

Set BB

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Don't Be That Way

Keyboard

Swing Rhythm

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

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

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

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

18 C7 F7 B \flat aug

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

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

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

2
35

A^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 a 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 a 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) is for the keyboard, with chords F6^{1.2.}, Dm, Gm7, C7, F6^{3.}, Gm7, C7, and F6.

Out Of My Dreams

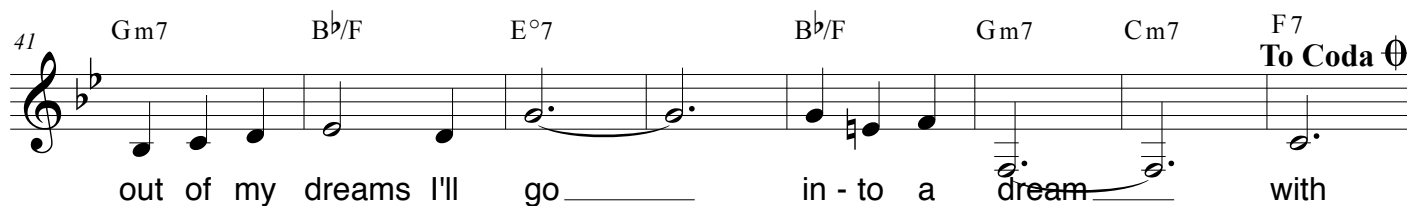
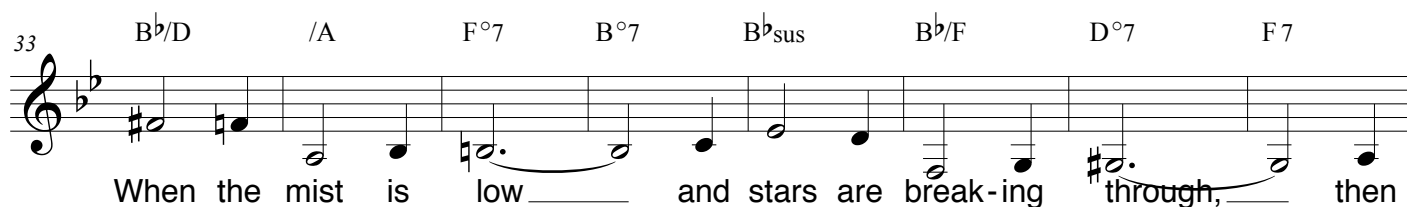
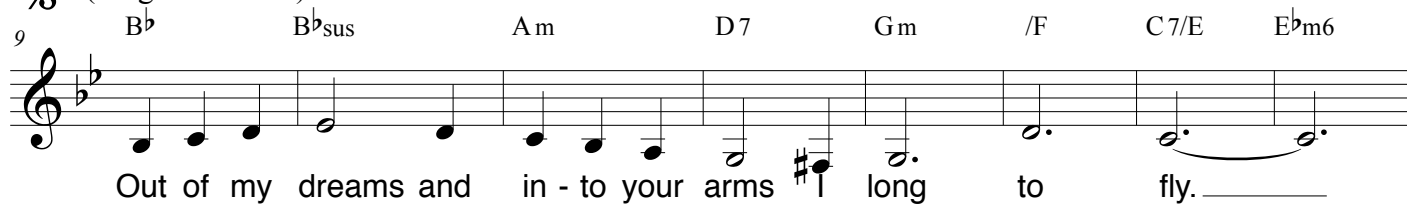
F

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**

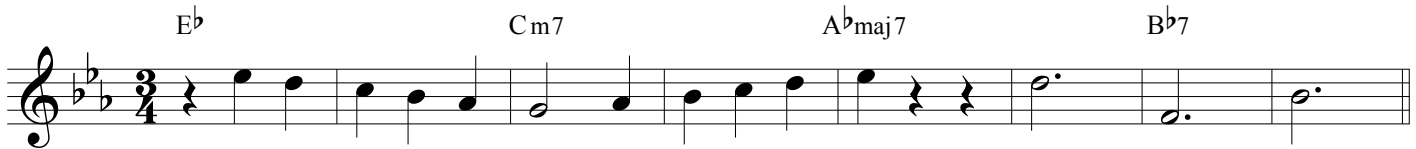
87 $B\flat$ (Sax) $Cm7$ $E\flat$ $F7$ $B\flat$

you. _____

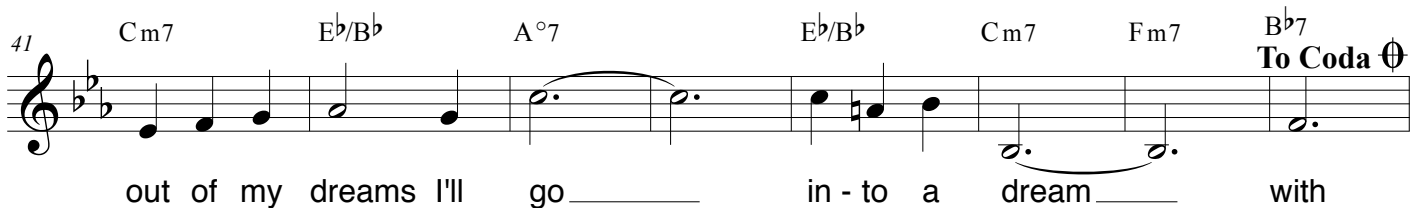
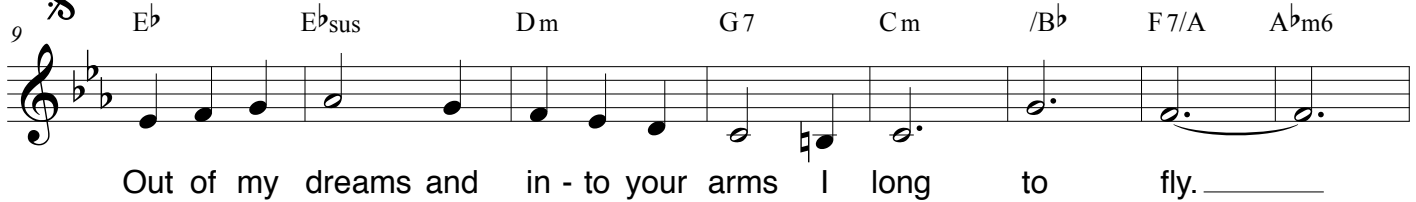
Out Of My Dreams

M
Keyboard

(Keyboard)



9 (Sing both times)



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

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

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

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

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

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

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

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

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

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

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

you. _____

VOCAL ONLY

Tonight

Keyboard

D

Latin Beat

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

(F) To-

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

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

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

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

13 A^b(add2) B^b(add2)/A^b A^b(add2) D^b6 /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^bm7 /A^b Gm7(b5) C7 C7/B^b

