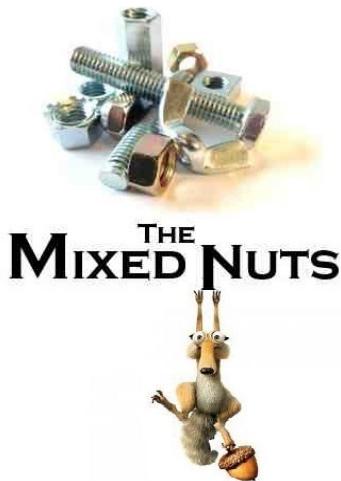


## Set BB

Last revised: 2021.10.27

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



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# Don't Be That Way

## Keyboard

## Swing Rhythm

1 Fm9 B<sup>b</sup>13sus B<sup>b</sup>7<sup>b</sup>9(#5) E<sup>b</sup>6 B<sup>b</sup>7 (Sax)

5 E<sup>b</sup>6 Cm Fm7 B<sup>b</sup>7(#5) E<sup>b</sup>6 Cm Fm7 B<sup>b</sup>7(#5) 3

9 E<sup>b</sup>6 Cm Fm7 B<sup>b</sup>7(#5) 1 E<sup>b</sup>6 Cm Fm7 B<sup>b</sup>7

13 2 E<sup>b</sup>6 Fm7 F<sup>#</sup> E<sup>b</sup>/G D<sup>7</sup> (Keyboard) G7

18 C7 F7 B<sup>b</sup>aug

23 E<sup>b</sup>6 (Sax) Cm Fm7 B<sup>b</sup>7(#5) E<sup>b</sup>6 Cm Fm7 B<sup>b</sup>7(#5) 3

27 E<sup>b</sup>6 Cm Fm7 B<sup>b</sup>7(#5) E<sup>b</sup>6 Fm7 F<sup>#</sup> E<sup>b</sup>/G

31 A<sup>b</sup> (Keyboard) A<sup>o</sup> B<sup>b</sup>m7 E<sup>b</sup>7

2  
35 A<sup>b</sup>6 (Sax) Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5) A<sup>b</sup>6 Fm B<sup>b</sup>m7 E<sup>b</sup>7(#5)

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

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

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

51 G7 (Keyboard) C7

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

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

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

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

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

73 F6<sup>2</sup> Dm Gm7 C7 | F6<sup>3</sup> Gm7 C7 F6

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

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

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

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

# Out Of My Dreams

**F**

Keyboard

(Sax)

B♭ G m7 E♭maj7 F 7

**S** (Sing both times)

9 B♭ B♭sus A m D 7 G m /F C 7/E E♭m6

Out of my dreams and in - to your arms  $\sharp$  long to fly.

17 B♭ B♭maj/A G m7 C 7 F C m F F 7

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

25 B♭ B♭sus A m D 7 G m /F C 7/E E♭o7

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

33 B♭/D /A F °7 B °7 B♭sus B♭/F D °7 F 7

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

41 G m7 B♭/F E °7 B♭/F G m7 C m7 F 7 To Coda  $\emptyset$

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

49      B♭      E♭      B♭      Gm      C7      F      F maj7

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

57      Gm7      C9      F maj7      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 maj7

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

73      Bm7(b5)      E7      E♭7      Cm6      D7      Gm      B♭m6/D♭

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

81      F/C      C7      F      F°7      F7      D.S. al Coda

real as the white moon light-ing the blue.

**Coda**

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

you.

# Out Of My Dreams

**M**  
Keyboard

(Keyboard)

E♭                    C m7                    A♭maj7                    B♭7

9                    (Sing both times)

E♭                    Eb-sus                    Dm                    G7                    Cm                    /B♭                    F7/A                    A♭m6

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

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

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

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

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

33                    E♭/G                    /D                    B♭7                    E°7                    Eb-sus                    E♭/B♭                    G°7                    B♭7

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

41                    Cm7                    E♭/B♭                    A°7                    E♭/B♭                    Cm7                    Fm7                    B♭7  
To Coda Ø

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

Musical score for 'You've Got It' (Sheet 2, page 2). The score consists of two staves. The top staff shows a melody line with various note values and rests, set against a harmonic background of chords. The bottom staff contains the lyrics 'you.' followed by a blank line, and then 'Won't have to make up an-y more stor - ies,' with a hyphen indicating a break in the word 'stories'. The key signature changes from E♭ major to A♭ major, then to E♭ major again, then to C major, then to F7, then to B♭ major, and finally to B♭ major 7. The time signature is common time throughout.

