



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

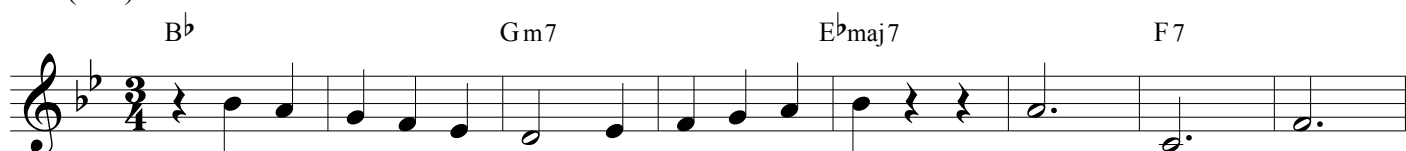
Detailed description: This is a musical score for the song 'Don't Be That Way'. It features two main parts: a saxophone (Sax) part and a keyboard part. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked '2' at the beginning. The score consists of 73 measures, divided into systems of five measures each. The saxophone part starts at measure 35 and continues through measure 73. The keyboard part starts at measure 51 and continues through measure 73. The score includes various chords such as A^b6, Fm, B^bm7, E^b7(#5), G7, C7, F7, B^b7, E^baug, F6, Dm, Gm7, and C7(#5). There are also dynamic markings like *f*, *pp*, and *ff*. The saxophone part has some specific instructions like '(Sax)', '(b)', and '(Play 3x)'. The keyboard part has instructions like '(Keyboard)'. The score ends with a double bar line at measure 73.

Out Of My Dreams

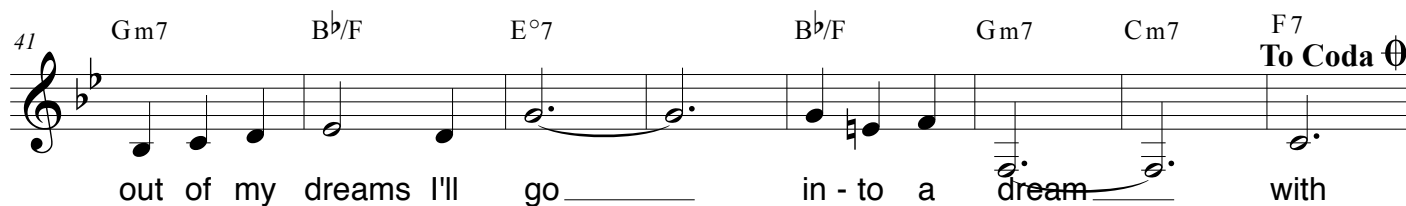
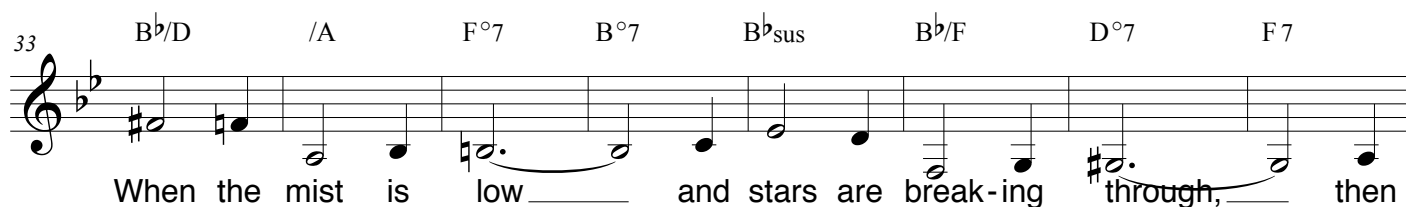
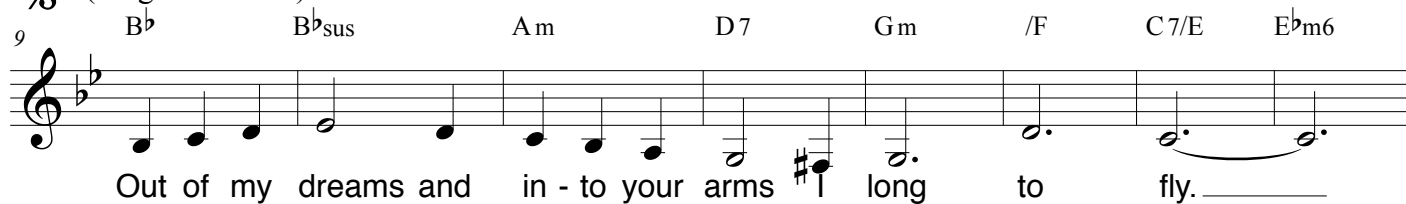
F

Keyboard

(Sax)



9 (Sing both times)



49 $B\flat$ $E\flat$ $B\flat$ 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 I'll go _____ in - to a dream _____ with

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

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

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

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

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

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

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

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

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

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

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

you. ____

VOCAL ONLY

Tonight

Keyboard

D

Latin Beat

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

(F) To-

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

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

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

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

13 A^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^o7 /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^b7 G /D D^b7

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 to

37 Db/Ab Db6/Ab Gm7(b5) /Ab G°7 /Ab

41 Bbm7 Ab°7 G D Db°7

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

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

(F)To -

⌘ Coda (Keyboard as in intro)

53 Fmaj7 Dm7 Bbmaj7 C7

night, to -

57 Fmaj7 /A /G Fmaj7

night.

Them There Eyes

F

Keyboard

(Sax)

F Gm7 B \flat G $^{\circ}$ 7

5 Am A \flat $^{\circ}$ 7 Gm7 C7/B \flat Dm/A A \flat $^{\circ}$ 7 Gm7 C7

9 F /E Dm C7

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

13 F Dm7 Gm7 B $^{\circ}$ 7

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

17 C7 F A7 D7

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

21 G7 C7 C $^{\circ}$ 7 C7

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

25 F /E Dm

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

29 F7 Bb6

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

33 Gm B°7 F F°7 C7

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

37 F Dm7

1. Gm7 C7 F

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

41 2. Gm7 C7 Bb F (Sax))

there, them there eyes.

45 Dm7 Gm7 C7 F

Them There Eyes

M

Keyboard

(Keyboard)

B^b $Cm7$ E^b $C^\circ7$

5 Dm $D^b\circ7$ $Cm7$ $F7/E^b$ Gm/D $D^b\circ7$ $Cm7$ $F7$

9 B^b $/A$ Gm $F7$

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

13 B^b $Gm7$ $Cm7$ $E^\circ7$

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

17 $F7$ B^b $D7$ $G7$

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

21 $C7$ $F7$ $F^\circ7$ $F7$

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

25 $B\flat$ /A Gm

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

29 $B\flat7$ $E\flat6$

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

33 Cm $E^\circ7$ $B\flat$ $B\flat^\circ7$ $F7$

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

37 $B\flat$ $Gm7$ 1. $Cm7$ $F7$ $B\flat$

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

41 2. $Cm7$ $F7$ $E\flat$ (Keyboard) $B\flat$

there, them there eyes.

