

## Set BB\_large

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# Don't Be That Way

Keyboard

Swing Rhythm

F m9                      B♭13sus    B♭79(♯5)    E♭6    B♭7  
(Sax)

E♭6    Cm    Fm7    B♭7(♯5)    E♭6    Cm    Fm7    B♭7(♯5)  
3

E♭6    Cm    Fm7    B♭7(♯5)    1. E♭6    Cm    Fm7    B♭7

13    2. E♭6    Fm7    F♯°    E♭/G    D7  
(Keyboard)              G7

C7                      F7                      B♭aug

E♭6    Cm    Fm7    B♭7(♯5)    E♭6    Cm    Fm7    B♭7(♯5)  
3

E♭6    Cm    Fm7    B♭7(♯5)    E♭6    Fm7    F♯°    E♭/G

A♭  
(Keyboard)              A°                      B♭m7                      E♭7

2  
35 A♭6 (Sax) Fm B♭m7 E♭7(♯5) A♭6 Fm B♭m7 E♭7(♯5)

39 A♭6 Fm B♭m7 E♭7(♯5) A♭6

43 A♭6 Fm B♭m7 E♭7(♯5) A♭6 Fm B♭m7 E♭7(♯5)

47 A♭6 Fm B♭m7 E♭7(♯5) A♭6 B♭m7 B° A♭/C

51 G7 (Keyboard) C7

55 F7 B♭7 E♭aug

59 (Sax) A♭6 Fm B♭m7 E♭7(♯5) A♭6 Fm B♭m7 E♭7(♯5)

63 A♭6 Fm B♭m7 E♭7(♯5) A♭6 Fm7 (Keyboard) C7

67 F6 (Play 3x) (Sax) Dm Gm7 C7(♯5) F6 Dm

70 Gm7 C7(♯5) F6 Dm Gm7 C7(♯5)

73 1, 2. F6 Dm Gm7 C7 | 3. F6 Gm7 C7 F6

# Out Of My Dreams

**F**

Keyboard

(Sax)

B♭ Gm7 E♭maj7 F7

§ (Sing both times)

9 B♭ B♭sus Am D7 Gm /F C7/E E♭m6

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

17 B♭ B♭maj/A Gm7 C7 F Cm F F7

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

25 B♭ B♭sus Am D7 Gm /F C7/E E♭7

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

33 B♭/D /A F7 B7 B♭sus B♭/F D7 F7

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

41 Gm7 B♭/F E7 B♭/F Gm7 Cm7 F7 To Coda ⊕

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

2

49      B♭      E♭      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(5)      E7      E♭7      Cm6      D7      Gm      B♭m6/D♭

I'll have you.      You'll be real,

81      F/C      C7      F      F7      F7  
D.S. al Coda

real as the white moon light-ing the blue.

87      ♪ Coda      B♭ (Sax)      Cm7      E♭      F7      B♭

you.

# Out Of My Dreams

**M**  
Keyboard

(Keyboard)

E♭      Cm7      A♭maj7      B♭7

9      (Sing both times)      E♭      E♭sus      Dm      G7      Cm      /B♭      F7/A      A♭m6

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

17      E♭      E♭maj/D      Cm7      F7      B♭      Fm      B♭      B♭7

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

25      E♭      E♭sus      Dm      G7      Cm      /B♭      F7/A      A♭7

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

33      E♭/G      /D      B♭7      E7      E♭sus      E♭/B♭      G7      B♭7

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

41      Cm7      E♭/B♭      A7      E♭/B♭      Cm7      Fm7      B♭7  
To Coda Ø

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

2

49 E♭ A♭ E♭ Cm F7 B♭ B♭maj7

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

57 Cm7 F9 B♭maj7 B♭6 Cm F7 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♭maj7

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

73 Em7(5) A7 A♭7 Fm6 G7 Cm E♭m6/G♭

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

81 B♭/F F7 B♭ B♭ø7 B♭ø7 D.S. al Coda

real as the white moon light-ing the blue.

87 ♩ Coda E♭ (Keyboard) Fm7 A♭ B♭ø7 E♭

you.

VOCAL ONLY

## Tonight

Keyboard

Latin Beat

F(add2)

C7/F

F(add2)

C7/F

1 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 $\sharp$ 7  
saw you and the world o - went a - way. To -  
suns and moons all over the place. To -

13 A $\flat$ (add2) B $\flat$ (add2)/A $\flat$  A $\flat$ (add2) D $\flat$ 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 $\flat$ m7 /A $\flat$  Gm7(b5) C7 C7/B $\flat$   
are, what you do, what you say. (M) To -  
mad shoot - ing sparks in - to space. To -

21 D $\flat$ /A $\flat$  D $\flat$ 6/A $\flat$  Gm7(b5) /A $\flat$  G $\circ$ 7 /A $\flat$   
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 $\flat$ m7 A $\flat$ 7 G /D D $\flat$ 7  
hap - pen. I know now I was right. (Both) For  
live in, no bet - ter than al - right. But

29 F(add2)/C /F G(add2)/F F(add2) /E Dm(add2) Dm  
 here here you you are, and what was just a world is a  
 33 Am Gm7 F maj7 Bbmaj7 C7/Bb (Keyboard)  
 star \_\_\_\_\_ to - night.  
 37 Db/Ab Db6/Ab Gm7(b5) /Ab G7 /Ab  
 41 Bbm7 Ab7 G D Db7  
 45 F(add2)/C /F G(add2)/F F(add2) /E Dm(add2) Dm  
 49 Am Gm7 F maj7 Bbmaj7 C7/Bb D.S. al Coda  
 (F) To -  
 ♩ Coda (Keyboard as in intro)  
 53 F maj7 Dm7 Bbmaj7 C7  
 night, \_\_\_\_\_ to -  
 57 F maj7 /A /G F maj7  
 night. \_\_\_\_\_

# The Gentleman Is A Dope

F

Keyboard

N.C.

The  
boss gets on my nerves; I've got a good mind to quit. I've  
taken all I can, it's time to get up a git and  
move to an-oth - er job, or may - be an-oth - er town! The  
gen-tle-man burns me up! The gen-tle-man gets me down!