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

21 D^b/A^b D^b6/A^b Gm7(b5) /A^b G°7 /A^b

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^bm7 A^b°7 G /D D^b°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 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

star to

41 Bbm7 Ab°7 G D Db°7

star to

45 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

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

star to night.
star to

53 Fmaj7 Dm7 Bbmaj7 C7

star to night.
star to

57 Fmaj7 /A /G Fmaj7

star to night.
star to

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

me. 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

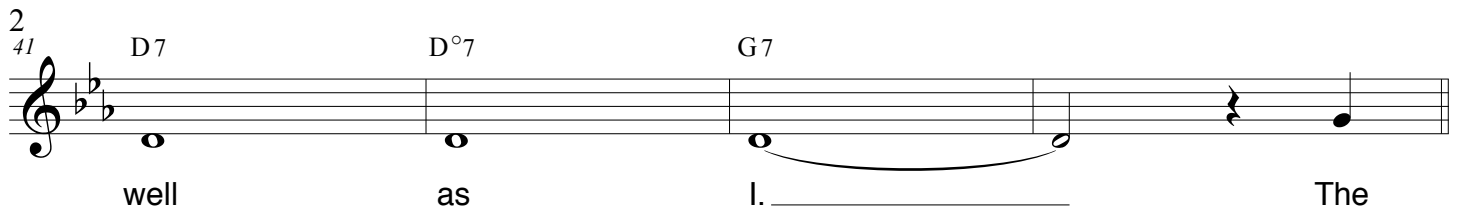
29 F Bbmaj7 Bb6 Bb F

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

35 Bb7 Eb Ebmaj7 Eb6 Eb Ab 3

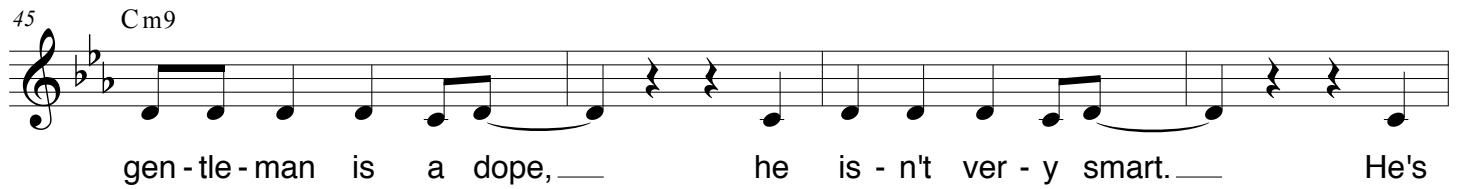
guy. — She'll nev - er un - der - stand him. — half as

2
41 D7 D°7 G7



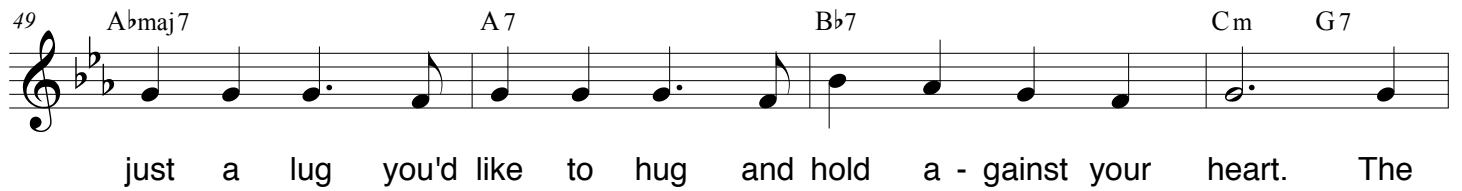
well as I. The

45 Cm9



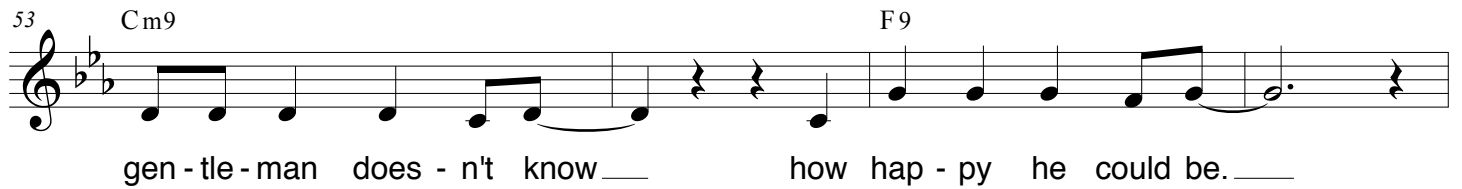
gen-tle-man is a dope, he is - n't ver - y smart. He's

49 Abmaj7 A7 Bb7 Cm G7



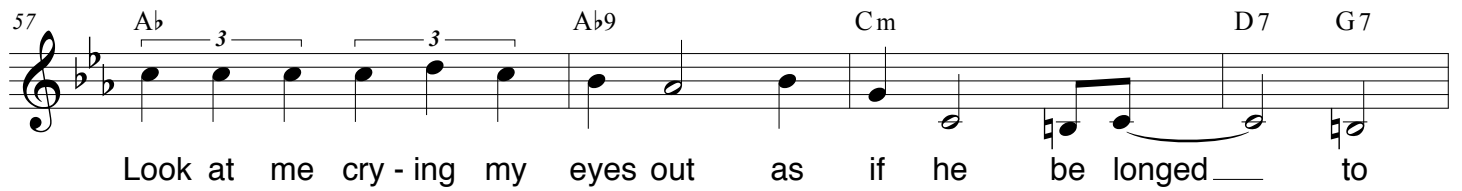
just a lug you'd like to hug and hold a - gainst your heart. The

53 Cm9 F9



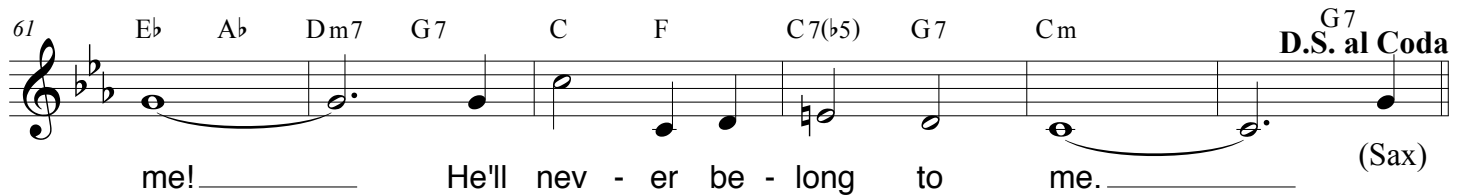
gen-tle-man does - n't know how hap - py he could be.

57 Ab 3 Ab9 Cm D7 G7



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

61 Eb Ab Dm7 G7 C F C7(b5) G7 Cm D.S. al Coda



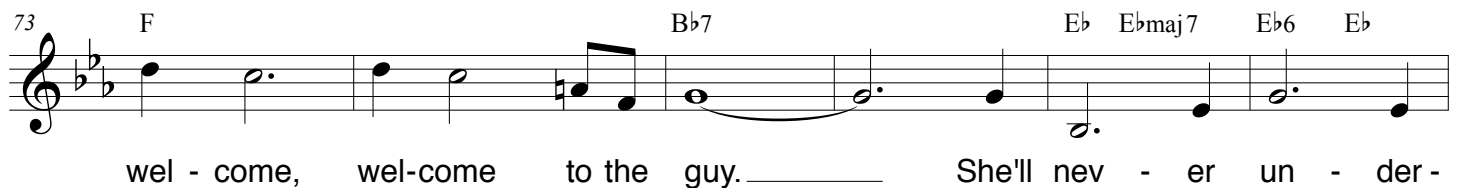
me! He'll nev - er be - long to me. (Sax)

67 Cm C7 F Bbmaj7 Bb6 Bb



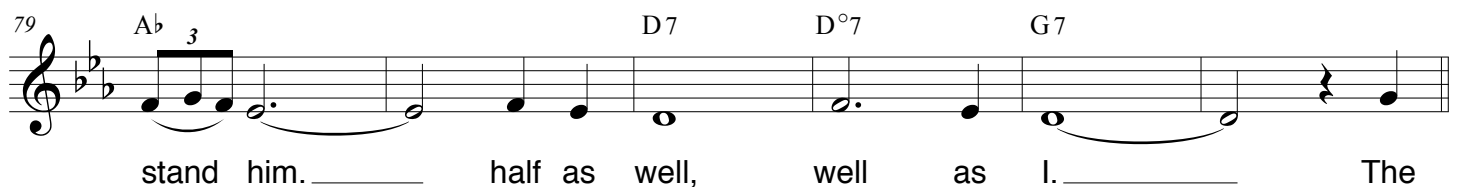
me. He's some - bod - y el - se's prob - lem. She's