45 $Gm7$ $Cm7$ $F7$ $B\flat$

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

Am/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)

There's a

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

[illegible]

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

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

[illegible]

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

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

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

2
41 F7 B \flat B \flat 7

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

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

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

50 B \flat C7 F F7 B \flat

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

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

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

61 E \flat B \flat F7 B \flat

(Keyboard)

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

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

With his

Coda

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

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

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

range. _____

You Must Have Been A Beautiful Baby

F

(Keyboard & Bass - Freely)

Keyboard

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

Does your

5 A^bmaj7 B^bm7 Cm7 B^bm7

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 E^b B^b7 E^b

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 F7 (In Rhythm) F7(#5)

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

17 B^b9 Fm7 B^b9

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

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°7 B^bm7 E^b7 C7

bet you drove the lit - tle girls wild. _____ And

23 F7 F7(#5)

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

25 B^b9 Fm7 B^b9

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

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

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

29 A^b B^b13 B^o7

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

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

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

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

ba - by, look at you now. _____

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

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

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

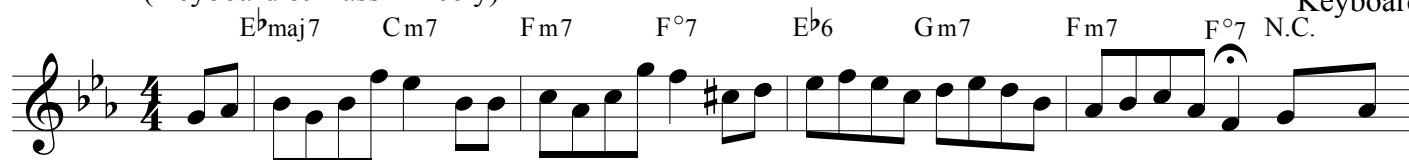
The musical score is written for a single melodic line in treble clef, key of B-flat major (three flats). It consists of seven staves of music. The first staff (measures 23-24) has a key signature change from three flats to two flats (B-flat major). The second staff (measures 25-26) returns to three 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)

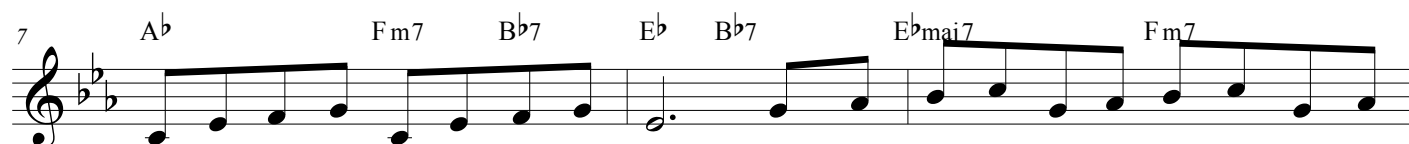
Keyboard



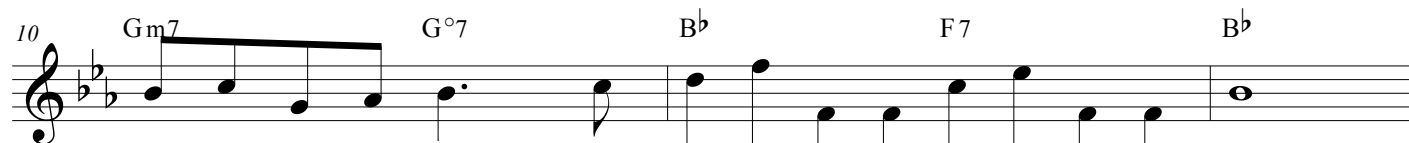
Does your



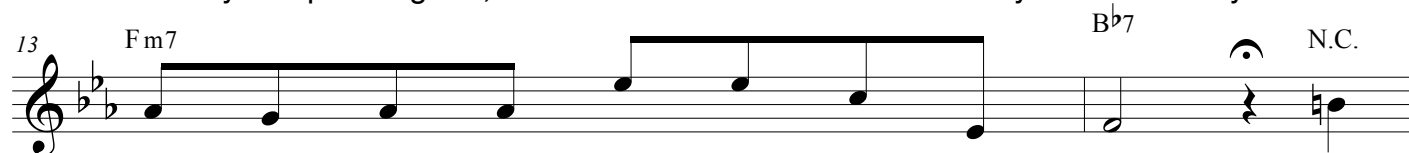
moth - er re - a - lize the stork de - liv - ered quite a prize the



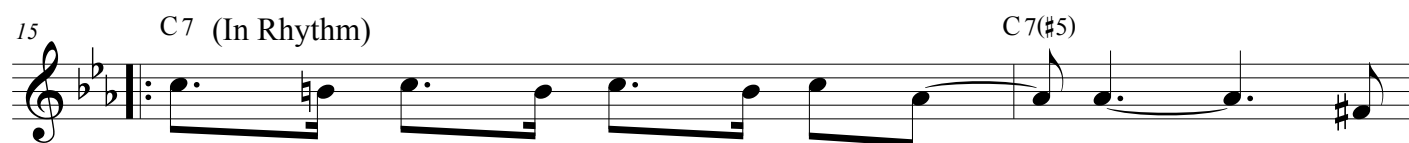
day he left you on the fam-'ly tree? Does your dad ap-pre-ci-ate that you are



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



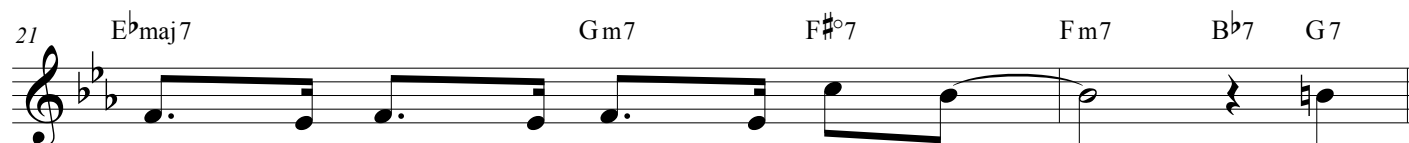
must have been a beau - ti - ful ba - by. You



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 E^b E^b7(#5) E^b6 E^b7(#5)

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

29 E^b F13 F[#]°7

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

31 E^b/G G7 C7(#5)

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

33 1. F9 B^b9 B^b13(♭9) G7 (Keyboard)

ba - by, look at you now. _____

35 2. F9 B^b9 B^b13(♭9)

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

37 (Keyboard) E^b E^b7/G A^b A°7 B^b A°7 B^b7 E^b6

Moderate Polka Tempo
Not Too Fast

Yes, We Have No Bananas

F

Keyboard

(Sax) F B \flat C7 F

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

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

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

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

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

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

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

21 C G7 C C7

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

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

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

29 G7 C7 F F7

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

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

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

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

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

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

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

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

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

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

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

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

\oplus Coda

61 F $G7$ $C7$ F

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

67 $G7$ $C7$

don't got no ba - na - nas to

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

day."

Moderate Polka Tempo
Not Too Fast

2
33

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

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

37

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

all sorts of fruit, and say _____ we've got an
ain't man - y nuts 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 D Bm7 F/G G7 Cmaj7 F#sus F#7 Bm7

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

48 Bb Em7 A7 C/D D7

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

53 Gmaj7 Fmaj7/G Am7

love. Two lives that shine as one, morn -

58 C/D G G/F# Em

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

63 Bm7 F/G

sail a - bove. Time won't change the

67 Cmaj7 Eb/C G

mean - ing of one love, age - less and

71 A/G Ab/G

ev - er, ev - er - - -

75 G (Sax) Ab A Bb

green.

79 A Ab G

green.