57 Cm7 F9 B♭maj7 B♭6 Cm F7 B♭ Gm

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

Musical score for 'Share a Dream' by The Beatles. The score includes a treble clef, a key signature of one flat, and a time signature of common time. The vocal line starts with 'we can share.' followed by a short melodic phrase. The lyrics continue with 'Won't have to go on kiss-ing a day - dream,'. The score also includes a piano part with chords: C, C7, F, F7, Cm, F7, B♭, and B♭maj7.

Musical score for 'I'll have you' starting at measure 73. The key signature is B-flat major (two flats). The chords are Em7(b5), A7, A♭7, Fm6, G7, Cm, and Ebm6/G♭. The lyrics are 'I'll have you. \_\_\_\_\_ You'll be real, \_\_\_\_\_'.

Musical score for 'The Moonlight Serenade' (Measures 81-85). The key signature changes from B-flat major (B-flat/F) to F major, then to B-flat major again, and finally to B-flat major 7 (B-flat 7). The vocal line continues with the lyrics 'real as the white moon light-ing the blue.' The section ends with a dynamic instruction 'D.S. al Coda'.

87

Φ Coda E♭ (Keyboard) F m7 A♭ B♭<sub>7</sub> E♭

you.

Thank you.

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

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

VOCAL ONLY

## Tonight

Keyboard D

Latin Beat

F(add2) C 7/F F(add2) C 7/F  
(F) To-

5 F(add2) G(add2)/F F(add2) G(add2)/F  
night, night, to - night, it the all world be - gan to - night. I with

9 F(add2) /E Dm(add2) E m D $\sharp$ 7  
saw suns you and moons the all world o - went over the a - way. To -  
To - place.

13 A $\flat$ (add2) B $\flat$ (add2)/A $\flat$  A $\flat$ (add2) D $\flat$ 6 /C  
night, night, to - night, there's the on - ly you wild to - night. What you go - ing

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

21 D $\flat$ /A $\flat$  D $\flat$ 6/A $\flat$  G m7(b5) /A $\flat$  G $\circ$ 7 /A $\flat$   
day, day, all day, I had the feel - ing a mir - a - cle would  
the world was just an ad - dress, a place for me to

25 B $\flat$ m7 A $\flat$ o7 G /D D $\flat$ o7  
hap - pen. I know now I was right. (Both) For  
live in, no bet - ter than al - right. But

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

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

33 A m G m7 To Coda  $\Theta$  F maj7 B $\flat$ maj7 C 7/B $\flat$  (Keyboard)

star star to to - night.

37 D $\flat$ /A $\flat$  D $\flat$ 6/A $\flat$  G m7( $\flat$ 5) /A $\flat$  G $\circ$ 7 /A $\flat$

41 B $\flat$ m7 A $\flat$  $\circ$ 7 G D D $\flat$  $\circ$ 7

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

49 A m G m7 F maj7 B $\flat$ maj7 C 7/B $\flat$  D.S. al Coda

(F)  $\Theta$  To -

53 F maj7 D m7 B $\flat$ maj7 C 7

night, to -

57 F maj7 /A /G F maj7

night.

Thank you.