73 F Bb7 Eb Ebmaj7 Eb6 Eb



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

79 Ab 3 D7 D°7 G7



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

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

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

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

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

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

105 (Sax) Cm G7
 me. —

109 Cm Cm9
 (Bass)

VOCAL ONLY

You'll Never Walk Alone

Keyboard

4/4

F F/C Dm Gm C7

(F) When you

5

F C B \flat /D F/C

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

11

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

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

17

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

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

23

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

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

29

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

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

35

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

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

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

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

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

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

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

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

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

79 A^b A^b/E^b F_m B^b_m E^b7 A^b
 lone. _____

79

Prospector Polka

F

Keyboard

(Sax)

6

13

18

23

29

33

37

There's a

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

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

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

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

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

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

2
41 C7 F F7

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

45 B \flat F C7 F F7 B \flat

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

50 F G7 C C7 F

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

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

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

61 B \flat F C7 F

(Sax)

65 B \flat F 1. Gm7 C7 F F7

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)

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

There's a

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

18

B \flat F7 B \flat

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

37 B \flat E \flat

Measures 37-40 of the musical score for 'The Rose Tree'. The notation is on a single staff with a treble clef and a key signature of two flats (B \flat and E \flat). Measure 37 starts with a quarter note B \flat (B4) and a dotted quarter note G \flat (F4). Measure 38 contains a quarter note F4, a quarter note E \flat (D4), a half note D4, and a quarter note C4. Measure 39 contains a quarter note B \flat (B3), a quarter note A \flat (G3), a half note G3, and a quarter note F4. Measure 40 contains a quarter note E \flat (D4), a quarter note D4, a half note C4, and a quarter note B \flat (B3). The notes are written as follows: Measure 37: B \flat 4, G \flat 4 (dotted). Measure 38: F4, E \flat 4, D4, C4. Measure 39: B \flat 4, A \flat 4, G4, F4. Measure 40: E \flat 4, D4, C4, B \flat 4.

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

2
41 F7 B \flat B \flat 7

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

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

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

50 B \flat C7 F F7 B \flat

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

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

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

61 E \flat B \flat F7 B \flat

(Keyboard)

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

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

With his

Coda

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

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

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

range. _____

You Must Have Been A Beautiful Baby


F

(Keyboard & Bass - Freely)

Keyboard

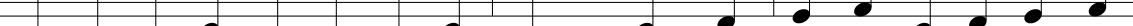
[illegible]

5 A^b maj7 B^b m7 C m7 B^b m7 Does your




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

7 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

10 Cm7 C°7 Eb Bb7 Eb

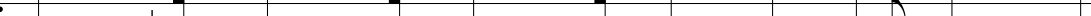


mere-ly sup - er great, the mir - a - cle of an - y cen - tur - y?

13 B^bm7 E^b7 N.C.

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


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



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


[illegible]

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



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

21 A^bmaj7 Cm7 B^o7 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

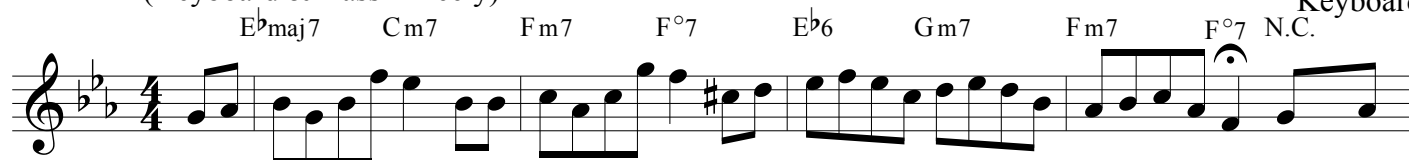
The musical score is written for a single melodic line in treble clef, key of B-flat major (three flats). It consists of seven staves of music. The first staff (measures 23-24) has a key signature change from three flats to two flats (B-flat major). The second staff (measures 25-26) returns to three flats. The third staff (measures 27-28) has a key signature change to two flats (B-flat major). The fourth staff (measures 29-30) has a key signature change to one flat (F major). The fifth staff (measures 31-32) has a key signature change to two flats (B-flat major). The sixth staff (measures 33-34) has a key signature change to one flat (F major). The seventh staff (measures 35-36) has a key signature change to two flats (B-flat major). The eighth staff (measures 37-38) has a key signature change to one flat (F major). The score includes various chords and chord changes, as well as a saxophone solo in measures 37-38.

You Must Have Been A Beautiful Baby

M

(Keyboard & Bass - Freely)

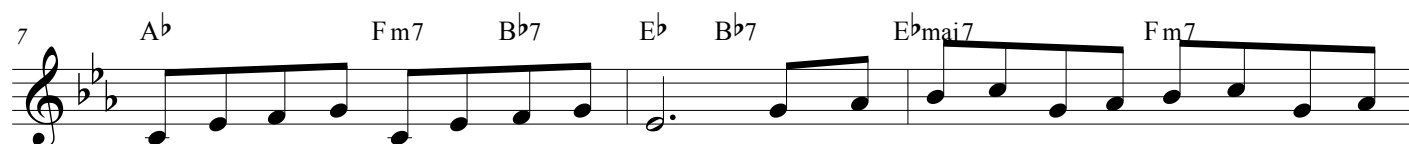
Keyboard



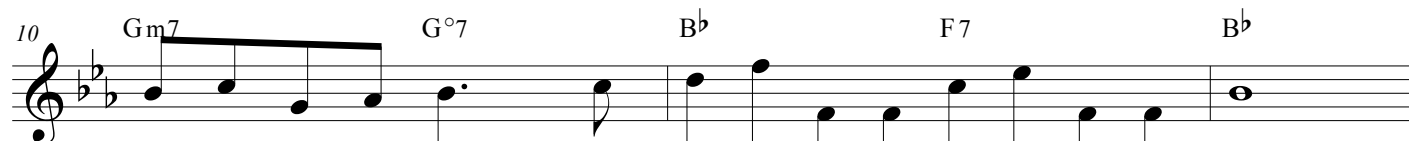
Does your



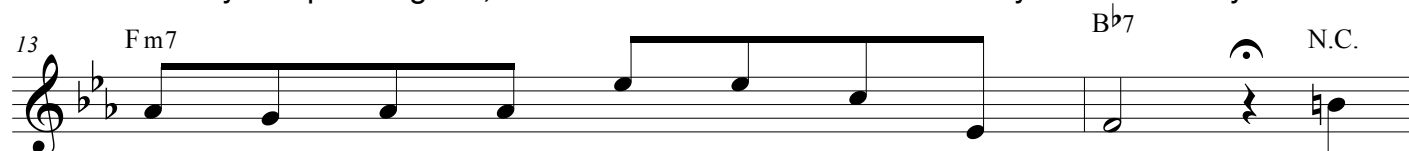
moth - er re - a - lize the stork de - liv - ered quite a prize the



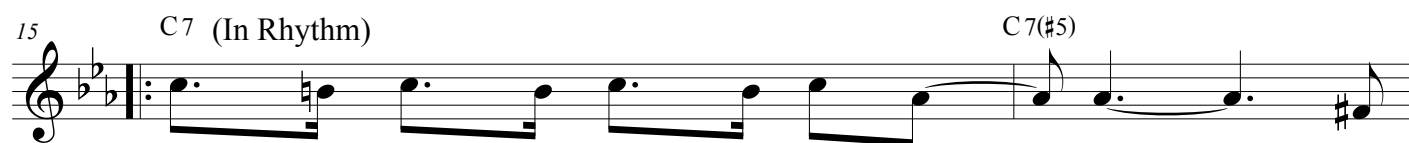
day he left you on the fam-'ly tree? Does your dad ap-pre-ci-ate that you are