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 Dm7 A \flat /B \flat B \flat 7 E \flat maj7 A sus A7 Dm7

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

48 D \flat Gm7 C7 E \flat /F F7

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

53 B \flat maj7 A \flat maj7/B \flat Cm7

love. Two lives that shine as one, morn -

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

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

63 Dm7 A \flat /B \flat

sail a - bove. Time won't change the

67 E \flat maj7 G \flat /E \flat B \flat

mean - ing of one love, age - less and

71 C/B \flat B/B \flat

ev - er, ev - er - -

75 B \flat (Keyboard) B C D \flat

green.

79 C B B \flat

green.

Easy Tempo - NOT FAST!

Secondhand Rose

F

Keyboard

The piano introduction consists of two systems of music. The first system has four measures, and the second system has five measures. The music is written for piano in a 4/4 time signature with a key signature of two flats (Bb and Eb). The melody is primarily in the right hand, featuring chords and single notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

(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

The vocal line for measures 9-11 is written in a single staff. It begins with a whole note on F4, followed by a half note on G4, and then a quarter note on A4. The melody continues with a half note on Bb4, a quarter note on A4, and a half note on G4. The line ends with a quarter note on F4.

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.

The vocal line for measures 12-14 continues the melody. Measure 12 has a half note on F4 and a half note on G4. Measure 13 has a quarter note on A4, a quarter note on Bb4, and a half note on A4. Measure 14 has a quarter note on G4, a quarter note on F4, and a half note on E4.

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-

The vocal line for measures 15-17 continues the melody. Measure 15 has a quarter note on D4, a quarter note on E4, and a half note on F4. Measure 16 has a quarter note on G4, a quarter note on A4, and a half note on Bb4. Measure 17 has a quarter note on A4, a quarter note on G4, and a half note on F4.

18 Cm C7 F7 F^{aug} N.C.

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

The vocal line for measures 18-20 continues the melody. Measure 18 has a half note on E4 and a half note on F4. Measure 19 has a quarter note on G4, a quarter note on A4, and a half note on Bb4. Measure 20 has a quarter note on A4, a quarter note on G4, and a half note on F4.

♩ (Add drums - in rhythm)

21 B^b C7 Cm7

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

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

call me____ sec-ond-hand Rose.____ E-ven our pi-an-o____ in the
 hand me____ their sec-ond-hand beaus.____ E-ven my pa-jam-as____ when I

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

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

37 B^b C7

Sec - ond - hand pearls,____ I'm wear - ing____ sec-ond hand pearls.____ I
 Sec - ond - hand rings,____ I'm wear - ing____ sec-ond - things____ I

41 B^b7 E^b

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

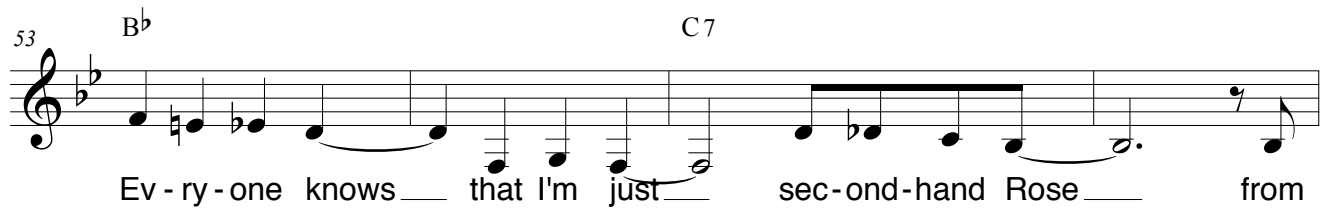
45 Cm Dm7($b5$) Cm Dm7($b5$) Cm G7 Cm $C^{\circ}7$

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

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

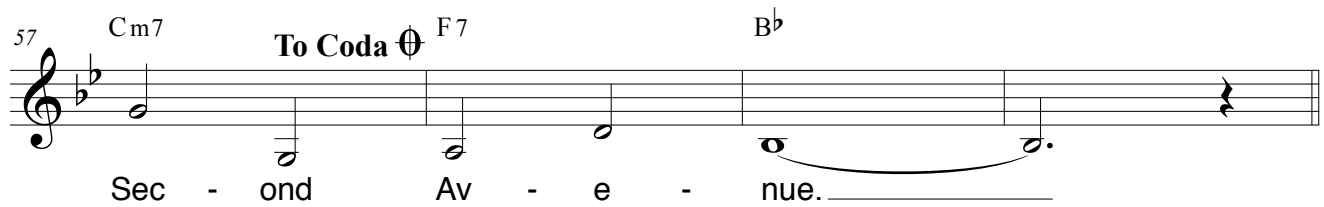
had the nerve to tell me he's been mar - ried be - fore.____
 nudged her friend and said, "Oh, look! There goes my old coat!"

53 B^b C7



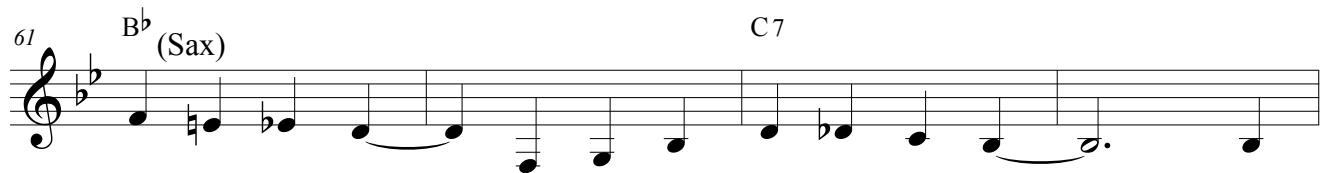
Ev - ry - one knows that I'm just sec - ond - hand Rose from

57 Cm7 B^b F7 To Coda



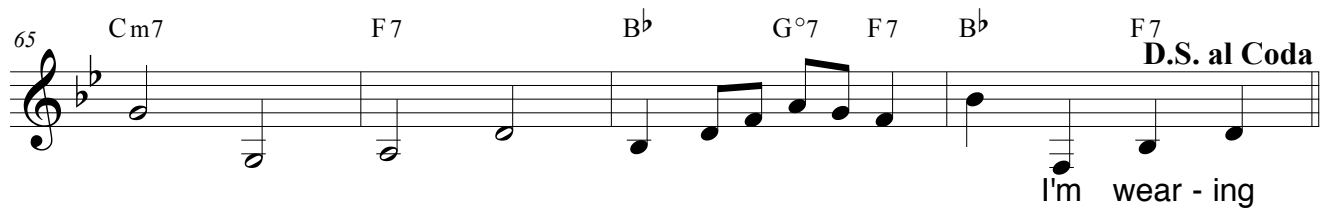
Sec - ond Av - e - nue.