E7

The

28 Am Am6

28 Am Am6

gentle-man is a dope,  
gentle-man is - n't bright,  
he man does - n't know - the score.  
A A

28 Fmaj7 F#7 G7 C6 E7/B

clum - sy Joe who would - n't know Rhum - ba from Waltz. The  
cake will come, he'll take a crumb and nev - er ask for more! The  
D7

32 Am

32 Am

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

36 Fmaj7 F7 Am/E B7 E7

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

40 1. Am Bm7 E7 2. Am A7

40 1. Am Bm7 E7 2. Am A7

The me.  
He's me!

44 D Gmaj7 G6 G

44 D Gmaj7 G6 G

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

48 D G7

48 D G7

wel - come to the guy!  
She'll

52 C Cmaj7 C6 C F

52 C Cmaj7 C6 C F

nev - er un - der - stand him  
half as

56 B7 E7

56 B7 E7

well as I.  
The

60 Am Am6  
gen - tle - man is a dope, he is - n't ver - y smart. He's

64 Fmaj7 F#7 G7 C6 E7/B  
just a lug you'd like to hug and hold a - gainst your heart. The

68 Am D7  
gen - tle - man does - n't know how hap - py he could be.

72 Fmaj7 F7 Am/E B7 E7  
Look at me cry-ing my eyes out, as if he be - longed #fo

76 Cmaj7 Fmaj7 Bm7 E7 A D A7(b5) E7 To Coda ♫  
me. He'll nev - er be - long to

80 Am E7 (Sax) D.S. al Coda  
me.

82 ♫ Coda Am6 Am  
me. The gen - tle - man is a dope. The

86 Am Am  
gen - tle - man is a dope. The gen-tle-man is a

90 Am6 (Sax) Bm7 E9 Am  
dope!

FEMALE VOCAL  
(Keyboard Only)  
N.C.

## The Gentleman Is A Dope

M  
Keyboard

The musical score consists of two staves of music. The top staff is for female vocal and keyboard, and the bottom staff is for keyboard only. The vocal part starts with a melodic line, followed by lyrics starting at measure 5. The keyboard part provides harmonic support throughout. The score includes measures 1 through 21, with lyrics appearing in measures 5, 9, 13, and 17.

The Gentleman Is A Dope

1      The

5      boss gets on my nerves; I've got a good mind to quit. I've

9      tak - en all I can, it's time to get up a git and

13     move to an-oth - er job, or may - be an-oth - er town! The

17     gen-tle-man burns me up! The gen-tle-man gets me down!

21     A7

21     The

2 (All)  
24 Dm Dm6

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

28 Bbmaj7 B7 C7 F6 A7/E

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

32 Dm G7

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

36 Bbmaj7 Bb7 Dm/A E7 A7

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

40 1. Dm Em7 A7 2. Dm D7

me. The me! He's

44 G Cmaj7<sub>3</sub> C6 C

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

48 G C7

wel - come to the guy! She'll

52 F Fmaj7 F6 F Bb<sub>3</sub>

nev - er un - der - stand him half as

56 E7 A7

well as I. The

60 Dm Dm6 3  
  
 gen - tle - man is a dope, he is - n't ver - y smart. He's

64 Bbmaj7 B7 C7 F6 A7/E  
  
 just a lug you'd like to hug and hold a - gainst your heart. The

68 Dm G7  
  
 gen - tle - man does - n't know how hap - py he could be.

72 Bbmaj7 Bb7 Dm/A E7 A7  
  
 Look at me cry - ing my eyes out, as if he be - longed to

76 Fmaj7 Bbmaj7 Em7 A7 D G D7(b5) A7 To Coda Φ  
  
 me. He'll nev - er be - long to

80 Dm A7 (Sax) D.S. al Coda  
  
 me. D.S. al Coda

82 Coda Dm Dm  
  
 The gen - tle - man is a dope.

86 Dm Dm  
  
 The gen-tle-man is a

90 Dm6 (Sax) Em7 A9 Dm  
  
 (Sax) Em7 A9 Dm  
 dope!

VOCAL ONLY

## You'll Never Walk Alone

Keyboard

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

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

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

17 E♭ Dm/F Cm/E♭ B♭/D A F7 B♭/F E7  
sweet sil-ver song of a lark. Walk on through the wind, walk

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

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

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

The musical score consists of six staves of music. The top staff shows a vocal line with piano accompaniment, starting with chords F, F/C, Dm, Gm, and C7. The lyrics "(F) When you" are written below the piano part. The second staff continues with chords F, C, B♭/D, and F/C, with lyrics "walk through a storm hold your head up high and don't be afraid of the". The third staff starts with C, Cm, Gm/B♭, and E♭, with lyrics "dark. At the end of the storm there's a gold-en sky and the". The fourth staff continues with E♭, Dm/F, Cm/E♭, B♭/D, A, F7, B♭/F, and E7, with lyrics "sweet sil-ver song of a lark. Walk on through the wind, walk". The fifth staff starts with Dm, D♭7, F/C, F7/A, B♭, and C7/B♭, with lyrics "on through the rain, though your dreams be tossed and blown. Walk". The sixth staff continues with F/A, F Aug/A, B♭, G/B, F/C, A, B♭maj7, and B7(5), with lyrics "on, walk on with hope in your heart, and you'll nev - er walk a -". The final staff starts with Am/C, C7/B♭, F/A, A, B♭, C7, F, and E♭7, with lyrics "alone. You'll nev - er walk a - lone. (M) When you". The music is in 4/4 time and uses a bass clef for the piano part.

2

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

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

53 G♭ Fm/A♭ E♭m/G♭ D♭/F C A♭7 D♭/A♭ G7  
 sweet sil-ver song of a lark. Walk on through the wind, walk

59 Fm E7 A♭/E♭ A♭7/C D♭ E♭7/D♭  
 on through the rain, though your dreams be tossed and blown. (Both) Walk

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

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

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

79 A♭ A♭/E♭ Fm B♭m E♭7 A♭  
 lone.

## Prospector Polka

F

Keyboard

(Sax)

B♭ F C7 F B♭

F C7 F B♭ C7

There's a

13 F B♭ C7

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

18 F C7 F

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

23 B♭ C7 F C7

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

29 F B♭

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

33 C7 F C7

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

37 F B♭

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

off at dawn up - on his gold - en quest. If you

shov - el and say "Hel - lo." and Pete's a hap - py pol - ka kick, he's the

see him, he's the

2  
<sup>41</sup> C7 F F7  
 best - at find - ing nug - gets, so I'm told. He's  
 pol - ka dan - cing champ - ion of the West.

