."

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)

B \flat Cm/B \flat

5 B \flat C/B \flat Cm/B \flat

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

10 B \flat B \flat /A Gm

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

15 Dm7 Cm7 A \flat F F7

shared by two _____ I have found _____ with you. _____ like a

21 B \flat E \flat /F Cm7

rose _____ un - der the Ap - ril snow, _____ I _____

26 E \flat /F B \flat B \flat /A Gm

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

31 Dm7 E \flat maj7 D \flat maj7 A \flat /B \flat B \flat 7

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

37 E \flat maj7 E \flat 6 Dm7 E \flat maj7

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

2

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

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

48 Db Gm7 C7 Eb/F F7

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

53 Bbmaj7 Abmaj7/Bb Cm7

love. Two lives that shine as one, morn -

58 Eb/F Bb Bb/A Gm 3

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

63 Dm7 Ab/Bb 3

sail a - bove. Time won't change the

67 Ebmaj7 Gb/Eb Bb 3

mean - ing of one love, age - less and

71 C/Bb B/Bb

ev - er, ev - er - - -

75 Bb (Keyboard) B C Db

green.

79 C B Bb

green.

Thank you.

Thank you very much. Our next Barbra Streisand hit was featured in her first Academy Award film "Funny Girl", the story of the great Fanny Brice. The song was introduced by Fanny in "The Ziegfield Follies of 1921," and Barbara reintroduced it in 1975 in the film entitled "Funny Lady."

Here's _____ to tell us about this poor lady who's never quite achieves Number #1 status. It's the story of "Second-Hand Rose."

Easy Tempo - NOT FAST!

Secondhand Rose

F

Keyboard

The piano introduction consists of two systems of music. The first system has four measures, featuring a melody in the right hand with chords and a bass line in the left hand. The second system also has four measures, continuing the melody and bass line with various chordal textures.

(Keyboard & Bass Only - Freely)

9 B^b F7 B^b F7 B^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^b F7 B^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

♩ (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 music features a mix of chords and moving lines in both the treble and bass staves, with some notes beamed together and others held as whole notes.

(Keyboard & Bass Only - Freely)

A single staff of music showing a vocal melody line with lyrics underneath. Above the staff, the following chords are indicated: F, C7, F, C7, F/A, G#°7, and Gm7. The melody consists of eighth and quarter notes.

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

A single staff of music showing a vocal melody line with lyrics underneath. Above the staff, the following chords are indicated: G7, C7, F, C7, F, and C7. The melody continues with eighth and quarter notes.

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

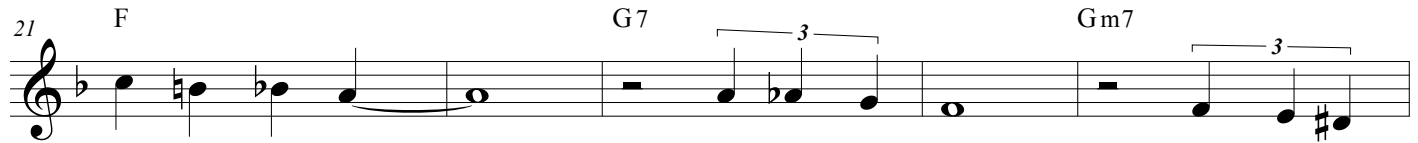
A single staff of music showing a vocal melody line with lyrics underneath. Above the staff, the following chords are indicated: G7, Am, D, G7, C7, Gm, and D7/F#. The melody continues with eighth and quarter notes.

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

A single staff of music showing a vocal melody line with lyrics underneath. Above the staff, the following chords are indicated: Gm, G7, C7, Caug, and N.C. The melody continues with eighth and quarter notes, ending with a final note on a whole note.

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

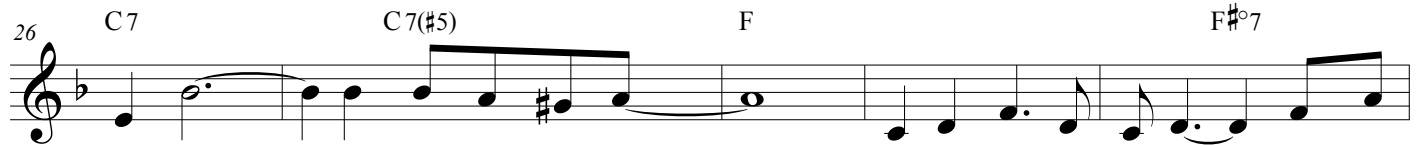
♩ (Add drums - in rhythm)



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

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

That's why they
All the girls



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

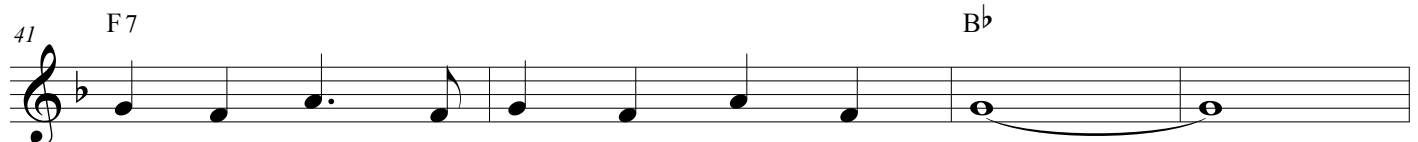
E - ven our pi - an - o ____ in the
E - ven my pa - jam - as ____ when I



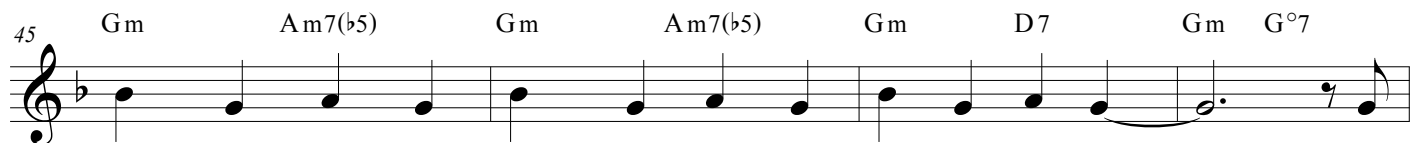
par - lor, dad - dy bought for ten cents on the dol - lar.
don - them, some - one else - 's in - i - tials ____ are on them.