61 B^b (Sax) C7



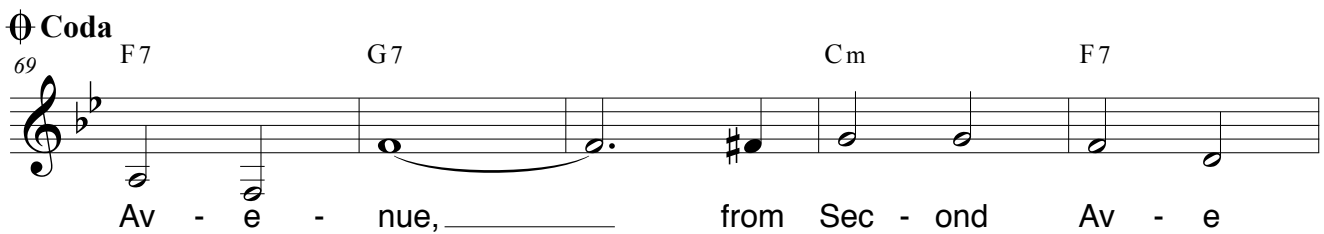
(Saxophone solo)

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



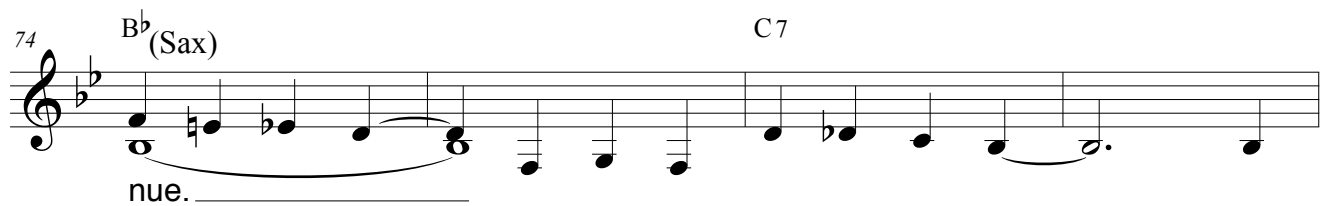
I'm wear - ing

69 F7 G7 Cm F7 Coda



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

74 B^b (Sax) C7



(Saxophone solo)

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



(Saxophone solo)

Secondhand Rose

M

Easy Tempo - NOT FAST!

Keyboard

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

(Keyboard & Bass Only - Freely)

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

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

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

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

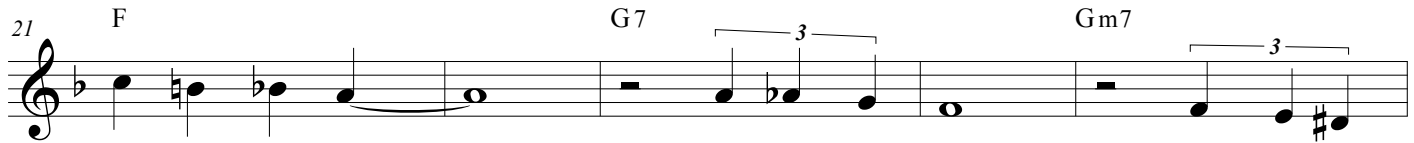
This block shows the third line of the vocal melody, starting at measure 15. The notes are written on a single staff with a key signature of one flat. Above the staff, the following chords are indicated: G7, Am, D, G7, C7, Gm, and D7/F#.

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

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

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

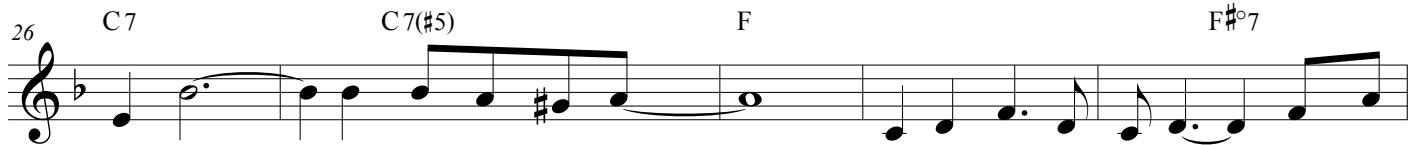
♩ (Add drums - in rhythm)



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

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

That's why they
All the girls



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

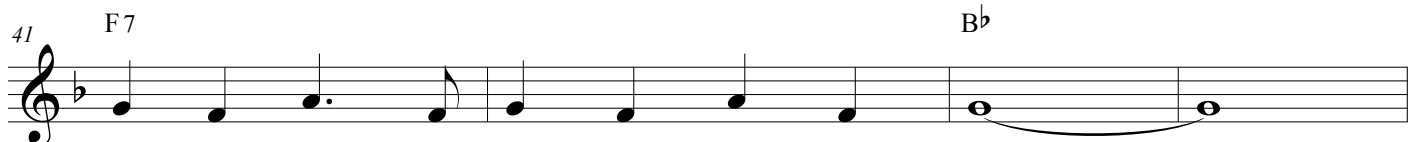
E - ven our pi - an - o ____ in the
E - ven my pa - jam - as ____ when I



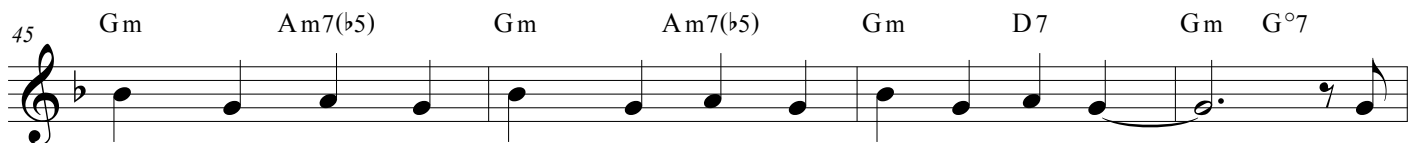
par - lor, dad - dy bought for ten cents on the dol - lar.
don - them, some - one else - 's in - i - tials ____ are on them.



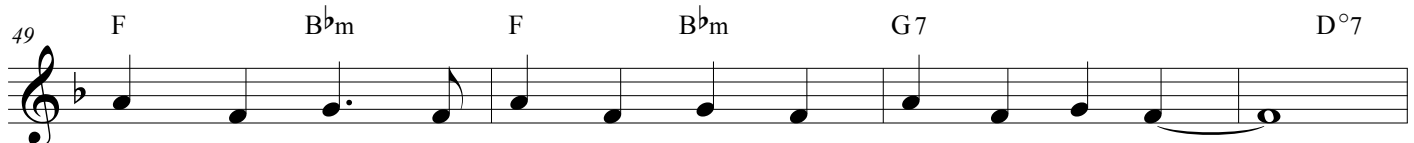
Sec - ond - hand pearls, ____ I'm wear - ing ____ sec - ond hand pearls. ____ I
Sec - ond - hand rings, ____ I'm wear - ing ____ sec - ond - hand things ____ I



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



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



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

53 F G7

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

57 Gm7 To Coda C7 F

Sec - ond Av - e - nue.

61 F (Sax) G7

65 Gm7 C7 F D°7 C7 F C7 D.S. al Coda

I'm wear - ing

69 C7 D7 Gm C7

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

74 F (Sax) G7

nue.