<sup>45</sup> B♭ F C7 F F7 B♭  
 Pete, the old pros - pec-tor, a hap-py lit-tle elf. And when he hears a

<sup>50</sup> F G7 C C7 F  
 squeeze-box play he just can't help him-self. With his pick ax for a part-ner, he

<sup>55</sup> B♭ C7 F Gm7 To Coda <sup>C7</sup> F F7  
 dan-ces o'er the plains. He pans for gold and pol-kas up and down the rol-ling range.

<sup>61</sup> B♭ F C7 F  
 (Sax)

<sup>65</sup> B♭ F <sup>1.</sup> Gm7 C7 F F7  
<sup>2.</sup> C7 F B♭ C7 D.S. al Coda  
 With his

<sup>69</sup> <sup>1.</sup> C7 F B♭ C7 F Gm7 C7  
<sup>2.</sup> Coda F F7 B♭ C7 F Gm7 C7  
 range. He's Pete the old pros - pec - tor, champ-ion of the roll - ing

<sup>80</sup> F (Sax) Gm7 C7 F  
 range.

# Prospector Polka

**M**

Keyboard

(Keyboard)      E♭      B♭      F7      B♭      E♭

6      B♭      F7      B♭      E♭      F7  
There's a

13      B♭      E♭      F7  
lit-tle guy I know spends all day just hunt-in' gold, and he loves to dance the

18      B♭      F7      B♭  
pol - ka cow-boy style. Snow-y beard and turned up hat, taps his

23      E♭      F7      B♭      F7  
toe this way and that, keep-ing time to hap-py mus-ic all the while. He was

29      B♭      E♭  
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      B♭      F7  
stake a claim and mine that yel - ler gold. With a  
off at dawn up - on his gold - en quest. If you

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

2  
41 F7 B♭ B♭7

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

45 E♭ B♭ F7 B♭ B♭7 E♭

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

50 B♭ C7 F F7 B♭

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

55 E♭ F7 B♭ Cm7 F7 To Coda ⊕ B♭ B♭7

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

61 E♭ B♭ F7 B♭

(Keyboard)

65 E♭ B♭ 1. Cm7 F7 B♭ B♭7

69 E27 B♭ E♭ F7 D.S. al Coda

With his

⊕ Coda B♭ B♭7 E♭ F7 B♭ Cm7 F7

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

80 B♭ (Keyboard) Cm7 F7 B♭

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

# You Must Have Been A Beautiful Baby

F

(Keyboard &amp; Bass - Freely)

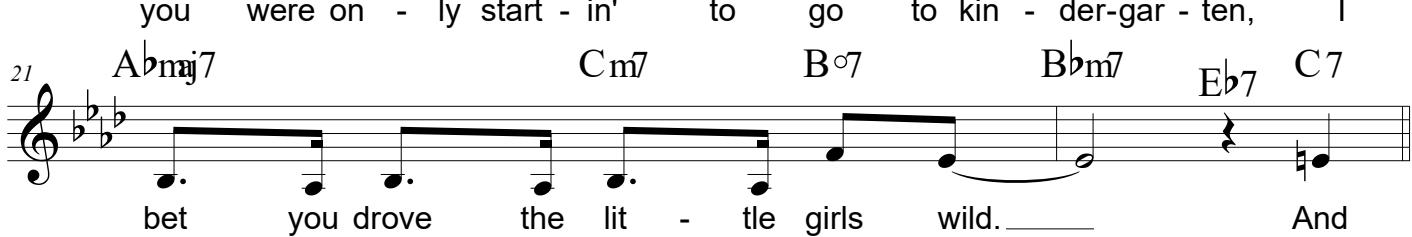
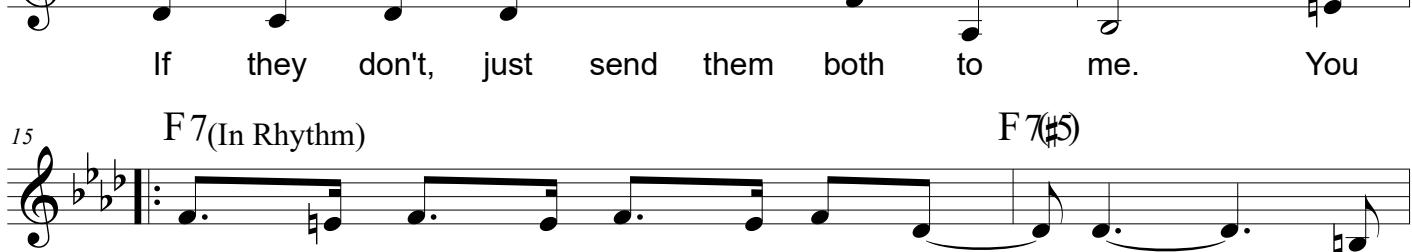
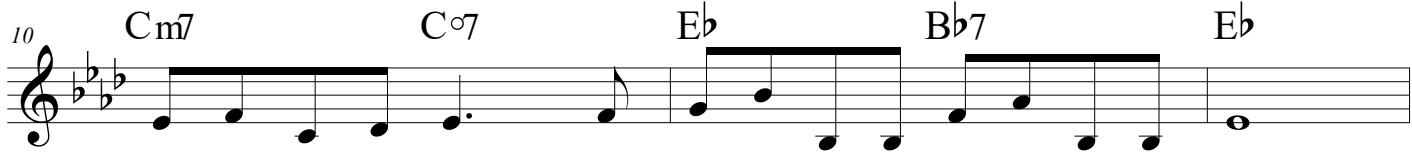
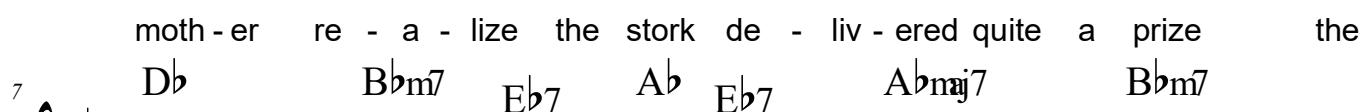
A♭maj7 Fm7 B♭m7 B♭o7

A♭6

Cm7

B♭m7

B♭o7

Keyboard  
N.C.