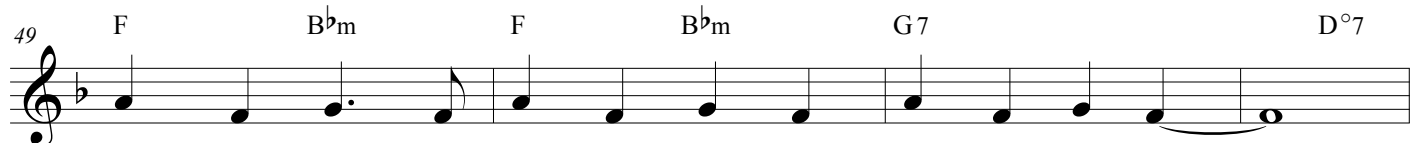
Sec - ond - hand pearls, ____ I'm wear - ing ____ sec - ond hand pearls. ____ I
Sec - ond - hand rings, ____ I'm wear - ing ____ sec - ond - hand things ____ I



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

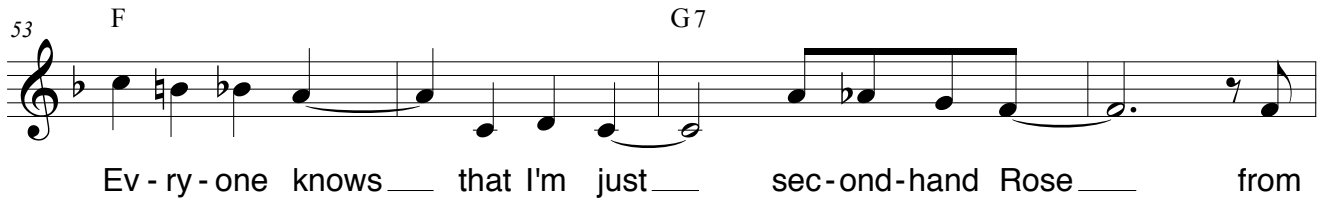


E - ven Jake, the plumb - er, he's the man I a - dore, ____ he
Once, when strol - ling through the Ritz, a girl got my goat. ____ She



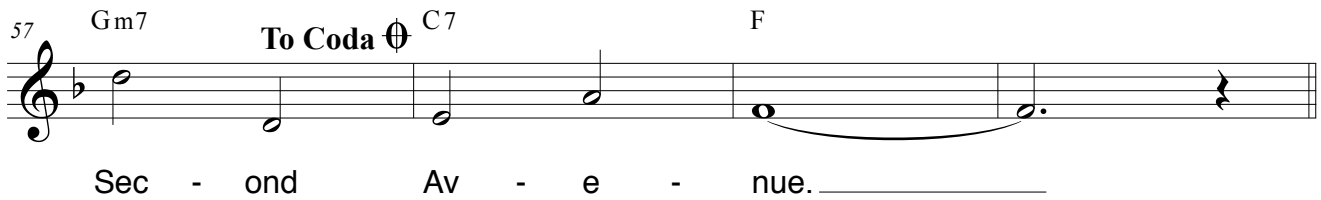
had the nerve to tell me he's been mar - ried be - fore. ____
nudged her friend and said, "Oh, look! There goes my old coat!"

53 F G7




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

57 Gm7 To Coda C7 F



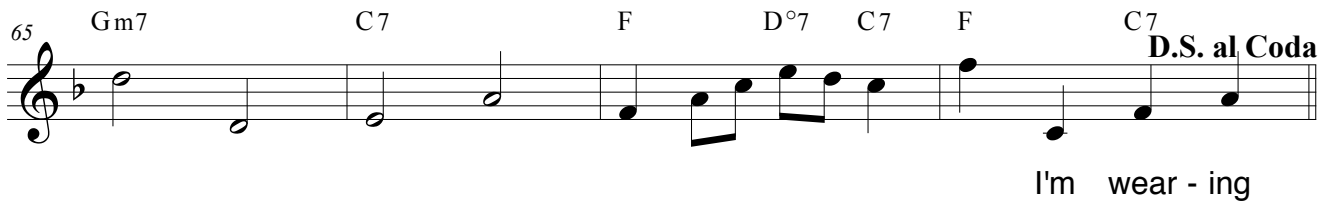
Sec - ond Av - e - nue.

61 F (Sax) G7



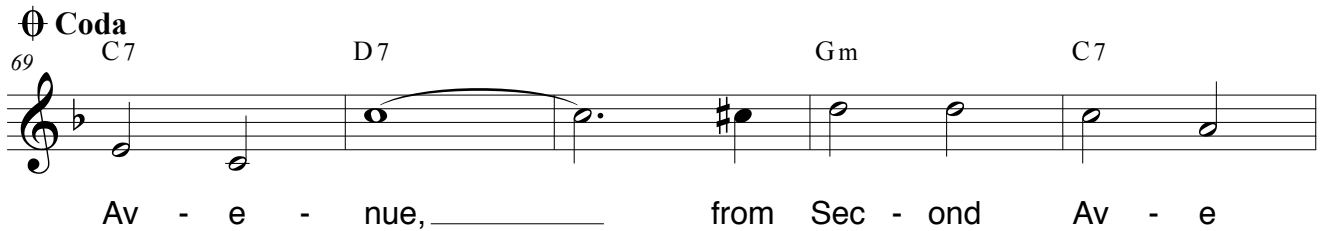
I'm wear - ing

65 Gm7 C7 F D°7 C7 F C7 D.S. al Coda



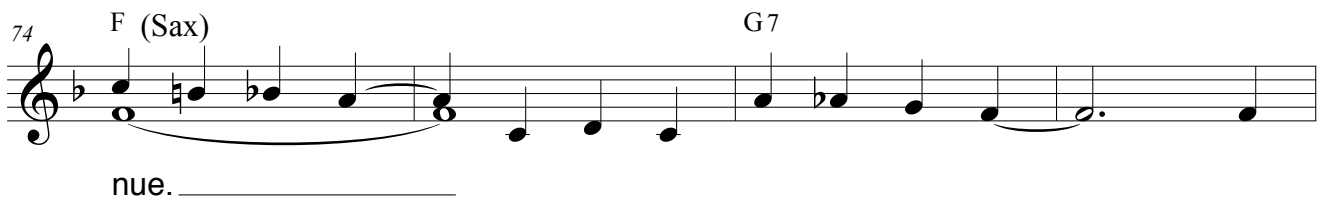
I'm wear - ing

69 C7 D7 Gm C7



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

74 F (Sax) G7



nue.