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

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

FEMALE VOCAL ONLY

## The Gentleman Is A Dope

F

(Sax) Gm7 Cm7 Gm7 Cm7 Keyboard

5 Gm7 Cm7 Gm7 Cm7 D7 The

9 Gm9 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 E9 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 F maj7<sub>3</sub> F6 F C

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

35 F7 B<sub>♭</sub> B<sub>♭</sub>maj7 B<sub>♭</sub>6 B<sub>♭</sub> E<sub>♭</sub><sub>3</sub>

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

2  
41 A7 A°7 D7  
well as I. The

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

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

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

57 Eb E9 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  
me! He'll nev - er be - long to me. (Sax) **D.S. al Coda**

**Coda**  
67 Gm G7 C Fmaj7 F6 F  
He's some - bod - y el - se's prob - lem. She's

73 C F7 Bb Bbmaj7 Bb6 Bb  
wel - come, wel-come to the guy. She'll nev - er un - der -

79 Eb 3 A7 A°7 D7  
stand him. half as well, well as I. The

85 Gm9 3

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

89 E♭maj7 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 3 Eb9 Gm A7 D7

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

101 Bb E♭ Am7 D7 G C Gm7 D7

me! He'll nev - er be - long to

105 (Sax) Gm D7

(Sax) Gm D7  
me.

109 Gm Gm9

Gm Gm9

109 (Bass)

FEMALE VOCAL ONLY

## The Gentleman Is A Dope

**M**  
 Keyboard

(Sax)

Cm7 Fm7 Cm7 Fm7

5 Cm7 Fm7 Cm7 Fm7 G7

9 ~~S~~ 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 ♪

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 Bbmaj73 Bb6 Bb F

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

35 Bb7 Eb Ebmaj7 Eb6 Eb A<sup>b</sup>3

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

2  
41 D7 D<sup>o</sup>7 G7  
well as I. The

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

49 A<sup>b</sup>maj7 A7 B<sup>b</sup>7 Cm G7  
just a lug you'd like to hug and hold a - gainst your heart. The

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

57 A<sup>b</sup> 3 A<sup>b</sup>9 Cm D7 G7  
Look at me cry - ing my eyes out as if he be longing to

61 E<sup>b</sup> A<sup>b</sup> Dm7 G7 C F C7(b5) G7 Cm G<sup>7</sup>  
me! He'll nev - er be - long to me. (Sax) **D.S. al Coda**

**Coda**  
67 Cm C7 F B<sup>b</sup>maj7<sub>3</sub> B<sup>b</sup>6 B<sup>b</sup>  
He's some - bod - y el - se's prob - lem. She's

73 F B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>maj7 E<sup>b</sup>6 E<sup>b</sup>  
wel - come, wel - come to the guy. She'll nev - er un - der -

79 A<sup>b</sup> 3 D7 D<sup>o</sup>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 A♭maj7 A7 B♭7 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 A♭ 3 3 A♭9 Cm D7 G7

Look at me cry - ing my eyes out as if he be longing \_\_\_\_\_. to \_\_\_\_\_.

101 E♭ A♭ Dm7 G7 C F Cm7 G7

me! \_\_\_\_\_\_. He'll never be - long \_\_\_\_\_. to \_\_\_\_\_.

105 (Sax) Cm G7

(Sax) Cm G7  
me. \_\_\_\_\_.

109 Cm Cm9

Cm Cm9  
(Bass)

Thank you.

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

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

VOCAL ONLY

## You'll Never Walk Alone

Keyboard

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

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

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

17 E♭ Dm/F Cm/E♭ B♭/D A F7 B♭/F E°7  
sweet sil-ver song of a lark. Walk on through the wind, walk

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

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

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

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

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

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

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

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

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

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

79 A♭ A♭/E♭ Fm B♭m E♭7 A♭  
 lone.

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

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

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

# Prospector Polka

**F**

Keyboard

(Sax)

Sheet music for Saxophone and Keyboard. The key signature is B-flat major (two flats). The tempo is common time. Measures 1-5 show the beginning of the melody.

Sheet music for Saxophone and Keyboard. The key signature changes to F major at measure 6. Measures 6-12 continue the melody, ending with a partial measure.

There's a

Sheet music for Saxophone and Keyboard. The key signature changes back to B-flat major at measure 13. Measures 13-17 continue the melody, with lyrics appearing below the staff.