2

23 F7 F7( $\sharp$ )  
when it came to win - ing blue rib - bons, \_\_\_\_\_ you  
Bb9 Fm7 Bb9  
must have shown the oth - er kids how. \_\_\_\_\_ I can

25 A $\flat$  A $\flat$ 7( $\sharp$ ) A $\flat$ 6 A $\flat$ 7( $\sharp$ )  
see the jud - ges' eyes when they hand - ed you the prize; you  
A $\flat$  Bb13 B7  
must have made the neat - est bow. \_\_\_\_\_ Oh, you

31 A $\flat$ /C C7 F7( $\sharp$ )  
must have been a beau - ti - ful ba - by, \_\_\_\_\_ 'cause

33 1. Bb9 E $\flat$ 9 Eb13b9 A $\flat$  C7 (Sax)  
ba - by, look at you now. \_\_\_\_\_

35 2. Bb9 E $\flat$ 9 Eb13b9  
ba - by, \_\_\_\_\_ take a look at you now. \_\_\_\_\_

37 A $\flat$  A $\flat$ 7/C D $\flat$  D7 E $\flat$  (Sax) D $\flat$ 7 Eb7 A $\flat$ 6  
\_\_\_\_\_

# You Must Have Been A Beautiful Baby

**M**

(Keyboard &amp; Bass - Freely)

E♭maj7 Cm7 Fm7 F7 E♭6 Gm7 Fm7 F7 N.C.

Does your  
moth - er re - a - lize the stork de - liv - ered quite a prize the  
Fm7

A♭ Fm7 B♭7 E♭ B♭7 E♭maj7 Fm7  
the day he left you on the fam - ly tree? Does your dad ap - pre - ci - ate that you are

Gm7 G7 B♭ F7 B♭  
mere-ly sup - er great, the mir - a - cle of an - y cen-tur - y?  
B♭7 N.C.

Fm7  
If they don't, just send them both to me. You

C7 (In Rhythm) C7(♯)  
must have been a beau - ti - ful ba - by. You

F9 Cm7 F9  
must have been a won - der - ful child. When

B♭9 B♭13 B♭9 B♭13  
you were on - ly start - in' to go to kin - der-gar - ten, I

E♭maj7 Gm7 F♯7 Fm7 B♭7 G7  
bet you drove the lit - tle boys wild. And

2

23 C7 C7( $\natural$ )

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 $\flat$  E $\flat$ 7( $\natural$ ) E $\flat$ 6 E $\flat$ 7( $\natural$ )

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

29 E $\flat$  F13 F $\sharp$ 7

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

31 E $\flat$ /G G7 C7( $\natural$ )

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

33 1. F9 B $\flat$ 9 B $\flat$ 13 $\flat$ 9 G7 (Keyboard)

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

35 2. F9 B $\flat$ 9 B $\flat$ 13 $\flat$ 9

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

37 E $\flat$  E $\flat$ 7/G A $\flat$  A $\flat$ 7 B $\flat$  (Keyboard) A $\flat$ 7 B $\flat$ 7 E $\flat$ 6

\_\_\_\_\_

Moderate Polka Tempo  
Not Too Fast

# Yes, We Have No Bananas

**F**

Keyboard

(Sax) F      B<sub>b</sub>      C7      F

5 N.C.      G7/D      G7(b5)/D<sub>b</sub> C7

9 F      B<sub>b</sub>      F      C7      B<sup>o</sup>7 C7/B<sub>b</sub> F

13 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,  
F      B<sub>b</sub>      F/A      E/G<sup>#</sup> /E      A C7/G

17 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."  
F      B<sub>b</sub>      F      C7      B<sup>o</sup>7 C7/B<sub>b</sub> F

21 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!  
C      G7      C      C7

25 He just "yes - es" you to death, and as he takes your dough he tells you  
Some-one asked for "spar-row grass," and then the whole quar - tet all ans-tered  
F      B<sub>b</sub>      C7      F      E<sub>b</sub><sup>o</sup>7 D

29 "Yes, we have no ba - na - nas, we  
G7      C7      F      F7  
have no ba - na - nas to - day. We've Just

2  
<sup>33</sup> B<sub>b</sub> B<sub>b</sub><sup>o7</sup> F Dm<sup>7</sup>

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 Am E7/B C7/G /C

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

41 F B<sub>b</sub> F F/E F/E, B<sub>b</sub>/F

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

46 B<sub>b</sub>m<sup>6</sup> B<sub>b</sub> C7 F B<sub>b</sub> C7

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

51 F E<sub>b</sub><sup>o7</sup> D G7 C7 To Coda ♫ F

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

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

61 ♫ Coda 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

# Yes, We Have No Bananas

**M**  
Keyboard

(Keyboard) B<sub>b</sub> E<sub>b</sub> F7 B<sub>b</sub>

5 N.C. (In Octaves) C7/G C7(b5)/G<sub>b</sub> F7

9 B<sub>b</sub> E<sub>b</sub> B<sub>b</sub> F7 E<sup>o7</sup> F7/E<sub>b</sub> B<sub>b</sub>

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 B<sub>b</sub> E<sub>b</sub> B<sub>b</sub>/D A/C<sup>#</sup> /A D F7/C

and he sells good things to eat, but you should hear him speak!  
"Send Pas - qual - ie, Nick and Jim. I need help right a - way."  
17 B<sub>b</sub> E<sub>b</sub> B<sub>b</sub> F7 E<sup>o7</sup> F7/E<sub>b</sub> B<sub>b</sub>

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 F C7 F F7

He just "yes - es" you to death, and as he takes your dough he tells you  
Some-one asked for "spar - row grass," and then the whole quar - tet all ans - wered  
25 B<sub>b</sub> E<sub>b</sub> F7 B<sub>b</sub> A<sub>b</sub><sup>o7</sup> G

"Yes, we have no ba - na - nas, \_\_\_\_\_ we  
29 C7 F7 B<sub>b</sub> B<sub>b</sub>7