78 Gm C7 F Dm7 G7 C7 F



nue.

Thank you.

Thank you very much. For our final Barbra Streisand hit, we'll go to Barbra's first Academy Award Film, "Funny Girl." Although this song has since been recorded by a whole host of artists - Dionne Warwick, Nat King Cole, Perry Como, Andy Williams - it's widely accepted as being Barbra's theme song.

Here is the beautiful ballad "People."

People

F

Keyboard

(Sax)

F F maj7 Gm7 Am Gm7 C7

5 F maj7 Gm7 C7 F maj7 Gm7/C C7

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

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

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

13 Dm(maj7)

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

17 Fm G7 Cmaj7 B°7 Fm6 C/E Eb°7

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

21 Dm7 G7 B C7/Bb Dm7 Gm7 C7

more like chil - dren than chil - dren.

25 F maj7 C7 F maj7 Gm7/C C7

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

29 Bb6/F 3 F maj7 Em7 Cm7 F9

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

33 Bbmaj7 Bbm F Cm7

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

37 Bbmaj7 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 Bbmaj7 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 Db F (Sax)

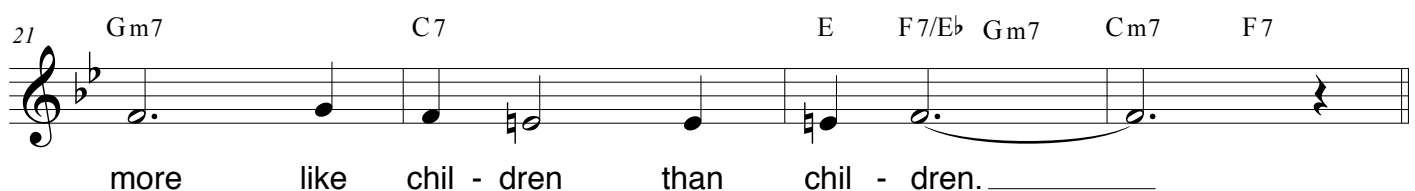
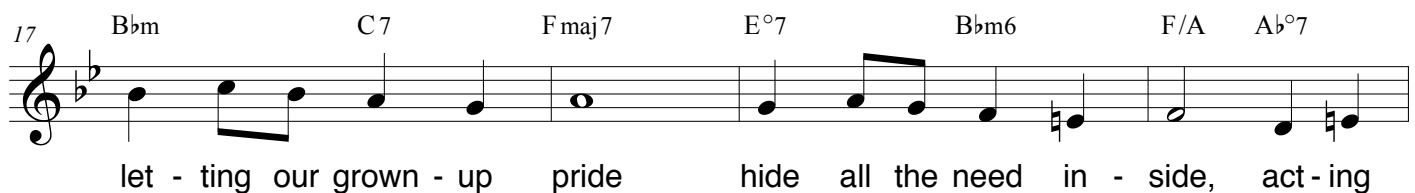
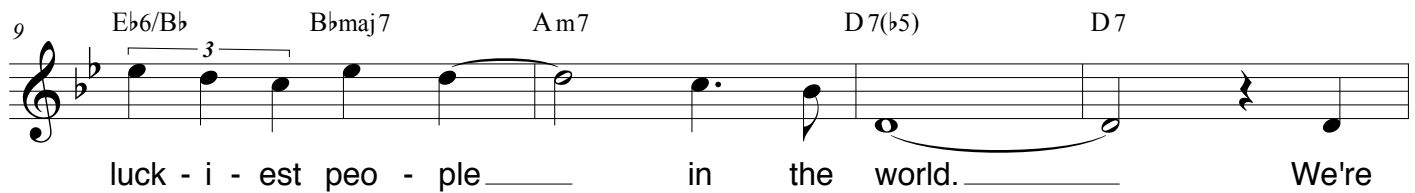
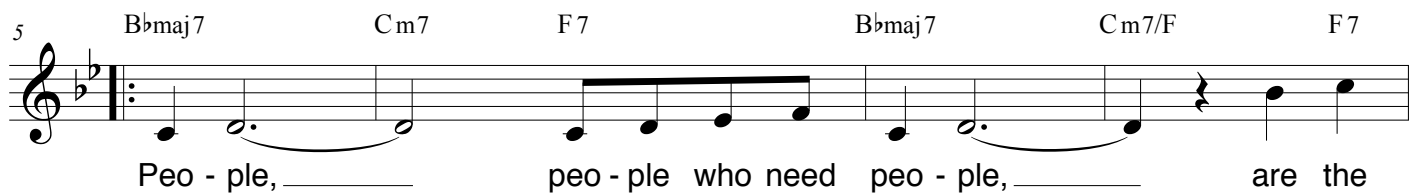
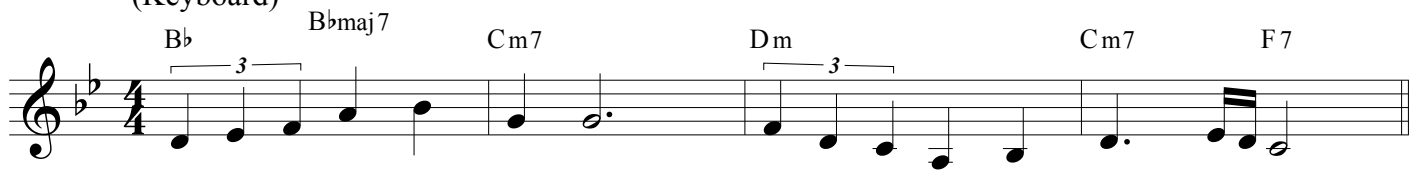
world. luck-i-est peo-ple in the world.