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



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



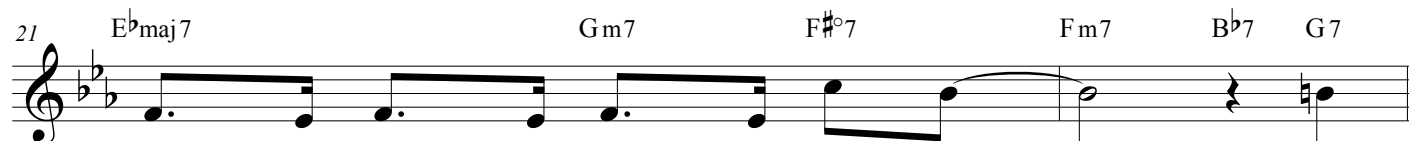
must have been a beau - ti - ful ba - by. You



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



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



bet you drove the lit - tle boys wild. And

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.

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

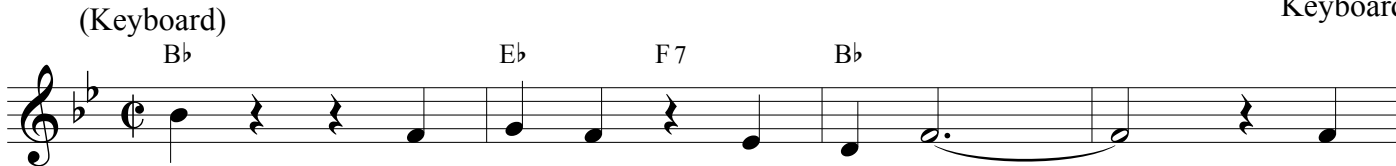
day."

Moderate Polka Tempo
Not Too Fast

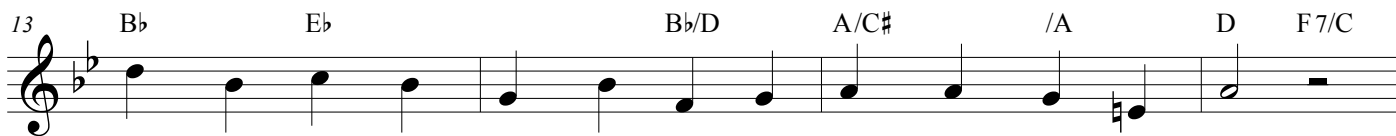
Yes, We Have No Bananas

M

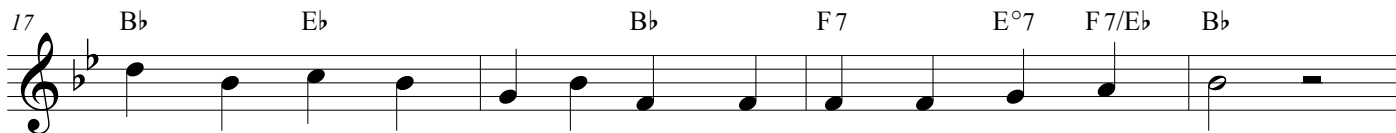
Keyboard



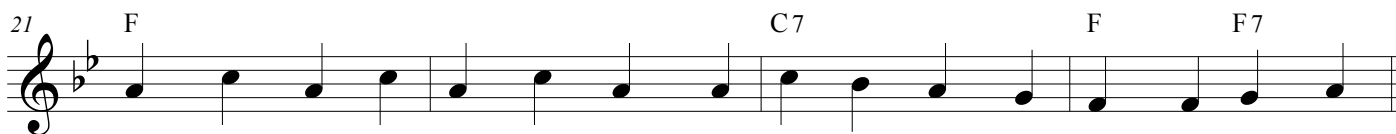
There's a fruit store on our street, it's run by a Greek,
Bus' - ness got so good with him, he wrote home to say,



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."



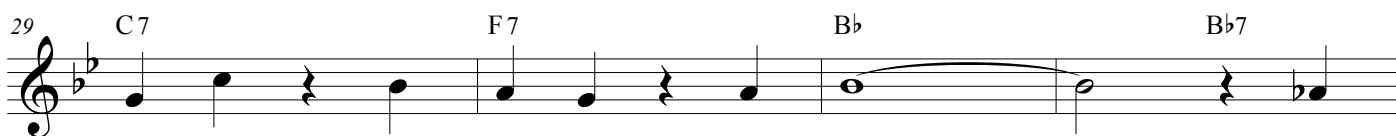
When you ask him an - y - thing, he nev - er ans - wers, "No."
When he got them in the store, there was fun, you bet!



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



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



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

2
33

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

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

37

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

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

41

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

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

46

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

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

51

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

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

(Keyboard)

57

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

\oplus Coda

61

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

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

67

$C7$ $F7$

don't got _____ ba - na - nas _____ to

(Keyboard)

71

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

day." _____

Evergreen

F

Soft Rock Beat

Keyboard

(Sax)

G Am/G

5 G A/G Am/G

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

10 G G/F# Em

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

15 Bm7 Am7 F D D7

shared by two I have found with you. like a

21 G C/D Am7

rose un - der the Ap - ril snow, I

26 C/D G G/F# Em

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

31 Bm7 Cmaj7 Bbmaj7 F/G G7

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

37 Cmaj7 C6 Bm7 Cmaj7

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

2

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

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

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

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

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

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

71 ev - er, ev - er - - -

75 green.

79 (empty staff)

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.

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 some chromatic movement and a final chord.

(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.____

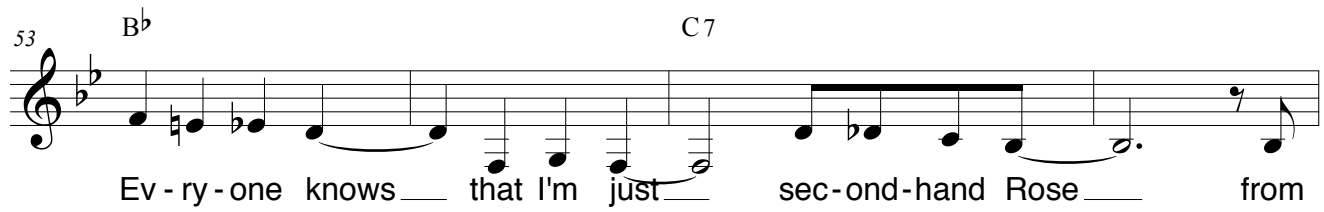
45 Cm Dm7($b5$) Cm Dm7($b5$) Cm G7 Cm $C^{\circ}7$

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!"