78 Gm C7 F Dm7 G7 C7 F

People

F

Keyboard

(Sax)

F F maj7 Gm7 Am Gm7 C7

5 F maj7 Gm7 C7 F maj7 Gm7/C C7

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

9 Bb6/F 3 F maj7 Em7 A 7(b5) A 7

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)

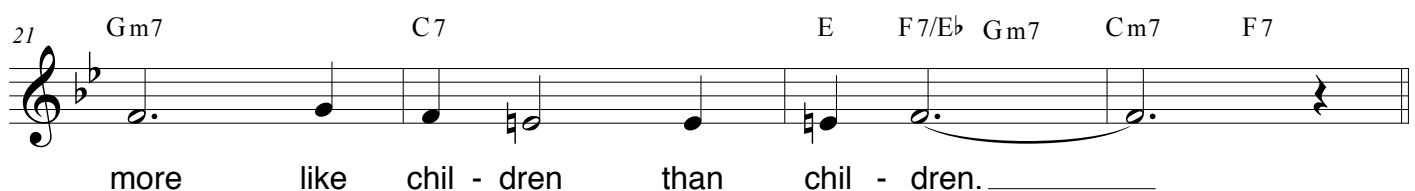
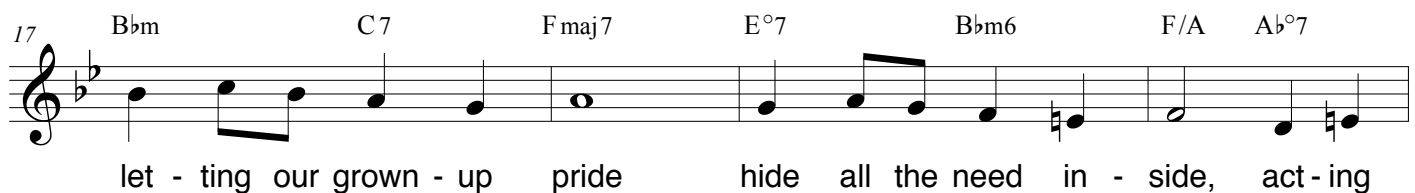
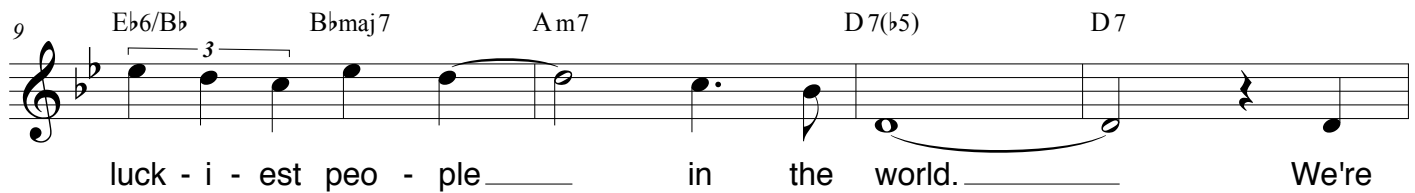
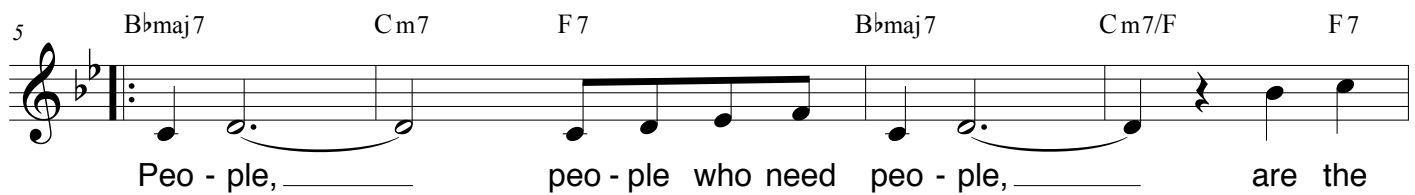
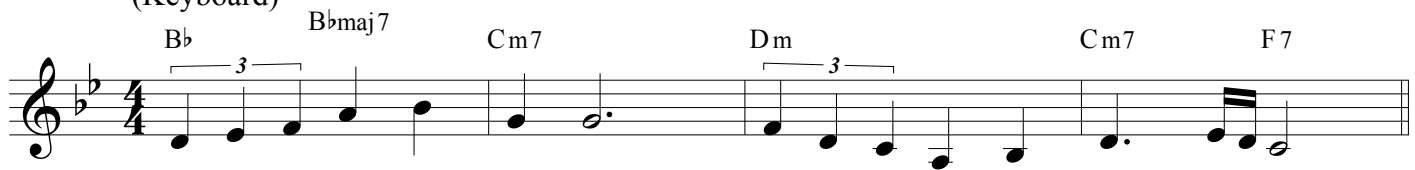
world. _____ luck-i-est peo-ple _____ in the world. _____

People

M

Keyboard

(Keyboard)



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. _____

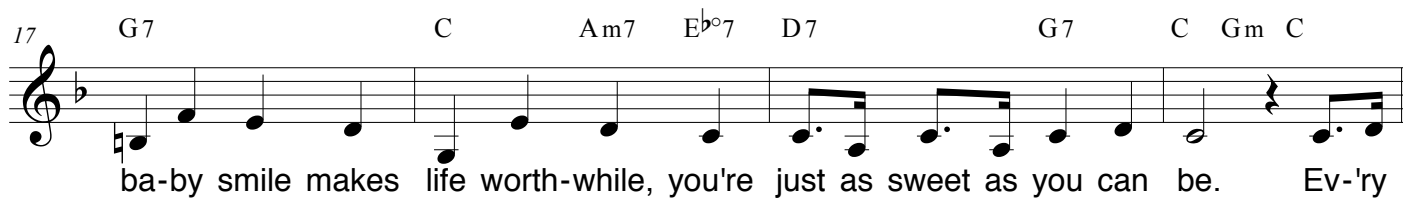
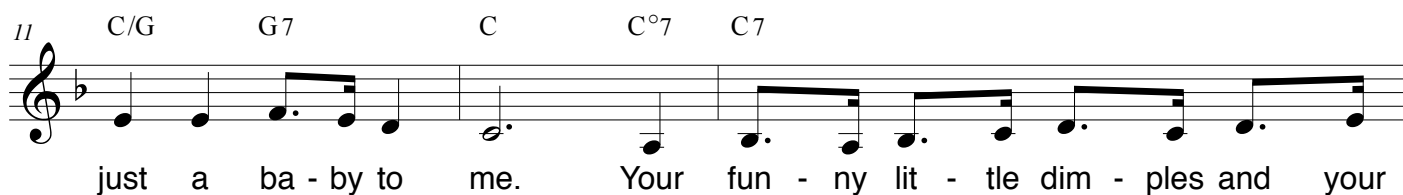
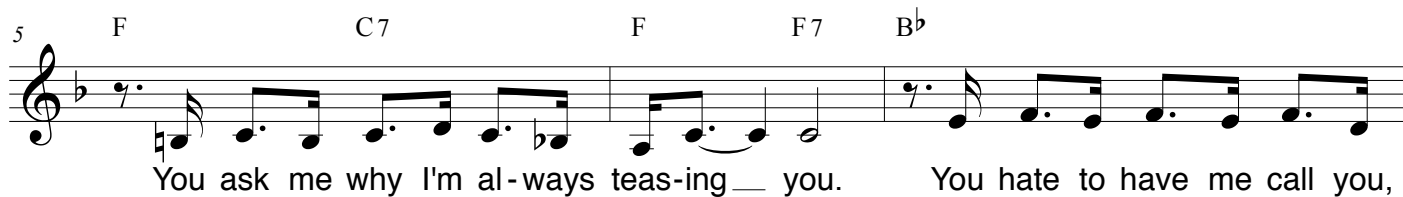
Pretty Baby