People

M

Keyboard

(Keyboard)



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

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

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

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

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

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

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

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

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

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

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

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

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

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

Thank you. Did you enjoy our tribute to the great Barbra Streisand?

Thank you very much. Now, let's jump back in time for this next selection, published way back in 1916. Over the years, it's been sung by Al Jolson, Judy Garland, Doris Day, Dean Martin, and also featured in a commercial for Dove soap and the Target stores.

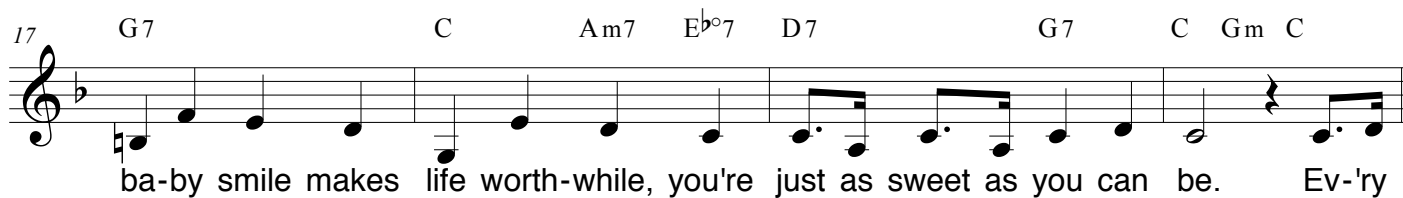
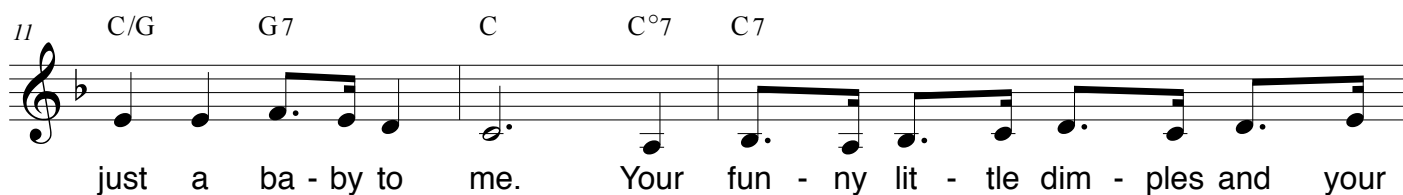
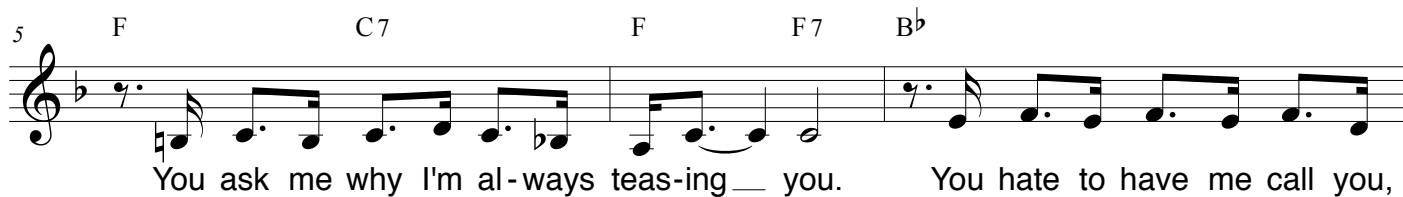
Listen as I tell you all about a girl that I like to call my "Pretty Baby."

Pretty Baby

F

Keyboard

(Sax)

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

21 C7 F F[°]7



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

24 C7



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

27 F F7



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

30 B^b D7 Gm7 Em7(b5)



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

33 C7 G7 C7



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

36 1. F (Sax) 2. A



mine. mine. Yes, I

38 D B[°]7 F D7 G7 C7



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

41 G7 C7 G7 C7 F B^b F



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

Pretty Baby

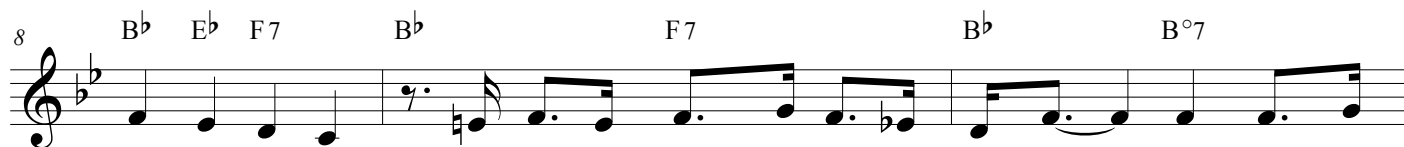
M

Keyboard

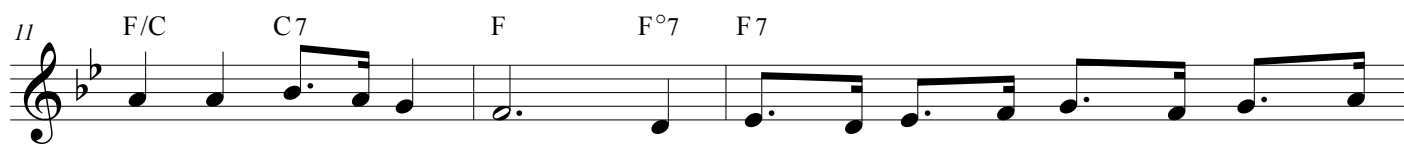
(Keyboard)



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



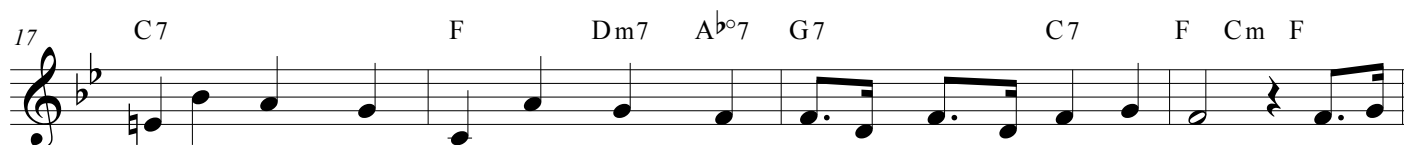
"Pret-ty ba-by." I real-ly thought that I was pleas-ing__ you, for you're



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



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



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

21 F7 B \flat

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

24 F7

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

27 B \flat B \flat 7

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

30 E \flat G7 Cm7 Am7(b5)

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

33 F7 C7 F7

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

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

mine. ____ mine. Yes, I

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

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

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

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

Thank you.