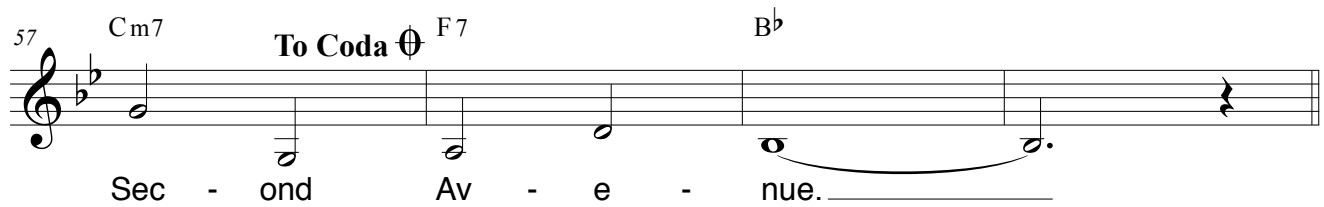
53 $B\flat$ C7



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

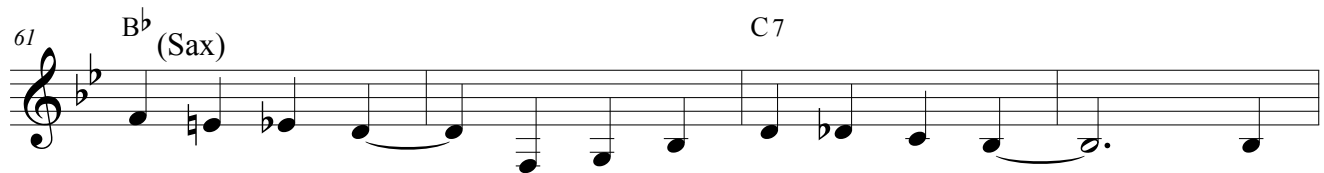
57 $Cm7$ $F7$ $B\flat$

To Coda Φ

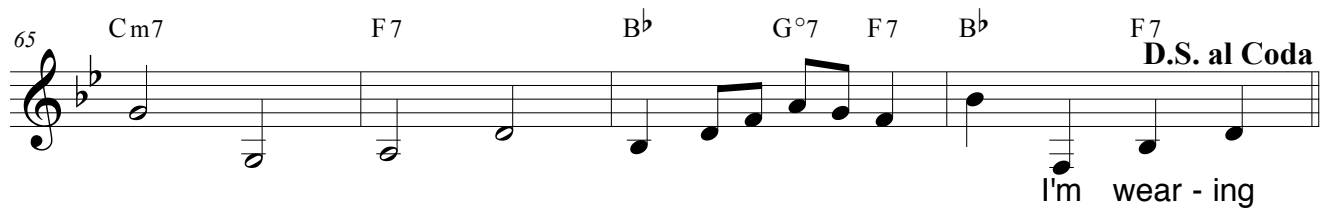


Sec - ond Av - e - nue.

61 $B\flat$ (Sax) C7

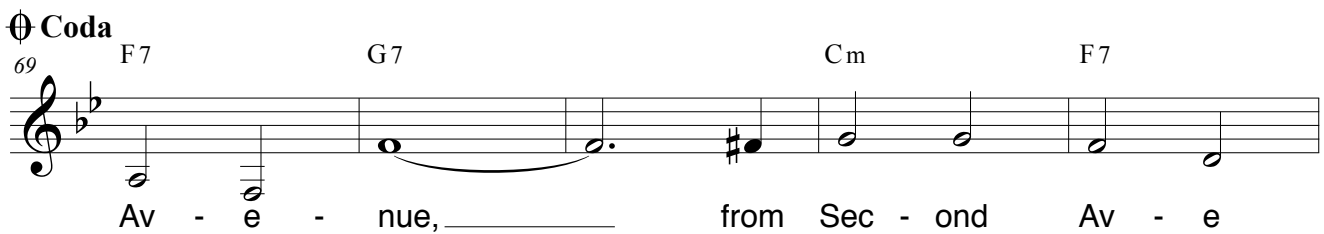


65 $Cm7$ $F7$ $B\flat$ $G\circ7$ $F7$ $B\flat$ $F7$ **D.S. al Coda**



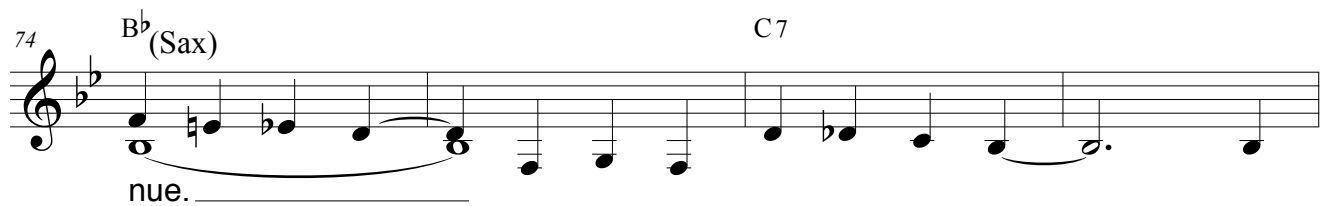
I'm wear - ing

Φ **Coda** $F7$ $G7$ Cm $F7$



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

74 $B\flat$ (Sax) C7



nue.

78 Cm $F7$ $B\flat$ $Gm7$ $C7$ $F7$ $B\flat$



Secondhand Rose

M

Easy Tempo - NOT FAST!

Keyboard

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

(Keyboard & Bass Only - Freely)

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

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

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

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

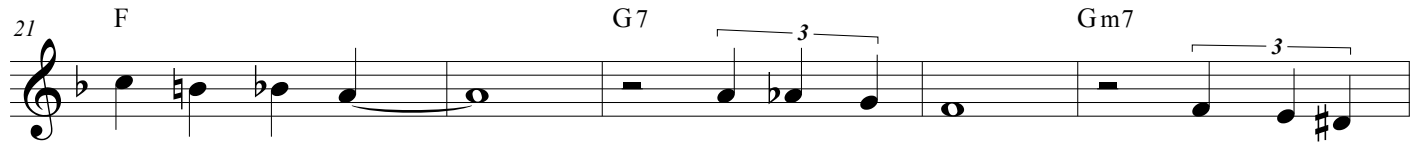
This block shows the third line of the vocal melody, starting at measure 15. The notes are written on a single staff with a key signature of one flat. Above the staff, the following chords are indicated: G7, Am, D, G7, C7, Gm, and D7/F#.

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

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

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

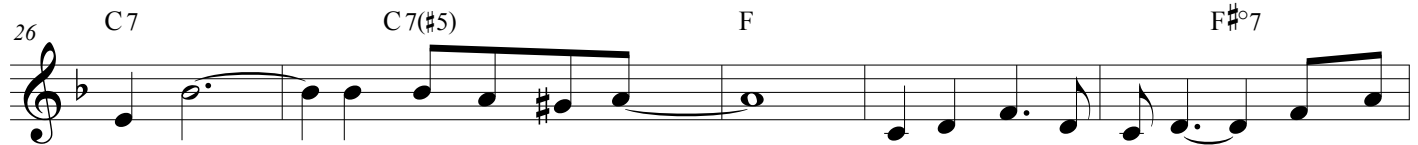
♩ (Add drums - in rhythm)



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. ____

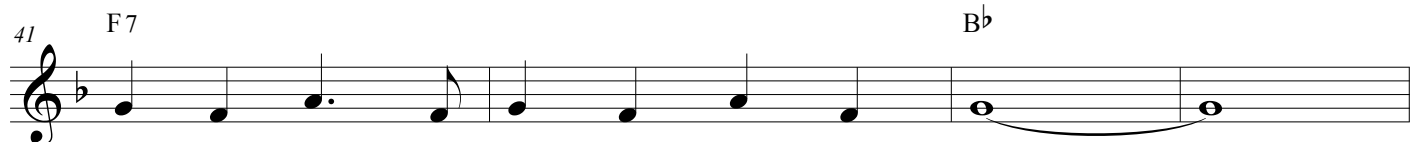
E - ven our pi - an - o ____ in the
E - ven my pa - jam - as ____ when I



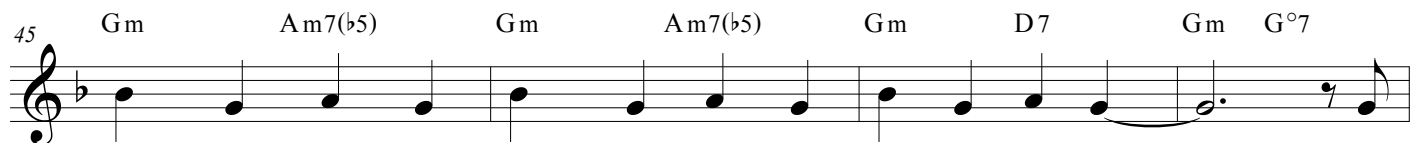
par - lor, dad - dy bought for ten cents on the dol - lar.
don - them, some - one else - 's in - i - tials ____ are on them.