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

2  
33 E<sub>b</sub> E<sub>b</sub><sup>o7</sup> B<sub>b</sub> Gm<sup>7</sup>

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 like they. We'll sell you

41 B<sub>b</sub> E<sub>b</sub> B<sub>b</sub> B<sub>b</sub>/A B<sub>b</sub>/A<sub>b</sub> E<sub>b</sub>/B<sub>b</sub>

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

46 E<sub>b</sub>m6 E<sub>b</sub> F7 B<sub>b</sub> E<sub>b</sub> F7

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

51 B<sub>b</sub> A<sub>b</sub><sup>o7</sup> G C7 F7 To Coda ♫ B<sub>b</sub>

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

57 (Keyboard) B<sub>b</sub> F7 B<sub>b</sub> F7 B<sub>b</sub> F7 B<sub>b</sub> F7 D.S. al Coda

61 ♫ Coda B<sub>b</sub> C7 F7 B<sub>b</sub>

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

67 C7 F7

don't got ba - na - nas to

71 (Keyboard) B<sub>b</sub> N.C. F C7 F7 B<sub>b</sub>

day."

No Sax

## Evergreen

F

Keyboard

1 C G F C/G G

5 C G Dm7

Eyes Touch like a sun - rise, like a rain - fall down to my my

8 G C

soul. skin. And I won - der, And I won - der, | wonder why you wonder why you

10 G Dm

look at wan - na me stay like the that, night, what you're what you're think - ing, dream-ing what's what's be - hind. be - hind.

12 C G Dm C/E F

Don't tell me, but it feels like love. I'm gon-na take this

15 C G

mo - ment and make it last for - ev - er. I'm gon-na give my heart

17 F Gsus G

a-way and pray we'll stay to - geth - er. 'Cause you're the one good

19 C G

rea - son. You're the on - ly guy that I need. 'Cause you're more

21 Dm7 C/E F C/E

won - der - ful than I have ev - er seen. I'm gon-na

23 Dm G C

take this night and make it ev - er - green.

25 Am F C G

We can make it last for - ev - er more Don't tell me, but it

27 Dm C/E G

feels like love... I'm gon - na take this

29 D A

mo - ment and make it last for - ev - er. I'm gon-na give my

31 G A<sup>sus</sup> A

heart a - way and pray we'll stay to - geth - er. 'Cause you're the one good

33 D A

rea - son. You're the on - ly guy \_\_\_\_\_ that I need. 'Cause you're more

35 Em<sup>7</sup> D/F# <sup>1.</sup>G <sup>2.</sup>G D/F#

won-der-ful \_ than I have ev - er seen. I'm gon-na take this seen. I'm gon-na

38 Em A D

take this night and make it ev - er - green. Oh

40 Em<sup>7</sup> A7 D

yeah, and make it ev - er - green.

No Sax

## Evergreen

**M**  
Keyboard

F C B<sub>b</sub> F/C C

A musical score for a keyboard instrument. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/4 time with a key signature of one flat. The melody starts in F major, moves to C major, then B-flat major, then F major over C, and finally ends in C major. The notes are primarily eighth and sixteenth notes.

5 F C Gm7

Eyes Touch like a sun - rise, like a rain-fall down my  
like an an - gel, like vel - vet to my

The lyrics for this section are: Eyes Touch like a sun -rise, like a rain-fall down my like an an -gel, like vel -vet to my

8 C F

soul. And I won - der, | won - der why you  
skin. And I won - der, | won - der why you

The lyrics for this section are: soul. And I won - der, | won - der why you skin. And I won - der, | won - der why you

10 C Gm

look at me like that, night, what you're think - ing, what's be - hind.  
wan - na stay the what you're dream-ing what's be - hind.

The lyrics for this section are: look at me like that, night, what you're think - ing, what's be - hind. wan - na stay the what you're dream-ing what's be - hind.

12 F C Gm F/A B<sub>b</sub>

Don't tell me, but it feels like love. I'm gon-na take this  
Don't tell me, but it feels like love.

The lyrics for this section are: Don't tell me, but it feels like love. I'm gon-na take this  
Don't tell me, but it feels like love.

15 F C

mo - ment and make it last for - ev - er. I'm gon-na give my heart

The lyrics for this section are: mo - ment and make it last for - ev - er. I'm gon-na give my heart

17 B♭ Csus C

a-way and pray we'll stay to - geth - er. 'Cause you're the one good

19 F C

rea - son. You're the on - ly girl that I need. 'Cause you're more

21 Gm7 F/A B♭ F/A

beau - ti - ful than I have ev - er seen. I'm gon-na

23 Gm C F

take this night and make it ev - er - green.

25 Dm B♭ F C

We can make it last for - ev - er more. Don't tell me, but it

27 Gm F/A C

feels like love. I'm gon-na take this

29 G D

mo - ment and make it last for - ev - er. I'm gon-na give my

31 C Dsus D

heart a - way and pray we'll stay to - geth - er. 'Cause you're the one good

33 G D

rea - son. You're the on - ly girl that I need. 'Cause you're more

35 Am7 G/B 1. C 2. C G/B

beau-ti-ful than I have ev - er seen. I'm gon-na take this seen. I'm gon-na

38 Am D G

take this night and make it ev - er - green. Oh

40 Am7 D7 G

yeah, and make it ev - er - green.

Easy Tempo - NOT FAST!

## Secondhand Rose

F

Keyboard

(Keyboard &amp; Bass Only - Freely)

9            B♭            F7            B♭            F7            B♭/D            C♯7            Cm7

12            C7            F7            B♭            F7            B♭            F7

15            C7            Dm            G            C7            F7            Cm            G7/B

2

8 (Add drums - in rhythm)

21 B♭ C7 Cm7

sec-ond-hand hats, sec-ond hand clothes.  
sec-ond-hand shoes, 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.  
Sec - ond - hand rings, I'm wear-ing sec-ond - things

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 B♭ C7

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

57 Cm7 To Coda ♫ F7 B♭

Sec - ond Av - e - nue.