We'll slow things up a bit for this next selection written back in 1943 and won the Academy Award that year for best original song. The most famous rendition was by Dick Haymes, but it was also recorded by such artists as Alice Faye (remember her?), Frank Sinatra, and Rosemary Clooney. It was also the first song ever recorded by Barbra Streisand.

Here's _____ to sing the beautiful "You'll Never Know."

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 Baug 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 Baug 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 Baug 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) Eb Gm/D Cm B7 Fm7 Gm7 Bb7

5 Eb Gm/D Cm B7 Fm Fm7

9 Fm Eaug Ab/Eb Bb7 Eb/G EbMaj 7 Eb6 Eb

13 Eb Gm/D Cm7 Ebmaj7/Bb Fm

17 Fm Ab Fm/C Bb7 Gm7 B7/Gb Fm F7 Bb7

21 Eb Gm/D Cm B7 Fm Fm7

25 Fm Eaug Ab/Eb Bb7/Ab C7

29 Fm Abm Eb G7 Bbm C7

33 Fm Eaug Ab Bb7

1. Eb Cm7 Bb7 2. Eb Fm Bb7 Eb6

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

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

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

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

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

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

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

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

Thank you very much.

This next song is about a golddigger. You all know what a golddigger is, right? Now, I'm not talking about a person who mines for gold out in the boonies. No, this one mines for gold in a very different way.

_____ and I will tell you about this young lass, whose name is Daisy Mae. Here's our version of "Daddy."

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-

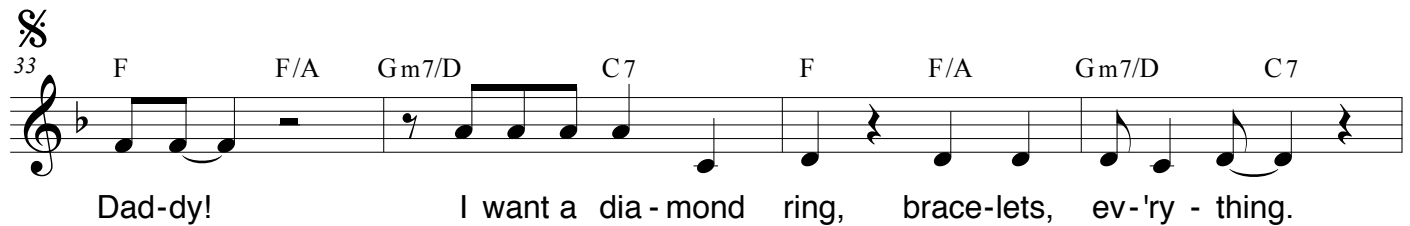
larm-ing, — so they say.

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,

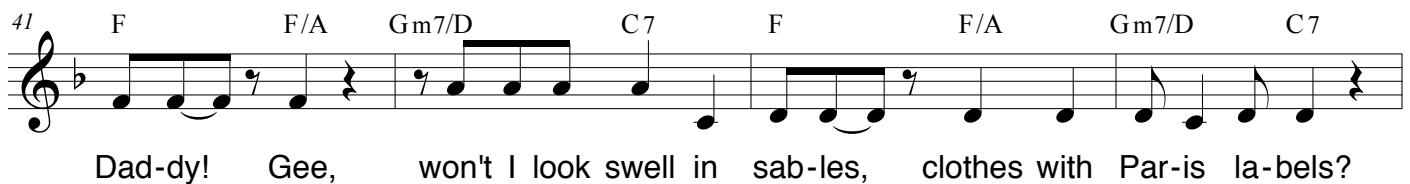
2

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, champ-agne, cav-i - ar.____

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

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

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

69 C F/A Gm7/D C7

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

(F) Hey,

\oplus **Coda**

75 N.C. F N.C. Ab7 Gm7/D C7 F

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

Thank you very much.

We haven't played a waltz in quite a while, so we'll play one now. This song was written back in 1953, and the most famous of recordings was by the great Patti Page. Other artists who recorded it include Dinah Shore, Kay Starr, and Bing Crosby.

Here's _____ to sing it for you now. The title? "Changing Partners."

Changing Partners

F

Keyboard

(Sax)



We were



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



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



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



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



Though we



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



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

33 F F7/A B \flat To Coda Φ



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

37 F/C Gm7 C7 F F7



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

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




45 Cm7 F7 E \flat F7 B \flat F7



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



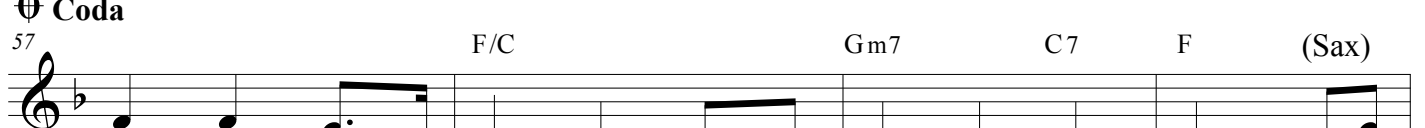
53 B \flat /F Cm7 F7 B \flat C7 D.S. al Coda