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

Sheet music for Saxophone and Keyboard. Measures 18-22 continue the melody, with lyrics appearing below the staff.

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

Sheet music for Saxophone and Keyboard. Measures 23-27 continue the melody, with lyrics appearing below the staff.

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

Sheet music for Saxophone and Keyboard. Measures 28-32 continue the melody, with lyrics appearing below the staff.

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

Sheet music for Saxophone and Keyboard. Measures 33-37 continue the melody, with lyrics appearing below the staff.

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

Sheet music for Saxophone and Keyboard. Measures 38-42 continue the melody, with lyrics appearing below the staff.

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

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♭ F C7 F F7 B♭  
 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♭ 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♭ F C7 F  
 (Sax)

65 B♭ F Gm7 C7 F F7  
 1.

69 C7 F B♭ C7 D.S. al Coda  
 2.  
 With his  
 ♫ Coda

75 F F7 B♭ C7 F Gm7 C7  
 range. He's Pete the old pros - pec - tor, champ-ion of the roll - ing

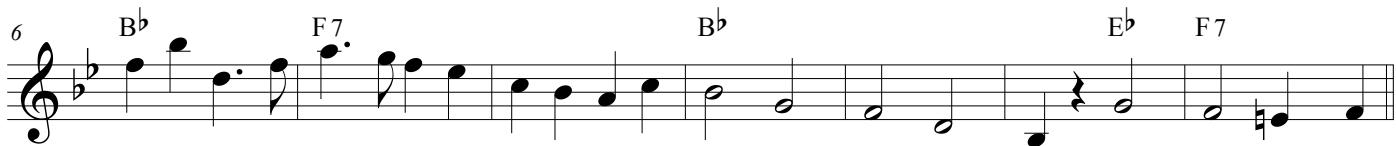
80 F (Sax) Gm7 C7 F  
 range. \_\_\_\_\_

# Prospector Polka

**M**

Keyboard

(Keyboard)



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



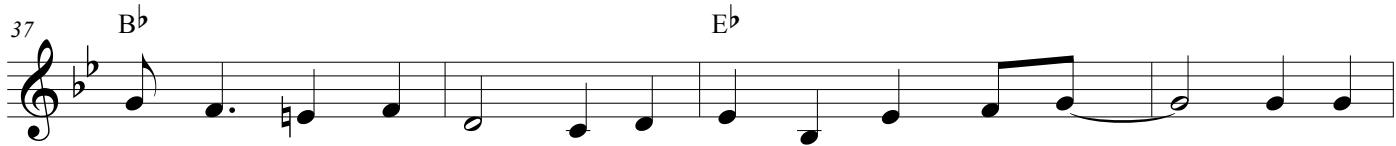
toe this way and that, keep-ing time to hap-py mus-ic all the while. He was



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 F7 B♭ B♭  
 best at find - ing nug - gets, so I'm told. \_\_\_\_\_ He's  
 pol - ka dan - cing champ - ion of the West. \_\_\_\_\_

45 E♭ B♭ F7 B♭ B♭  
 Pete, the old pros - pec - tor, a hap - py lit - tle elf. \_\_\_\_\_ And when he hears a

50 B♭ C7 F F7 B♭  
 squeeze-box play he just can't help him - self. With his pick ax for a part - ner, he

55 E♭ F7 B♭ Cm7 To Coda ♫ B♭ B♭  
 dan - ces o'er the plains. He pans for gold and pol - kas up and down the rol - ling range.