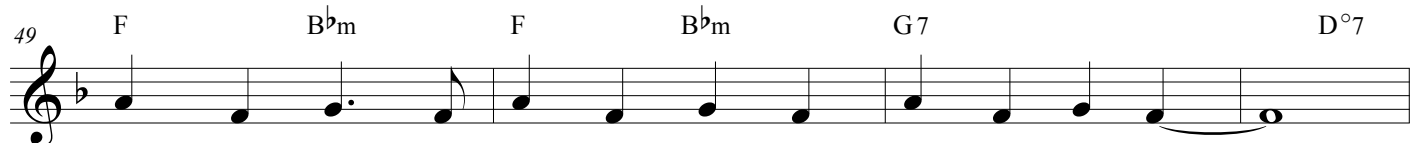
Sec - ond - hand pearls, ____ I'm wear - ing ____ sec - ond hand pearls. ____ I
Sec - ond - hand rings, ____ I'm wear - ing ____ sec - ond - hand things ____ I



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



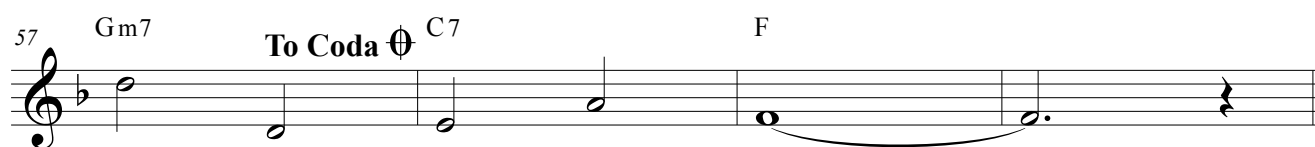
E - ven Jake, the plumb - er, he's the man I a - dore, ____ he
Once, when strol - ling through the Ritz, a girl got my goat. ____ She



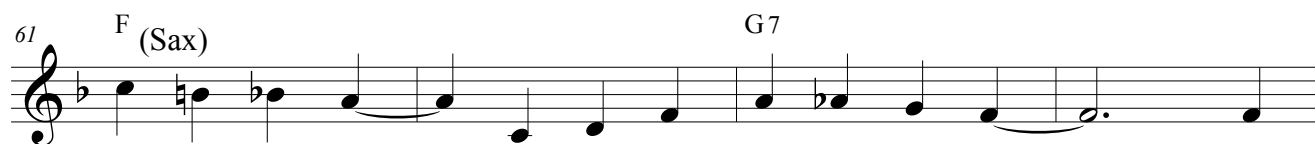
had the nerve to tell me he's been mar - ried be - fore. ____
nudged her friend and said, "Oh, look! There goes my old coat!"



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



Sec - ond Av - e - nue. _____



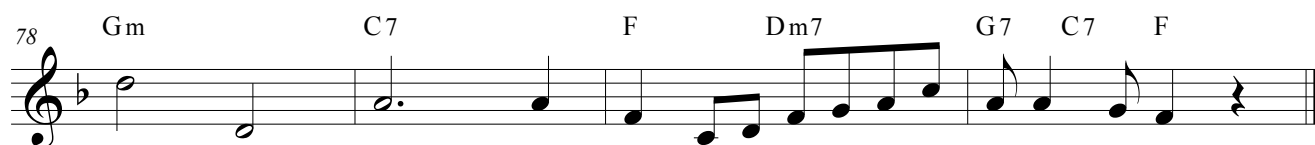
I'm wear - ing



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



nue. _____



People

F

Keyboard

(Sax)

F F maj7 Gm7 Am Gm7 C7

5 F maj7 Gm7 C7 F maj7 Gm7/C C7

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

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

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

13 Dm(maj7)

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

17 Fm G7 Cmaj7 B°7 Fm6 C/E Eb°7

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

21 Dm7 G7 B C7/Bb Dm7 Gm7 C7

more like chil - dren than chil - dren.

2

25 F maj7 C7 F maj7 Gm7/C C7

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

29 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)

5

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

9

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

13

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

17

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

21

more like chil - dren than chil - dren. _____

Chords: B \flat , B \flat maj7, Cm7, Dm, Cm7, F7, B \flat maj7, Cm7/F, F7, E \flat 6/B \flat , B \flat maj7, A m7, D7(b5), D7, G m(maj7), B \flat m, C7, F maj7, E $^{\circ}$ 7, B \flat m6, F/A, A \flat $^{\circ}$ 7, G m7, C7, E, F7/E \flat , G m7, Cm7, F7.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

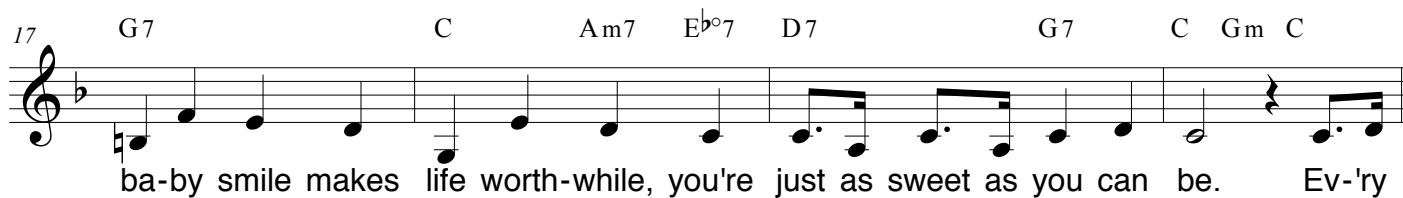
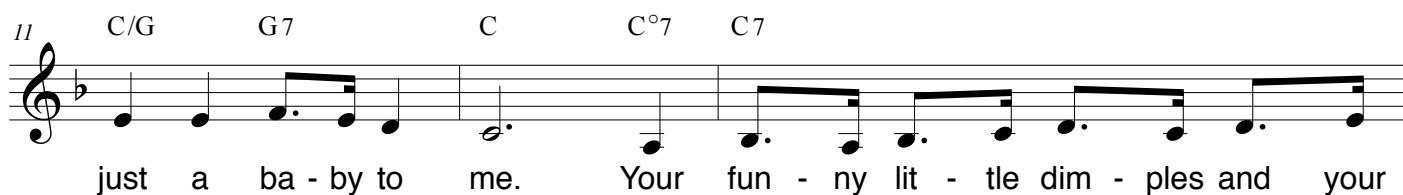
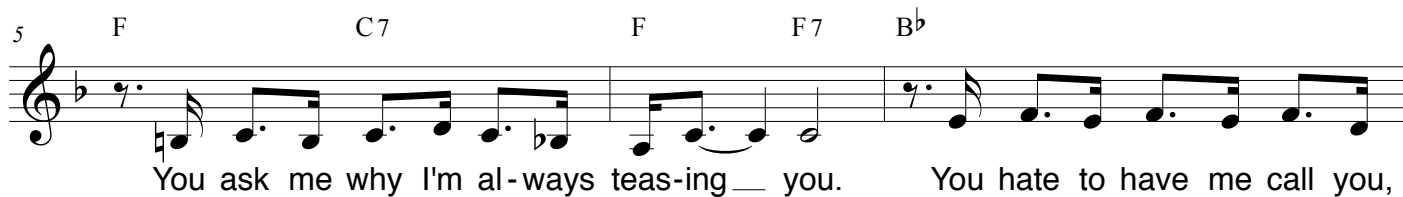
Pretty Baby