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

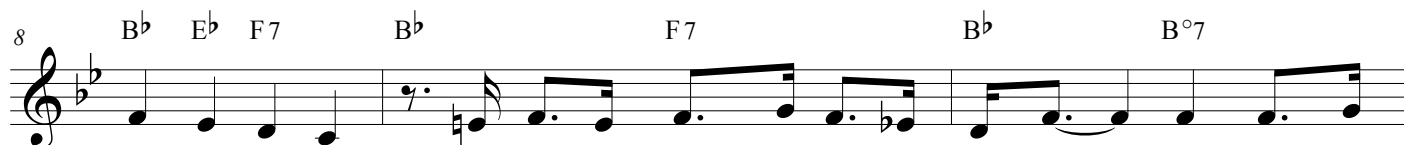
M

Keyboard

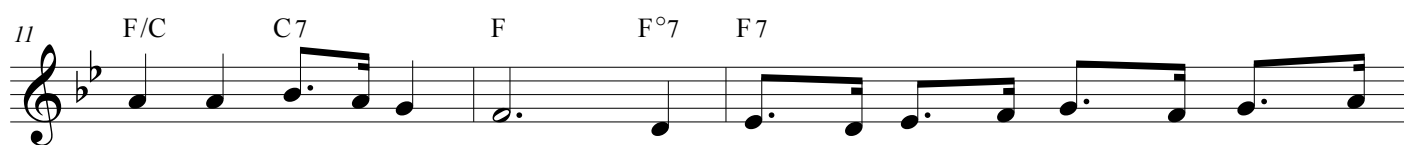
(Keyboard)



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



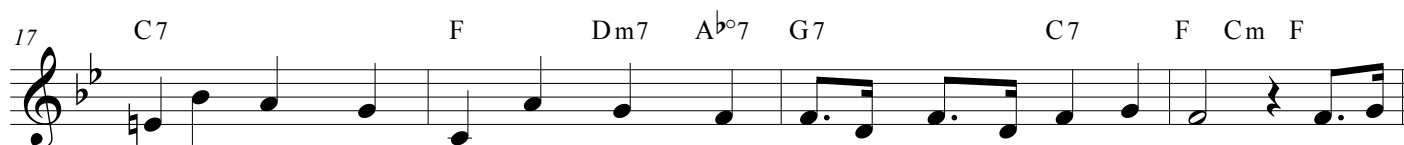
"Pret-ty ba-by." I real-ly thought that I was pleas-ing__ you, for you're



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

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

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

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

9 Cm Baug $E\flat/B\flat$ F7 $B\flat/D$ $B\flat$ Maj 7 $B\flat 6$ $B\flat$

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

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

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

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

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

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

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

25 Cm Baug $E\flat/B\flat$ F7/ $E\flat$ G7

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

29 Cm $E\flat$ m $B\flat$ D7 Fm G7

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

33 Cm Baug $E\flat$ F7

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

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

You'll Never Know

M

(Keyboard)

Keyboard

(Keyboard) Gm/D Cm B7 Fm7 Gm7 Bb7

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

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

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

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

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

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

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

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

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

D

Swing It
(No intro)

Daddy

Keyboard

1 F F/A Gm7/B \flat C7 F F/A Gm7 C7
 (Male) Lah dah dat, lah dah dat, dat dah dah. Lah dah dat, lah dah dat, dat dah dah.

5 F F/A Gm7/B \flat C7 Gm7 C7 F
 Lah dah dat, lah dah dat, dat dah dah. lah dah dah dah dah dah dah dah dah. Hey,

9 F F/A Gm7 C7 F F/A Gm7 C7
 lis-ten to my stor-y 'bout a gal named Dai-sy Mae,

13 F F/A Gm7 C7 F F/A Gm7 C7
 — la - zy Dais - y Mae. — Her dis-pos -

17 F F/A Gm7 C7 F F/A Gm7 C7
 i - tion is rath-er sweet and charm-ing, at times a -

21 F F/A Gm7 C7 F Gm7 Am A \circ 7
 larm-ing, — so they say.

25 B \flat (sustain chord) B \flat G \circ 7 (sustain chord)
 Lah dah dah dah dah dat dah dah Lah dah dah dah dah

28 A \flat \circ 7 (sustain chord)
 dat dah dah. — She had a man, tall and hand some,

30 G (in rhythm) G7 C C7
 big and strong to whom she used to sing this song (Female) "Hey,

D

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 Eb Db C7

Dad-dy! You wan-na get the best for me, 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-ing 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 C7 **To Coda** \oplus

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

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

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

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

69 C F/A Gm7/D C7

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

(Female)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)



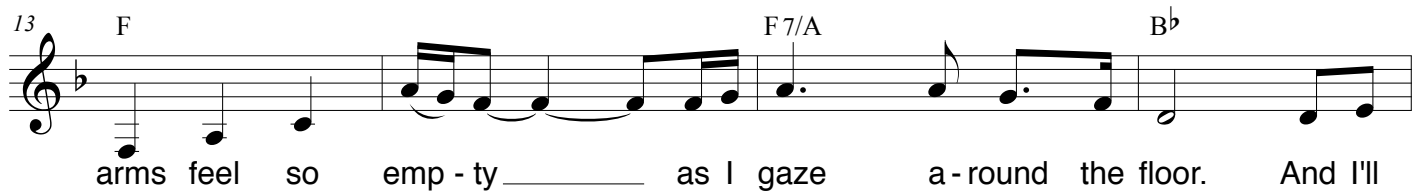
We were



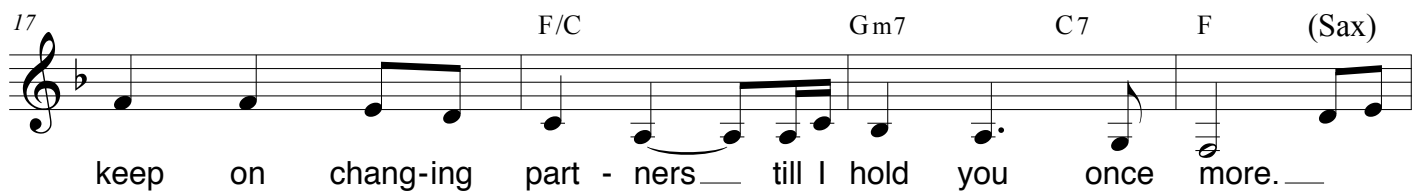
waltz-ing to - geth-er _____ to a dream - y mel - o - dy, when they



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



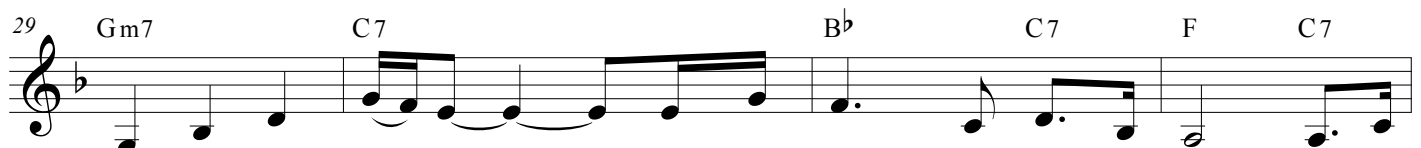
keep on chang-ing part - ners _____ till I hold you once more. _____