Though we

Φ Coda

57 F/C Gm7 C7 F (Sax)



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

61 B \flat F/C Gm7 C7 F

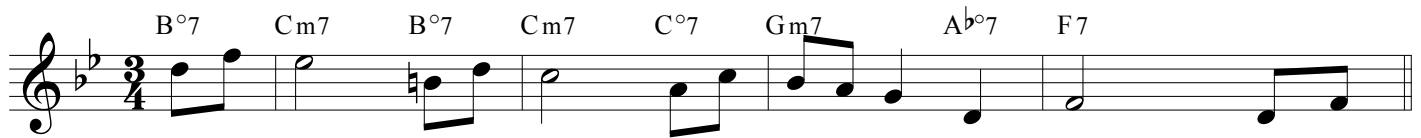


Changing Partners

M

Keyboard

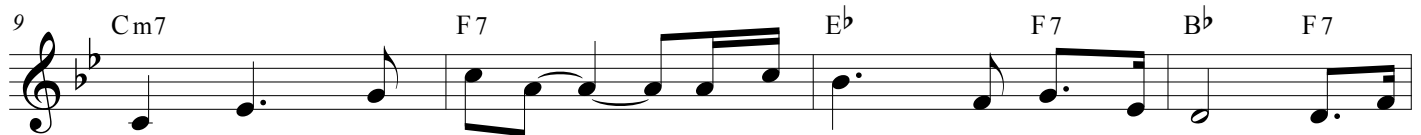
(Keyboard)



We were



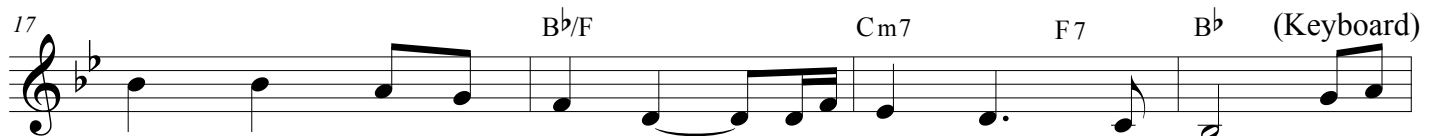
waltz-ing to - geth-er_____ to a dream - y mel - o - dy, when they



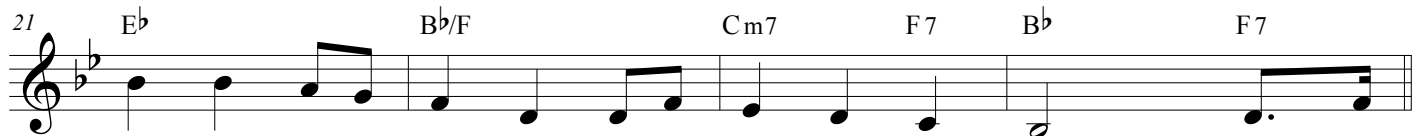
called out "Change part - ners,"_____ and you waltzed a - way from me. Now my



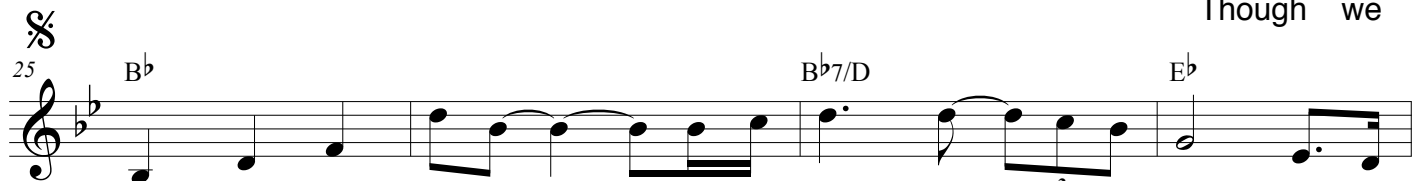
arms feel so emp - ty_____ as I gaze a - round the floor. And I'll



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



Though we



danced for one mo - ment_____ and too soon we_____ had to part. In that



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

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

37 $B\flat/F$ $Cm7$ $F7$ $B\flat$ $B\flat 7$ (Keyboard)

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

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

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

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

Though we

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

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

Thank you.

We're getting close to the end of our time with you this evening. For our next to last song, we're going to switch beats and play a tune with a Latin American beat that was originally known as "Andalucia." Then, when it was recorded in the early 40s, it became known by another title that you'll all remember.

Here's our version of "The Breeze And I."

The Breeze And I

Keyboard

(Keyboard)

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

7 C C aug C B \flat m

12 C C Cmaj7

17 C \flat 6 C B \flat m C

(Keyboard)

23 Dm Dm7 Cmaj7 Dm G7

(Sax)

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

35 Dm G7 C G7 C C7 (Keyboard)

The musical score is written for 'The Breeze And I'. It consists of seven staves of music. The first staff is for the Keyboard, starting with a treble clef and a 4/4 time signature. The melody begins with a whole note C, followed by a half note B-flat, and then a quarter note C. The second staff continues the melody with a half note C, a quarter note B-flat, and a quarter note C. The third staff features a triplet of eighth notes (C, B-flat, A) followed by a half note C. The fourth staff continues with a half note C, a quarter note B-flat, and a quarter note C. The fifth staff features a half note C, a quarter note B-flat, and a quarter note C. The sixth staff continues with a half note C, a quarter note B-flat, and a quarter note C. The seventh staff features a half note C, a quarter note B-flat, and a quarter note C. The score includes various chord annotations above the notes, such as C, B-flat, C, B-flat, C, C, C augmented, C, B-flat minor, C-flat 6, C, B-flat minor, C, D minor, D minor 7, C major 7, D minor, G 7, C, C, C augmented, C-flat 6, C 7, F, D minor, G 7, C, A minor, D minor, G 7, C, G 7, C, and C 7. The score also includes a Saxophone part starting at measure 17 and ending at measure 35.

2

41 F F^{aug} F

45 E^b F (Sax)

49 D^b D^baug D^b

53 C^b D^b

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

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

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

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

79 D^b A^b D^b

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 and melodic lines. The piano part features a series of chords: F, F^{aug}, F, E^b, F, D^b, D^baug, D^b, C^b, D^b, E^bm, E^bm7, D^bmaj7, E^bm, A^b7, D^b, A^b7, D^b, C^b, D^b, C^b, D^b, A^b, D^b. The saxophone part features a series of melodic lines, including a triplet of eighth notes in measure 45, a triplet of eighth notes in measure 53, and a triplet of eighth notes in measure 63. The score ends with a double bar line in measure 79.

Thank you. Thank you very much. We've had a great time playing for you this evening. Have you enjoyed yourselves as we've again journeyed down Memory Lane?

We're going to close with a song written in 1946 and that spent 18 weeks at the top of the rhythm and blues charts that year. The lyrics of the song summed up the feelings of excitement followed by disillusionment felt by many who were returning from serving in the Second World War.