61 B♭(Sax) C7

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

I'm wear - ing

♫ Coda F7 G7 Cm F7

Av - e - nue, — from Sec - ond Av - e

74 B♭(Sax) C7

nue. —

78 Cm F7 B♭ Gm7 C7 F7 B♭

# Secondhand Rose

Easy Tempo - NOT FAST!

**M**

Keyboard

The musical score for 'Secondhand Rose' for Keyboard consists of two staves: Treble and Bass. The music is in 4/4 time and key signature is B-flat major (two flats). The score includes measures 1 through 8.

(Keyboard & Bass Only - Freely)

9 F C7 F C7 F/A G $\sharp$ 7 Gm7

Keyboard part for measures 9-11. The melody consists of eighth-note patterns. Chords are labeled above the staff: F, C7, F, C7, F/A, G $\sharp$ 7, Gm7.

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

12 G7 C7 F C7 F C7

Keyboard part for measures 12-14. The melody consists of eighth-note patterns. Chords are labeled above the staff: G7, C7, F, C7, F, C7.

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

15 G7 Am D G7 C7 Gm D7/F $\sharp$

Keyboard part for measures 15-17. The melody consists of eighth-note patterns. Chords are labeled above the staff: G7, Am, D, G7, C7, Gm, D7/F $\sharp$ .

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

Keyboard part for measures 18-20. The melody consists of eighth-note patterns. Chords are labeled above the staff: Gm, G7, C7, Caug, N.C.

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

2

(Add drums - in rhythm)

21 F G7 Gm7

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

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

That's why they  
All the girls

26 C7 C7(5) F F#7

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

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

31 C7

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

37 F G7

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

41 F7 Bb

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

45 Gm Am7(5) Gm Am7(5) Gm D7 Gm G7

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

49 F Bbm F Bbm G7 D7

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

53 F G7

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

57 Gm7 To Coda  $\oplus$  C7 F

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

61 F (Sax) G7

65 Gm7 C7 F D $\circ$ 7 C7 F C7 D.S. al Coda

I'm wear - ing

$\oplus$  Coda C7 D7 Gm C7

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

74 F (Sax) G7

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

78 Gm C7 F Dm7 G7 C7 F

## People

**F**

Keyboard

(Sax)

F

F maj7

G m7

Am

G m7

C7

4

3

3

5

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

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

9

B♭6/F      F maj7      Em7      A 7(b5)      A 7

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

13

D m(maj7)

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

17

F m      G 7      C maj7      B 7      F m6      C/E   E b 7

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

21

D m7      G 7      B      C 7/B♭  
D m7      G m7      C7

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

2

25 Fmaj7 C7 Fmaj7 Gm7/C C7

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

29 Bb6/F Fmaj7 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 B7 F Bm7(5)

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

41 Dm7 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(5) 1.F Gm7

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

49 F Dm7 Gm7 C7 | 2.F Gm7 Db F (Sax)

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

# People

**M**  
Keyboard

(Keyboard)

Chords: B♭, B♭maj7, Cm7, Dm, Cm7, F7

Chords: B♭maj7, Cm7, F7, B♭maj7, Cm7/F, F7  
Lyrics: Peo - ple, \_\_\_\_\_ peo - ple who need peo - ple, \_\_\_\_\_ are the

Chords: E♭6/B♭, B♭maj7, Am7, D7(5), D7  
Lyrics: luck - i - est peo - ple, \_\_\_\_\_ in the world, \_\_\_\_\_ We're

Chords: Gm(maj7)  
Lyrics: chil - dren, \_\_\_\_\_ need-ing oth - er chil - dren, \_\_\_\_\_ and yet,

Chords: B♭m, C7, Fmaj7, E°7, B♭m6, F/A, A♭°7  
Lyrics: let - ting our grown - up pride hide all the need in - side, act - ing

Chords: Gm7, C7, E, F7/E♭, Gm7, Cm7, F7  
Lyrics: more like chil - dren than chil - dren.

2

25 B<sub>b</sub>maj7 F7 B<sub>b</sub>maj7 Cm7/F F7

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

29 E<sub>b</sub>6/B<sub>b</sub> B<sub>b</sub>maj7 Am7 Fm7 B<sub>b</sub>9

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

33 E<sub>b</sub>maj7 E<sub>b</sub>m B<sub>b</sub> Fm7

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

37 E<sub>b</sub>maj7 E<sup>7</sup> B<sub>b</sub> Em7(b5)

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

41 Gm7 Cm7 F7 B<sub>b</sub> B<sub>b</sub>7

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

45 E<sub>b</sub>maj7 Cm9(b5) 1. B<sub>b</sub> Cm7

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

49 B<sub>b</sub> Gm7 Cm7 F7 2. B<sub>b</sub> Cm7 G<sub>b</sub> B<sub>b</sub> (Keyboard)

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

## Pretty Baby

F

Keyboard

(Sax)

F Gm7 Am A $\flat$ 7 G7 C7 F B $\flat$  F C7

A musical staff in 4/4 time with a key signature of one flat. It shows a sequence of chords: F, Gm7, Am, A $\flat$ 7, G7, C7, F, B $\flat$ , F, C7. The notes are primarily eighth notes.

5 F C7 F F7 B $\flat$

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

A musical staff in 4/4 time with a key signature of one flat. It shows a sequence of chords: F, C7, F, F7, B $\flat$ . The lyrics "You ask me why I'm al-ways teas-ing you. You hate to have me call you," are written below the staff.

8 F B $\flat$  C7 F C7 F G $\flat$ 7

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

A musical staff in 4/4 time with a key signature of one flat. It shows a sequence of chords: F, B $\flat$ , C7, F, C7, F, G $\flat$ 7. The lyrics "'Pret-ty ba - by.' I real - ly thought that I was pleas-ing you, for you're" are written below the staff.

II C/G G7 C C $\flat$ 7 C7

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

A musical staff in 4/4 time with a key signature of one flat. It shows a sequence of chords: C/G, G7, C, C $\flat$ 7, C7. The lyrics "just a ba - by to me. Your fun - ny lit - tle dim - ples and your" are written below the staff.

14 F C7 F

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

A musical staff in 4/4 time with a key signature of one flat. It shows a sequence of chords: F, C7, F. The lyrics "ba-ba stare, your ba - by talk and ba - by walk and curly hair. Your" are written below the staff.