F

Keyboard

(Sax)

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

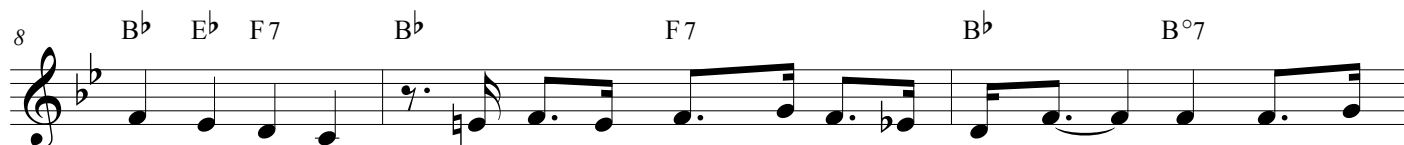
M

Keyboard

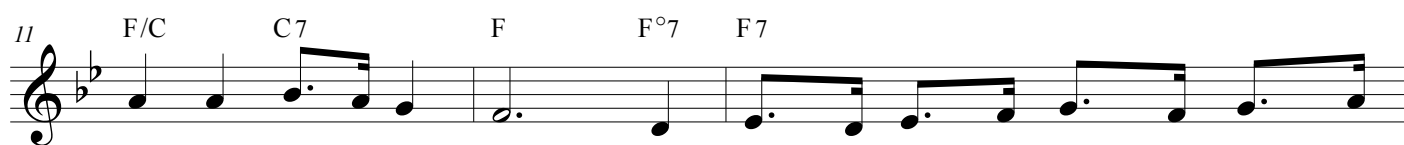
(Keyboard)



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



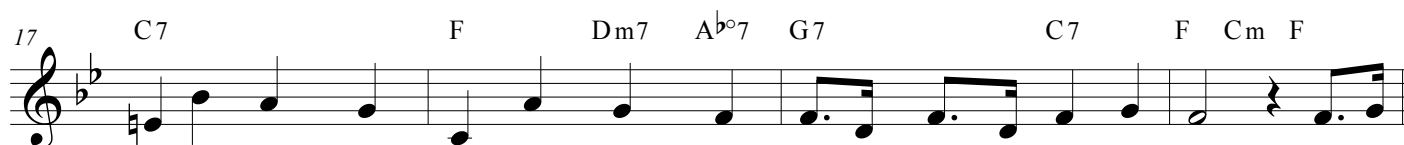
"Pret-ty ba-by." I real-ly thought that I was pleas-ing__ you, for you're



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!

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

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

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

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

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

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

29 Cm Ebm B \flat D7 Fm G7

33 Cm B \flat aug Eb F7

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

You'll nev-er know 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 million 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.

You'll Never Know

M

(Keyboard)

Keyboard

(Keyboard) Gm/D Cm B7 Fm7 Gm7 Bb7

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

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

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

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

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

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

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

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

Chords: Eb, Gm/D, Cm, B7, Fm7, Gm7, Bb7, Fm, Eb6, Eb, Fm, Eaug, Ab/Eb, Bb7, Eb/G, EbMaj7, Eb6, Eb, Fm, Eb, Gm/D, Cm7, Ebmaj7/Bb, Fm, Fm, Fm, Fm/C, Bb7, Gm7, B7/Gb, Fm, F7, Bb7, Eb, Gm/D, Cm, B7, Fm, Fm7, Fm, Eaug, Ab/Eb, Bb7/Ab, C7, Fm, Abm, Eb, G7, Bbm, C7, Fm, Eaug, Ab, Bb7, Eb, Cm7, Bb7, Eb, FmBb7, Eb6.

Swing It
(No intro)

Daddy

Keyboard

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

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

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

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

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

larm-ing, — so they say.

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

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

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

Chords: F, F/A, Gm7/B \flat , C7, Gm7, F, A \flat 7 (sustain chord), G \circ 7 (sustain chord), A \flat \circ 7, G (in rhythm), G7, C, C7.

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/AGm7/D C7 F Eb Db 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 Bb F F9

Dad-dy! You wan-na get the best for me, Lah dah 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 **To Coda** \oplus

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

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

61 F F/A Gm7/D C7 F N.C.

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

(Sax)

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 **D.S. al Coda**

(F) Hey,

\oplus **Coda**

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

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

Changing Partners

F

Keyboard

(Sax)



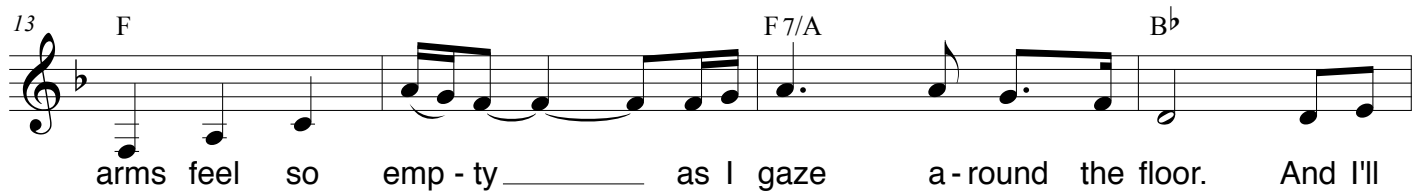
We were



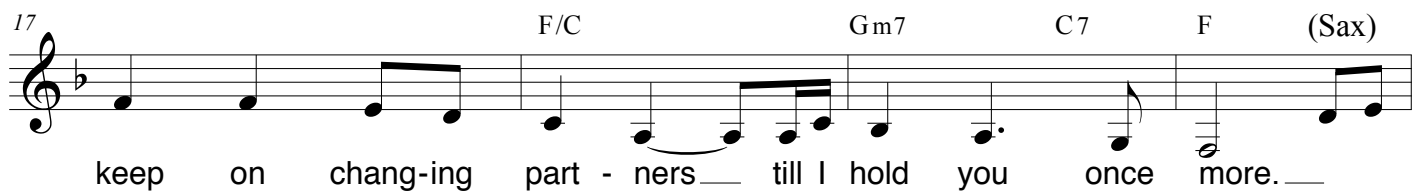
waltz-ing to - geth-er to a dream - y mel - o - dy, when they



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



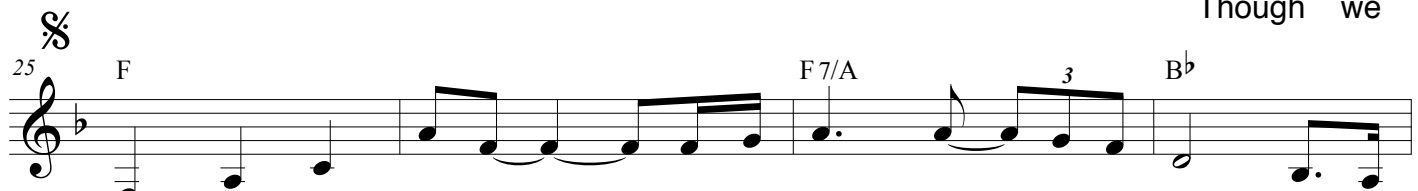
arms feel so emp - ty as I gaze a - round the floor. And I'll



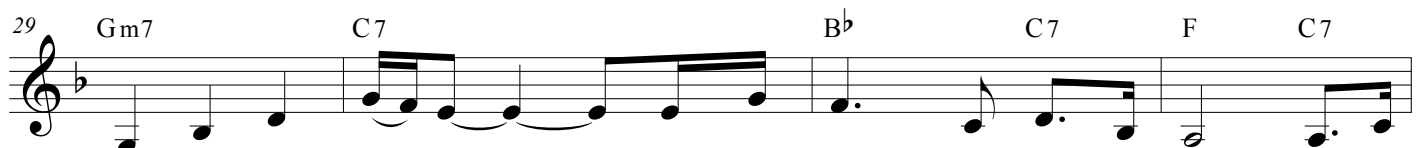
keep on chang-ing part - ners till I hold you once more.