Here we go with this great jump blues classic - "Choo, Choo, Ch'Boogie."

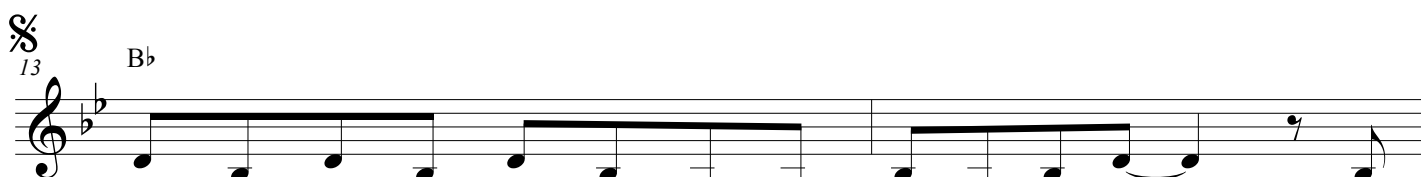
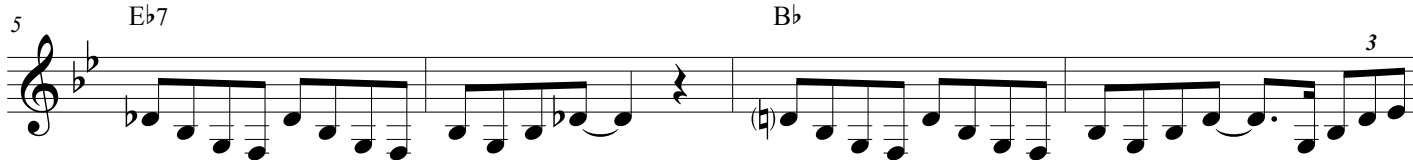
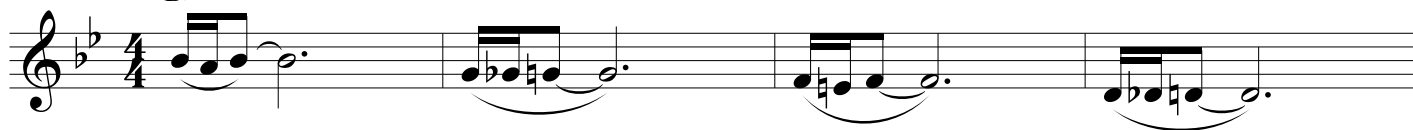
Choo Choo Ch'Boogie

F

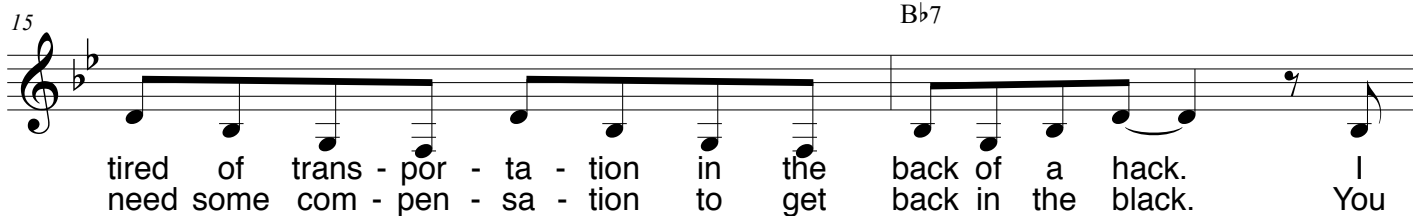
12 to the bar boogie beat

(Sax)

Keyboard

B \flat 

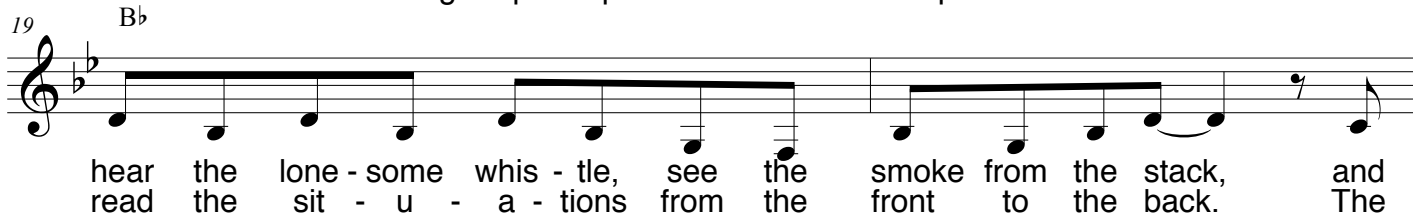
Head - in' for the sta - tion with a pack on my back. I'm
reach your des - tin - a - tion, but a - las and a - lack, you



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



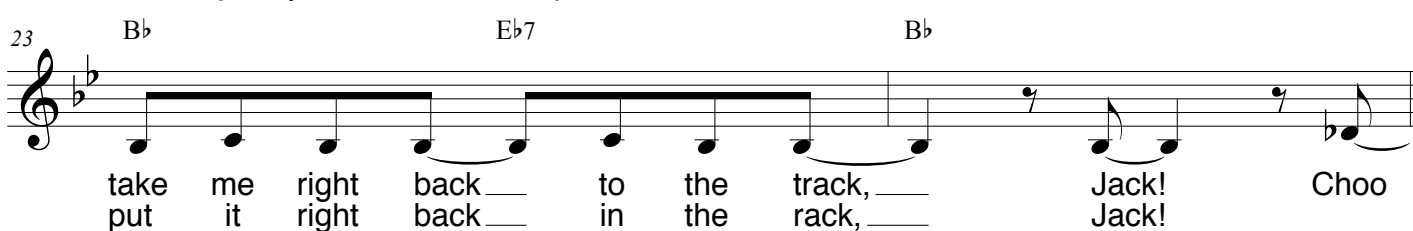
love to hear the rhy - thm of the click - i - ty clack and
take the morn - ing pa - per from the top of the stack and



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



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



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

2
25 Eb7 Bb

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

28 Eb7

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

31 Bb Eb To Coda Bb

me right back to the track, Jack!