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

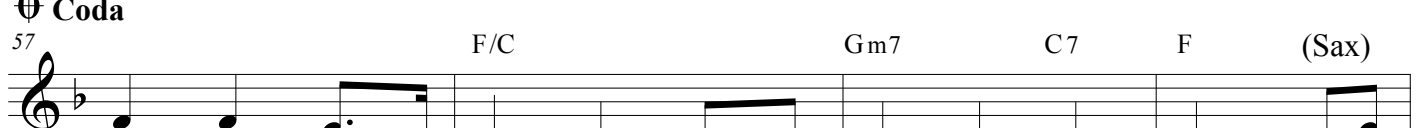


53 B \flat /F Cm7 F7 B \flat C7 D.S. al Coda



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

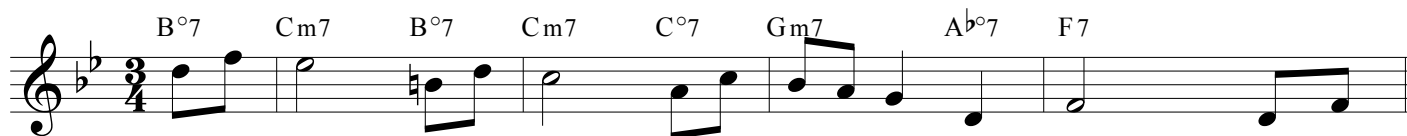


Changing Partners

M

Keyboard

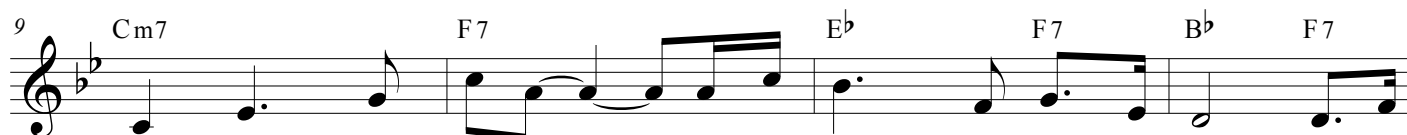
(Keyboard)



We were



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



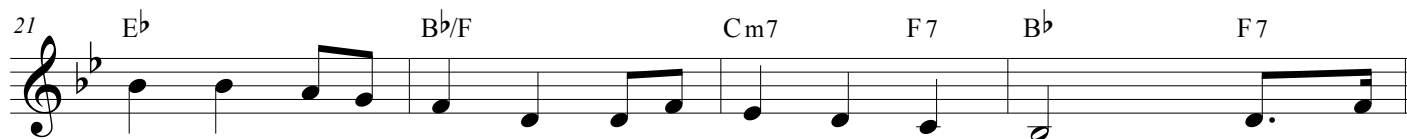
called out "Change part - ners," _____ and you waltzed a - way from me. Now my



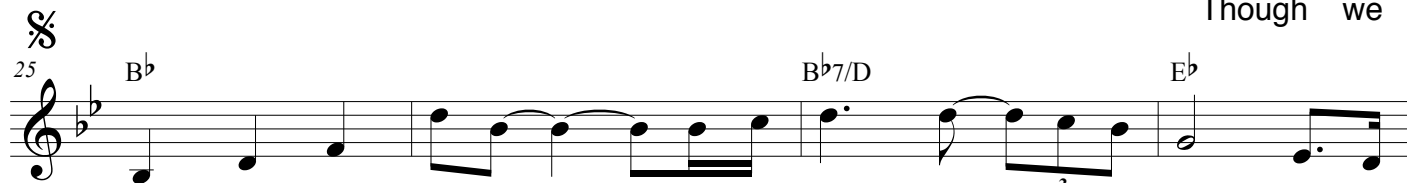
arms feel so emp - ty _____ as I gaze a - round the floor. And I'll



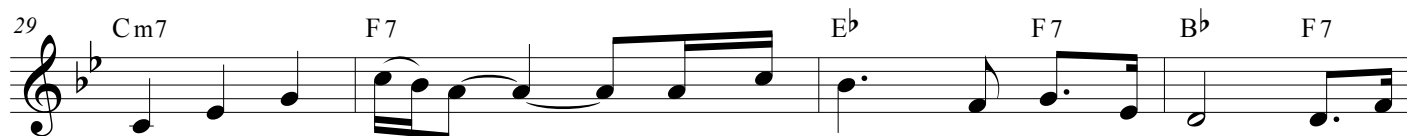
keep on chang-ing part - ners _____ till I hold you once more. _____



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

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

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

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

57

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

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

The Breeze And I

Keyboard

(Keyboard)

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

7 C C aug C B \flat m

12 C C Cmaj7

17 C 6 C B \flat m C

(Keyboard)

23 Dm Dm7 Cmaj7 Dm G7

(Sax)

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

35 Dm G7 C G7 C C7 (Keyboard)

The musical score is written for 'The Breeze And I'. It consists of seven staves of music. The first staff is for the Keyboard, starting with a treble clef and a 4/4 time signature. The melody is composed of eighth and quarter notes, with a key signature of one flat (B-flat). Chord annotations above the staff include C, B-flat, C, B-flat, and C. The second staff continues the melody, with chord annotations C, C aug, C, and B-flat m. The third staff features a triplet of eighth notes and chord annotations C, C, and Cmaj7. The fourth staff also includes a triplet and chord annotations C6, C, B-flat m, and C. The fifth staff is for the Keyboard, starting with a treble clef and a 4/4 time signature. The melody is composed of eighth and quarter notes, with a key signature of one flat. Chord annotations above the staff include Dm, Dm7, Cmaj7, Dm, and G7. The sixth staff is for the Saxophone, starting with a treble clef and a 4/4 time signature. The melody is composed of eighth and quarter notes, with a key signature of one flat. Chord annotations above the staff include C, C aug, C6, C7, F, Dm, G7, C, and Am. The seventh staff continues the Saxophone melody, with chord annotations Dm, G7, C, G7, C, and C7. The score concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

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

15 B \flat 7

17 Eb7

19 B \flat

21 F7

23 B \flat Eb7 B \flat

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

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

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

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

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

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

2
25 $E\flat 7$ $B\flat$

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

28 $E\flat 7$

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

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

me right back to the track, Jack!

(Sax Adlib)

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

You

Coda

45 $B\flat$ (Sax) C 3 F 3 $G 7$

track, Jack!

48 C

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

50 $C 7$

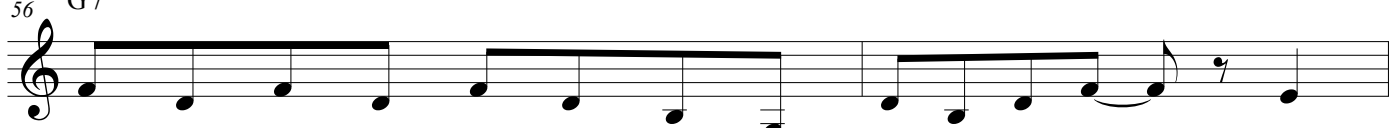
live the life of Ri - ley in a beat - en down shack so


52 $F 7$

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

54 C

 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

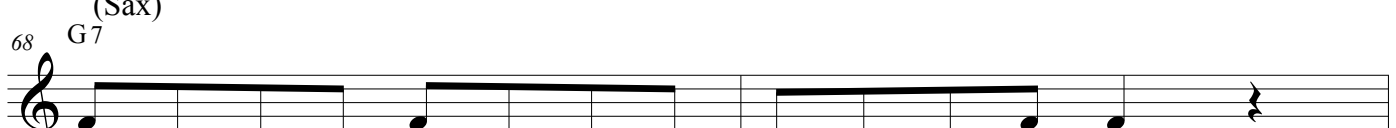
60 F7 C

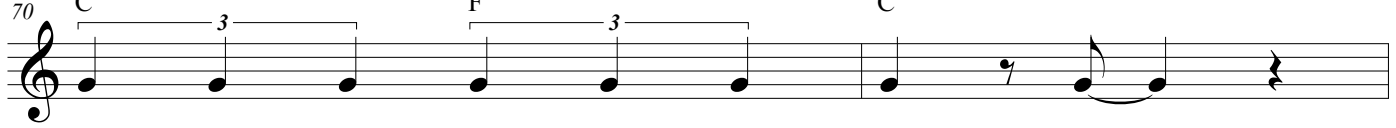
 choo, choo choo ch'-boog - ie. Woo woo, woo