61 E♭ B♭ F7 B♭  
 (Keyboard)

65 E♭ B♭ 1. Cm7 F7 B♭ B♭  
 (Keyboard)

69 E7 B♭ E♭ F7 D.S. al Coda  
 With his

75 ♫ Coda B♭ B♭ E♭ F7 B♭ Cm7 F7  
 range. He's Pete the old pros - pec - tor, champ - ion of the roll - ing

80 B♭ (Keyboard) Cm7 F7 B♭  
 range. \_\_\_\_\_

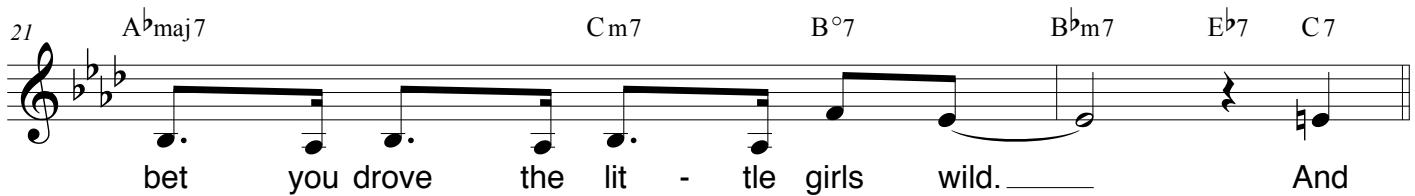
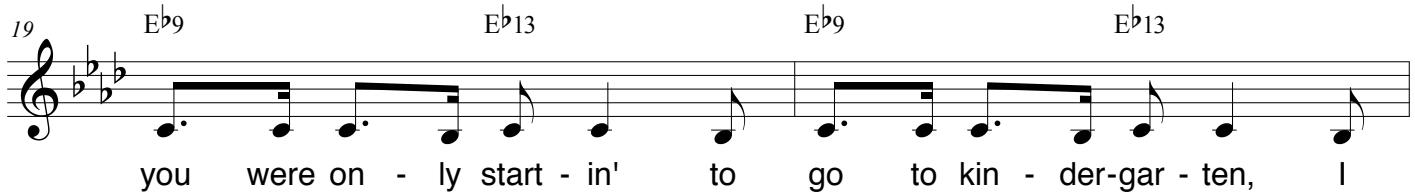
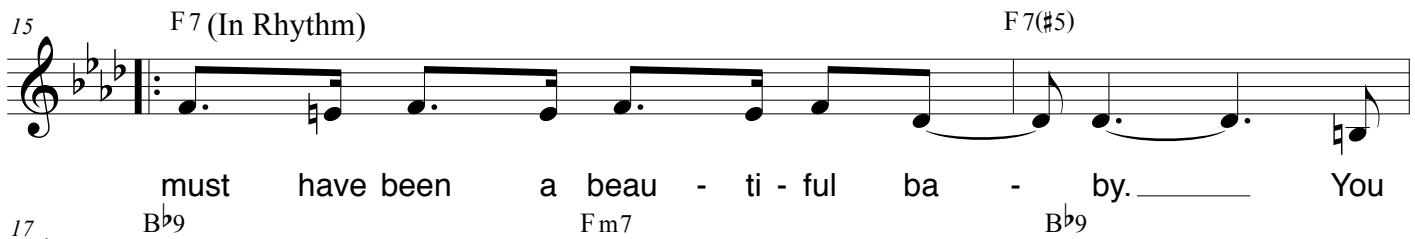
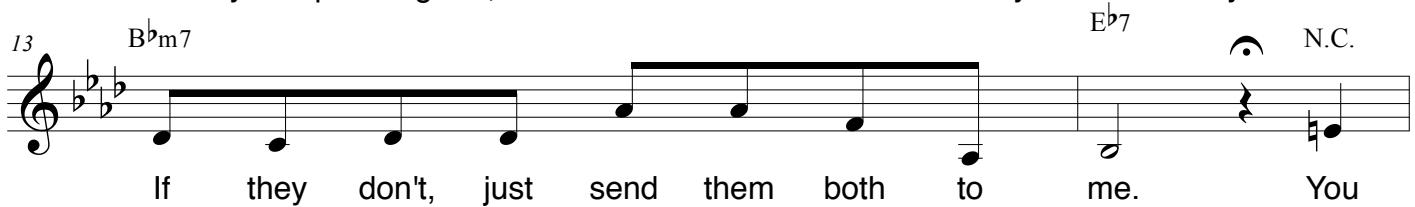
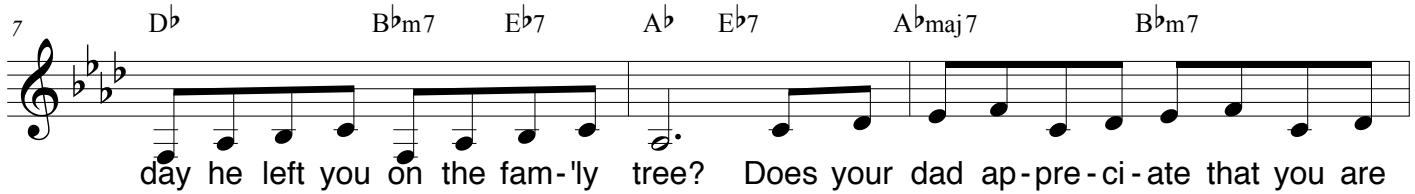
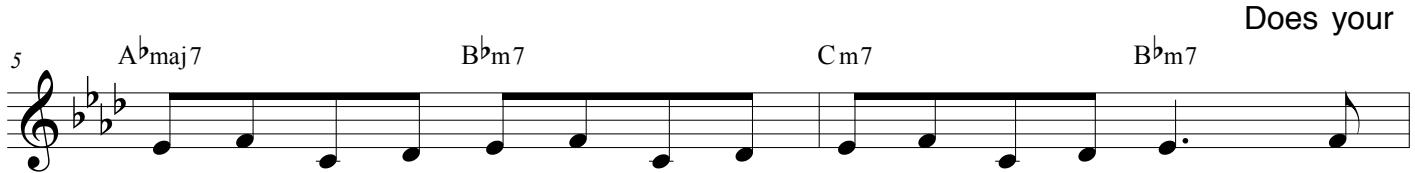
Thank you very much.