17 G7 C Am7 E $\flat$ 7 D7 G7 C Gm C

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

A musical staff in 4/4 time with a key signature of one flat. It shows a sequence of chords: G7, C, Am7, E $\flat$ 7, D7, G7, C, Gm, C. The lyrics "ba-ba smile makes life worth-while, you're just as sweet as you can be. Ev-'ry" are written below the staff.

2

21 C7 F F<sup>7</sup>  
 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 E7  
 ba - by, pret - ty ba - by. Won't you come and let me rock you in my

30 B♭ D7 Gm<sup>7</sup> Em<sup>7(b5)</sup>  
 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>7</sup> F D7 G7 C7  
 want a lov - in' ba - by, and I know it's you, pre - ty ba - by of,

41 G7 C7 G7 C7 F B♭ F  
 you're my ba by, love, pre - ty ba by of mine!

# Pretty Baby

**M**

Keyboard

(Keyboard)

B $\flat$

Cm7

Dm

D $\flat$ 7

C7

F7

B $\flat$

E $\flat$

B $\flat$

F7

A musical staff in 4/4 time with a key signature of one flat. It shows a sequence of chords: B $\flat$ , Cm7, Dm, D $\flat$ 7, C7, F7, B $\flat$ , Eb, B $\flat$ , F7.

5

A musical staff in 4/4 time with a key signature of one flat. It shows a sequence of chords: B $\flat$ , F7, B $\flat$ , B $\flat$ 7, Eb.

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

8

A musical staff in 4/4 time with a key signature of one flat. It shows a sequence of chords: B $\flat$ , Eb, F7, B $\flat$ , F7, B $\flat$ , B7.

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

11

A musical staff in 4/4 time with a key signature of one flat. It shows a sequence of chords: F/C, C7, F, F7, F7.

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

A musical staff in 4/4 time with a key signature of one flat. It shows a sequence of chords: B $\flat$ , F7, B $\flat$ .

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

17

A musical staff in 4/4 time with a key signature of one flat. It shows a sequence of chords: C7, F, Dm7, A $\flat$ 7, G7, C7, F, Cm, F.

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

2

21 F7 B♭

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

24 F7

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

27 B♭ B♭7

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

30 E♭ G7 Cm7 A m7(5)

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

33 F7 C7 F7

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

36 1. B♭ (Keyboard) 2. D

mine. Yes, I

38 G E7 B♭ G7 C7 F7

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

41 C7 F7 C7 F7 B♭ E♭ B♭

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

# You'll Never Know

**F**

Keyboard

(Sax) B<sub>b</sub> Dm/A Gm G<sub>b</sub>7 Cm7 Dm7 F7

5 B<sub>b</sub> Dm/A Gm G<sub>b</sub>7 Cm Cm7

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

9 Cm Baug E<sub>b</sub>/B<sub>b</sub> F7 B<sub>b</sub>/D B<sub>b</sub>Maj7 B<sub>b</sub>6 B<sub>b</sub>

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

13 B<sub>b</sub> Dm/A Gm7 B<sub>b</sub>Maj7/F Cm

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

17 Cm E<sub>b</sub> Cm/G F7 Dm7 Cm C7 F7

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

21 B<sub>b</sub> Dm/A Gm G<sub>b</sub>7 Cm Cm7

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

25 Cm Baug E<sub>b</sub>/B<sub>b</sub> F7/E<sub>b</sub> G7

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

29 Cm E<sub>b</sub>m B<sub>b</sub> D7 Fm G7

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

33 Cm Baug E<sub>b</sub> F7 B<sub>b</sub> Gm7 F7 B<sub>b</sub> Cm7 F7 B<sub>b</sub>6

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

# You'll Never Know

**M**

Keyboard  
B<sub>b</sub>7

(Keyboard) E<sub>b</sub> Gm/D Cm B7 Fm7 Gm7 B<sub>b</sub>7

5 Eb Gm/D Cm B7 Fm Fm7

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

9 Fm Eaug A<sub>b</sub>/E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub>/G E<sub>b</sub>Maj7 E<sub>b</sub>6 Eb

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

13 Eb Gm/D Cm7 E<sub>b</sub>maj7/B<sub>b</sub> Fm

And if I tried, A<sub>b</sub> I still could-n't hide my love for you.

17 Fm Fm/C B<sub>b</sub>7 Gm7 B7/G<sub>b</sub> Fm F7 B<sub>b</sub>7

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

21 Eb Gm/D Cm B7 Fm Fm7

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

25 Fm Eaug A<sub>b</sub>/E<sub>b</sub> B<sub>b</sub>7/A<sub>b</sub> C7

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

29 Fm A<sub>b</sub>m E<sub>b</sub> G7 B<sub>b</sub>m C7

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

33 Fm Eaug A<sub>b</sub> B<sub>b</sub>7 | 1. E<sub>b</sub> Cm7 B<sub>b</sub>7 | 2. Fm7 B<sub>b</sub>7 E<sub>b</sub>6

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

Swing It

(No intro)

## Daddy

F F/A Gm7/B♭ C7 F F/A Gm7 C7 Keyboard

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

5 F F/A Gm7/B♭ C7 Gm7 C7 F

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

9 F F/A Gm7 C7 F F/A Gm7 C7

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

13 F F/A Gm7 C7 F F/A Gm7 C7

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

17 F F/A Gm7 C7 F F/A Gm7 C7

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

21 F F/A Gm7 C7 F Gm7 Am A<sup>7</sup>

larm-ing, so they say.