(Sax Adlib)

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

You

Coda

45 Bb (Sax) C 3 F 3 G7

track, Jack!

48 C

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

50 C7

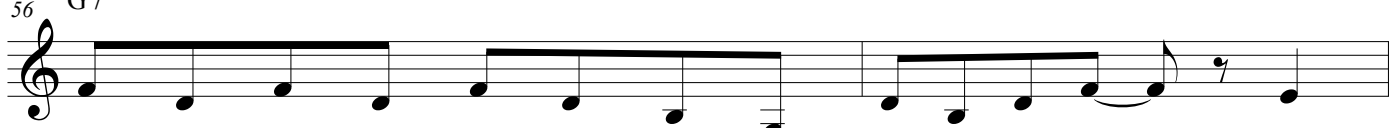
live the life of Ri - ley in a beat - en down shack so


52 F7

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

54 C

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

56 G7

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


58 C F7 C

 take me right back to the track, Jack! Choo

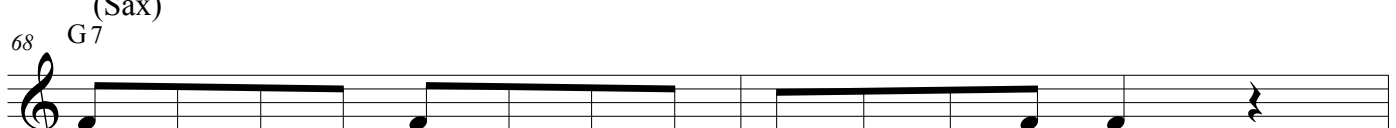
60 F7 C

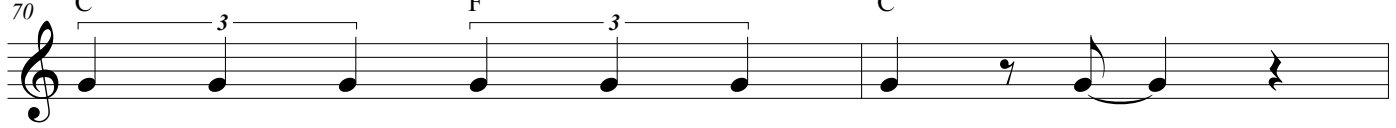
 choo, choo choo ch'-boog - ie. Woo woo, woo


63 F7

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

66 C F C

 me right back to the track, Jack!

(Sax)
 68 G7

 (Sax)

70 C F C

 take me right back to the track, Jack!

(Sax)
 72 Dm7 G7 C C6

 (Sax)

Choo Choo Ch'Boogie

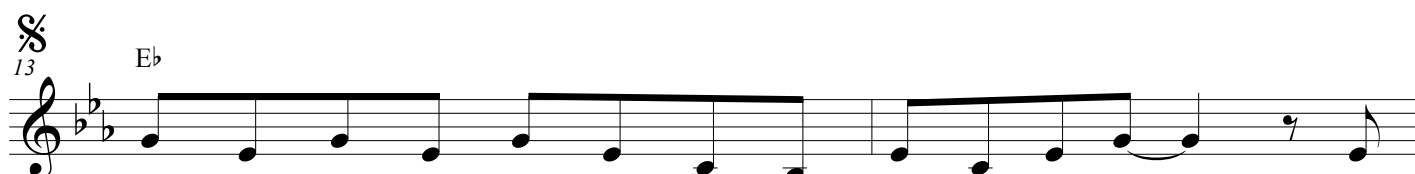
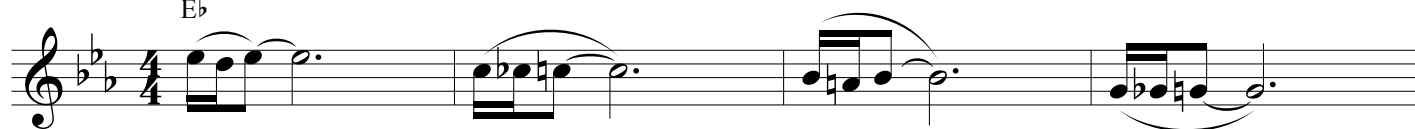
M

Keyboard

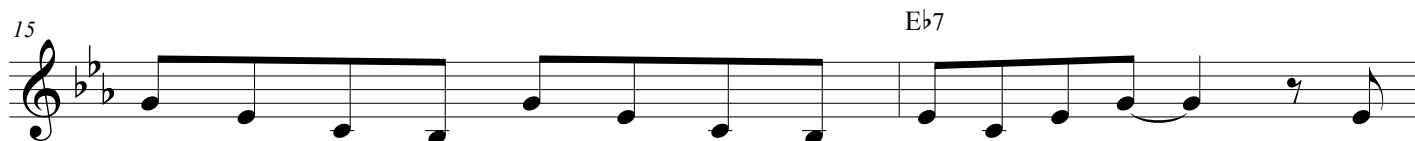
12 to the bar boogie beat

(Sax)

Eb



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



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



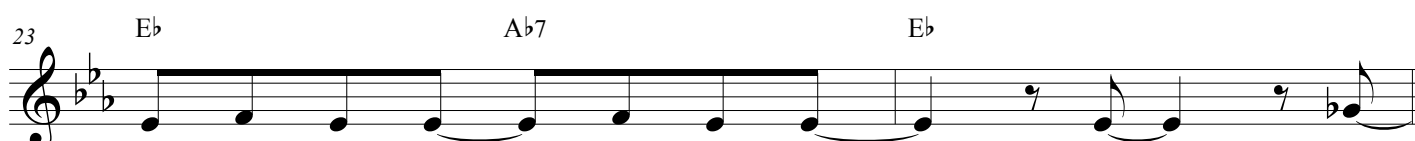
love to hear the rhy - thm of the click - i - ty clack and
take the morn - ing pa - per from the top of the stack and



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



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



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

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

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

28 $A\flat 7$

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

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

me right back to the track, Jack!

(Keyboard adlib)

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

You

Coda

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

track, Jack!

48 F

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

50 $F 7$

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

52 $B\flat 7$

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

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

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

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

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

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

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

(Keyboard)
 68 C7

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

(Keyboard)
 72 Gm7 C7 F F6