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

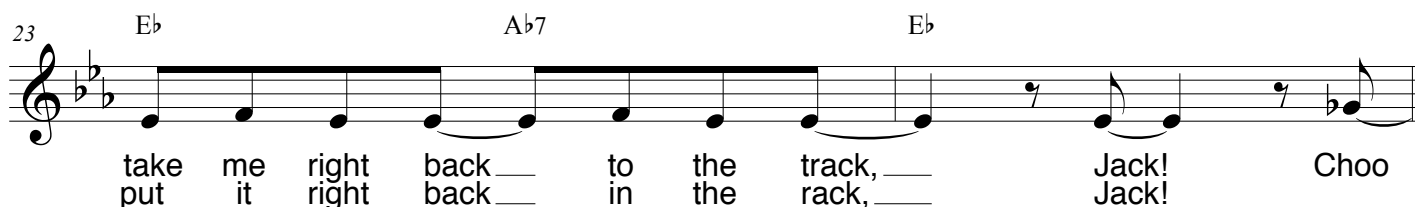
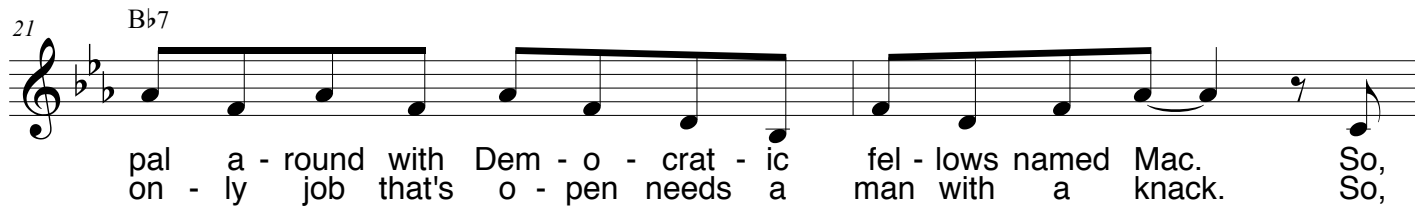
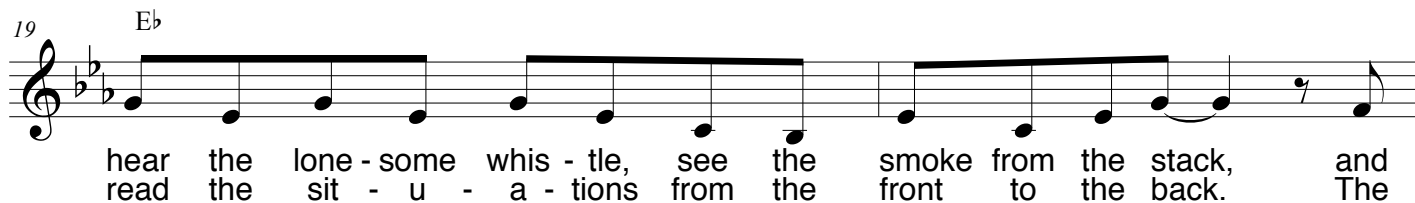
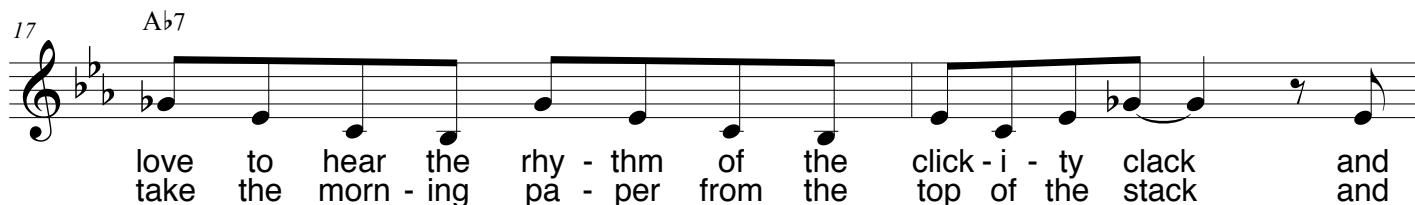
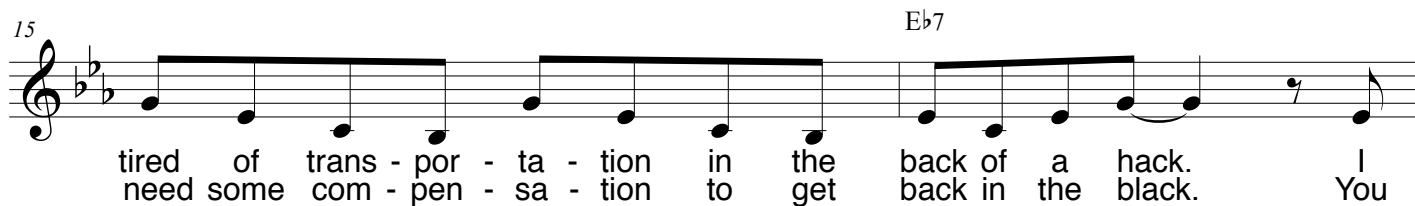
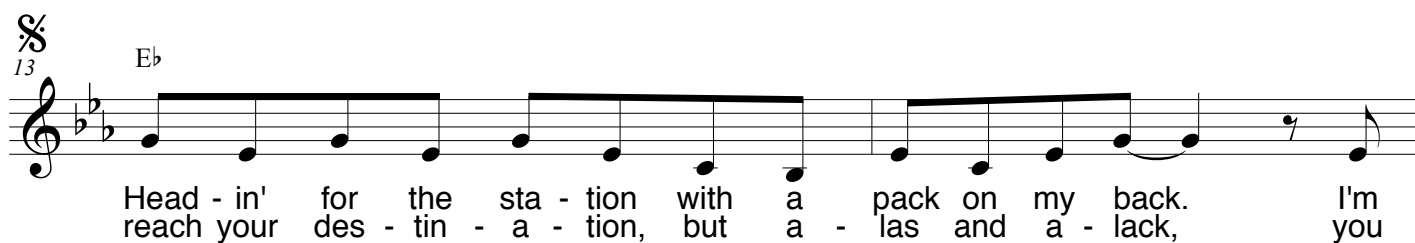
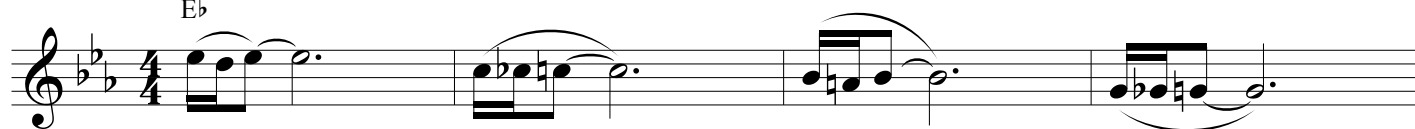
M

Keyboard

12 to the bar boogie beat

(Sax)

Eb



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

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

28 $A\flat 7$

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

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

_____ me right back to the track, _____ Jack!

(Keyboard adlib)

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

You

Coda

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

track, Jack!

48 F

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

50 $F 7$

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

52 $B\flat 7$

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

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

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

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

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

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

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

(Keyboard)
 68 C7

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

(Keyboard)
 72 Gm7 C7 F F6