25 B♭ (sustain chord) B♭ G<sup>7</sup> (sustain chord)

Lah dah dah dah dat dah dah Lah dah dah dah

28 A♭<sup>7</sup> (sustain chord)

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

30 G (in rhythm) G7 C C7

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

2

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

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

37 F F/A Gm7/D C7 F E♭ D♭ C7

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

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

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

45 F F/A Gm7/D C7 F B♭ F F9

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

49 G♯m7 A

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

53 G7 C7 Gm7 C7

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

57 F F/A Gm7/D C7 F F/A Gm7/D To Coda  $\emptyset$  C7

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

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

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

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

69 C F/A Gm7/D C7

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

(F) Hey,

$\emptyset$  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)

F<sup>#</sup>7 Gm7 F<sup>#</sup>7 Gm7 G<sup>o</sup>7 Dm7 E<sup>b</sup>7 C7

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

2

33 F F7/A B♭ 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♭ B♭7/D E♭  
 Cm7 F7 E♭ F7 B♭ F7

49 B♭ B♭7/D E♭  
 Bb/F Cm7 F7 B♭ 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.

61 B♭ F/C Gm7 C7 F

# Changing Partners

**M**

Keyboard

(Keyboard)

B<sup>7</sup> C<sub>m</sub><sup>7</sup> B<sup>7</sup> C<sub>m</sub><sup>7</sup> C<sup>7</sup> G<sub>m</sub><sup>7</sup> A♭<sup>7</sup> F<sup>7</sup>

We were

B<sub>b</sub> B♭7/D E<sub>b</sub>

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

C<sub>m</sub><sup>7</sup> F<sup>7</sup> E<sub>b</sub> F<sup>7</sup> B<sub>b</sub> F<sup>7</sup>

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

B<sub>b</sub> B♭7/D E<sub>b</sub>

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

B<sub>b</sub>/F C<sub>m</sub><sup>7</sup> F<sup>7</sup> B<sub>b</sub>

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

E<sub>b</sub> B<sub>b</sub>/F C<sub>m</sub><sup>7</sup> F<sup>7</sup> B<sub>b</sub> F<sup>7</sup>

Though we

B<sub>b</sub> B♭7/D E<sub>b</sub>

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

C<sub>m</sub><sup>7</sup> F<sup>7</sup> E<sub>b</sub> F<sup>7</sup> B<sub>b</sub> F<sup>7</sup>

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

2

33 B♭

B♭7/D E♭ To Coda ♩

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

37 B♭/F Cm7 F7 B♭ B♭7 (Keyboard)

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

41 E♭ E♭7/G A♭

45 Fm7 B♭7 A♭ B♭7 E♭ B♭7

49 E♭ E♭7/G A♭

53 E♭/B♭ Fm7 B♭7 E♭ F7 D.S. al Coda

Though we

Φ Coda

B♭/F Cm7 F7 B♭ (Keyboard)

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

61 E♭ B♭/F Cm7 F7 B♭

# The Breeze And I

Keyboard

(Keyboard)

1 C B<sub>b</sub> C B<sub>b</sub> C (Sax)

7 C C<sub>aug</sub> C B<sub>b</sub>m

12 C C C C maj7

17 C<sub>6</sub> C B<sub>b</sub>m C

23 Dm Dm7 C maj7 Dm G7

29 C C<sub>aug</sub> C<sub>6</sub> C<sub>7</sub> F (Sax) Dm G7 C Am C

35 Dm G7 C G7 C C7 (Keyboard)

2

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

45 E♭ F (Sax)

49 D♭ D♭<sup>aug</sup> D♭

53 C♭ D♭

57 (Keyboard) E♭m E♭m7 D♭maj7 E♭m A♭7

63 D♭ E♭m (Sax) D♭ D♭ B♭m

69 E♭m A♭7 D♭ A♭7 D♭

75 D♭ C♭ D♭ C♭

79 D♭ A♭ D♭

# Choo Choo Ch'Boogie

F

12 to the bar boogie beat

(Sax)  
B<sub>b</sub>

Keyboard

The musical score consists of two staves of music. The top staff is for the Saxophone (B<sub>b</sub>) and the bottom staff is for the Keyboard. The music is in 4/4 time, with a key signature of one flat. The lyrics are written below the notes, corresponding to the chords indicated above them.

**Saxophone (B<sub>b</sub>) Chords:**

- Measure 1: B<sub>b</sub>
- Measure 5: E<sub>b</sub>7
- Measure 9: E<sub>b</sub>9
- Measure 13: B<sub>b</sub>
- Measure 15: B<sub>b</sub>7
- Measure 17: E<sub>b</sub>7
- Measure 19: B<sub>b</sub>
- Measure 21: F7
- Measure 23: B<sub>b</sub>

**Keyboard Chords:**

- Measure 5: E<sub>b</sub>7
- Measure 9: F7
- Measure 13: B<sub>b</sub>
- Measure 15: B<sub>b</sub>7
- Measure 17: E<sub>b</sub>7
- Measure 19: B<sub>b</sub>
- Measure 21: E<sub>b</sub>7
- Measure 23: B<sub>b</sub>

**Lyrics:**

Head - in' for the sta - tion, with a pack on my back. I'm you  
 reach your des - tin - a - tion, but a - las and a - lack,  
 B<sub>b</sub>7

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

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

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

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

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

2  
25 E♭7 B♭

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

28 E♭7

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

31 B♭ E♭ To Coda Φ B♭

me right back to the track, \_\_\_\_\_ Jack!

(Sax Adlib) B♭ E♭ B♭ D.S. al Coda

33 E♭7 B♭ F7 B♭ E♭ B♭ D.S. al Coda

You

Φ Coda B♭ (Sax) C F G7

45 B♭ 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) G7  
 ——————

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

(Sax) Dm7 G7 C C6  
 ——————

# Choo Choo Ch'Boogie

12 to the bar boogie beat

**M**  
 Keyboard
(Sax)  
E♭

12 to the bar boogie beat

12 to the bar boogie beat

(Sax) E♭

12

5 A♭7 E♭

9 A♭9 B♭7 E♭

13 E♭

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

15 E♭7

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

17 A♭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 E♭

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

21 B♭7

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

23 E♭ A♭7 E♭

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

2  
25 A♭7 E♭

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

28 A♭7

\_\_\_\_ wooh ch'-boog - ie. Choo \_\_\_\_\_ choo, \_\_\_\_\_ choo \_\_\_\_\_ choo ch'-boog - ie. Take

31 E♭ A♭ To Coda ♫ E♭

— me right back to the track, — Jack!

(Keyboard adlib)

33 E♭ A♭ B♭ E♭ D.S. al Coda

You

♩ Coda E♭ (Keyboard) F B♭ C7

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

48 F

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

50 F7

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

52 B♭7

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

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

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

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

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

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

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

(Keyboard)  
 68 C7

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

(Keyboard)  
 72 Gm7 C7 F F6