Though we



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



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

33 F F7/A B \flat To Coda 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

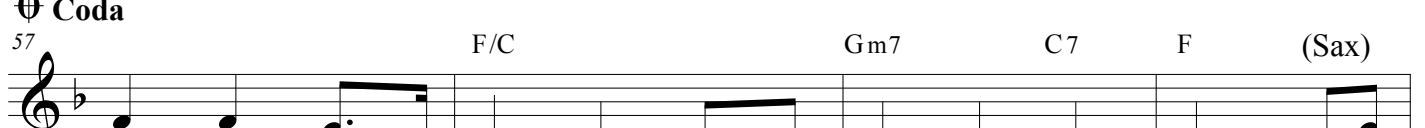


53 B \flat /F Cm7 F7 B \flat C7 D.S. al Coda



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

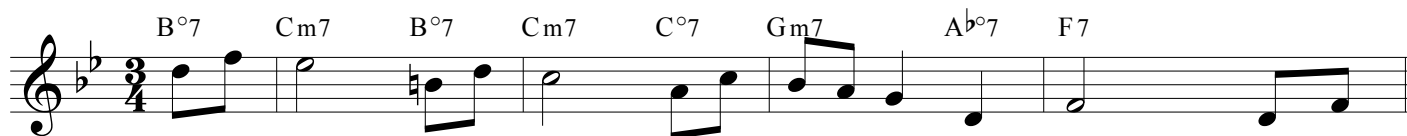


Changing Partners

M

Keyboard

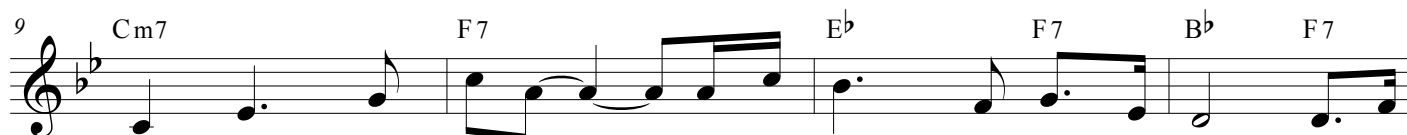
(Keyboard)



We were



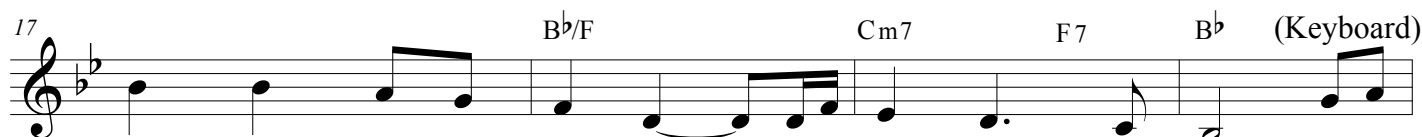
waltz-ing to - geth-er_____ to a dream - y mel - o - dy, when they



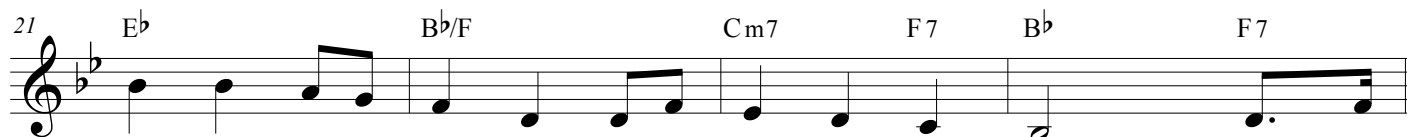
called out "Change part - ners,"_____ and you waltzed a - way from me. Now my



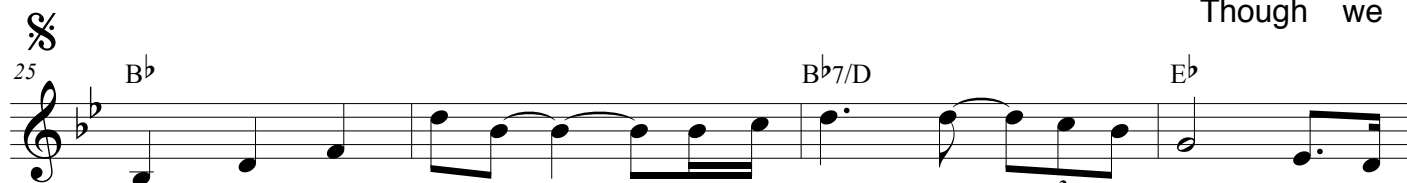
arms feel so emp - ty_____ as I gaze a - round the floor. And I'll



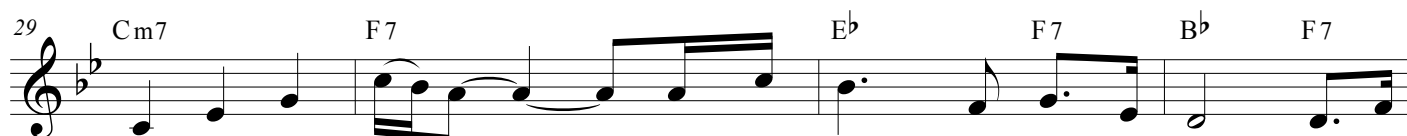
keep on chang-ing part - ners_____ till I hold you once more._____



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

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

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

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

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

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

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

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

Though we

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

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

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

The Breeze And I

Keyboard

(Keyboard)

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

7 C C aug C B \flat m

12 C C C $\text{maj}7$

17 C 6 C B \flat m C

(Keyboard)

23 Dm Dm7 C $\text{maj}7$ Dm G7

(Sax)

29 C C aug C 6 C7 F Dm G7 C C 6 A m

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 five staves are for the Keyboard part, and the last two are for the Saxophone part. The score includes various chords and melodic lines. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into measures, with measure numbers 7, 12, 17, 23, 29, and 35 indicated. The chords are written above the notes, and the instrument parts are indicated by '(Keyboard)' and '(Sax)'. The score ends with a double bar line and a key signature change to B-flat major.

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

Choo Choo Ch'Boogie

F

12 to the bar boogie beat

(Sax)

Keyboard

B \flat

5 Eb7 B \flat 3

9 Eb9 F7 B \flat

13 B \flat

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

15 B \flat 7

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

17 Eb7

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

19 B \flat

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

21 F7

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

23 B \flat Eb7 B \flat

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


15 E♭7

Musical notation for measures 15-18. Measure 15: Treble clef, key signature of two flats (B♭, E♭), 4/4 time. Notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). Measure 16: Notes: C4 (half). Measure 17: Notes: B3 (half). Measure 18: Notes: A3 (half), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). A fermata is placed over the final C3 note.

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

[illegible]

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 

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

[illegible]

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!	

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** **C7**

track, Jack!

48

F

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

50

F7

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

52

B \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