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

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

# You Must Have Been A Beautiful Baby F

(Keyboard &amp; Bass - Freely)

A<sup>b</sup>maj7 Fm7 B<sup>b</sup>m7 B<sup>b</sup><sup>o</sup>7 A<sup>b</sup>6 Cm7 B<sup>b</sup>m7 B<sup>b</sup><sup>o</sup>7 N.C. Keyboard

2

23 F 7 F 7(#5)

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

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

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

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

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

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

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

31 A<sup>b</sup>/C C7 F 7(#5)

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

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

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

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

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

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

\_\_\_\_\_

# You Must Have Been A Beautiful Baby M

(Keyboard &amp; Bass - Freely)

E♭maj7 Cm7 Fm7 F°7 E♭6 Gm7 Fm7 F°7 N.C.

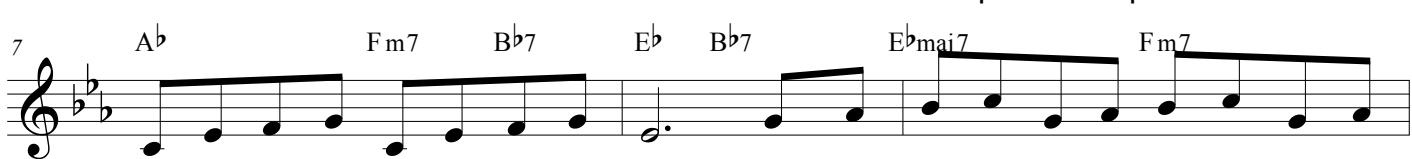
Keyboard



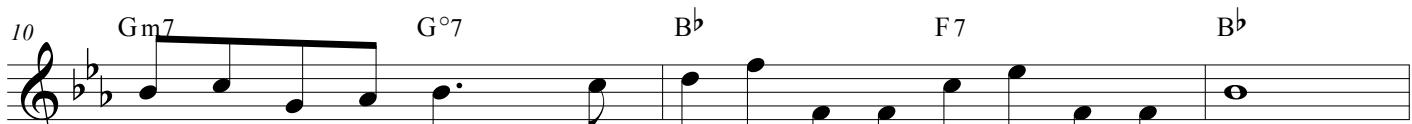
Does your



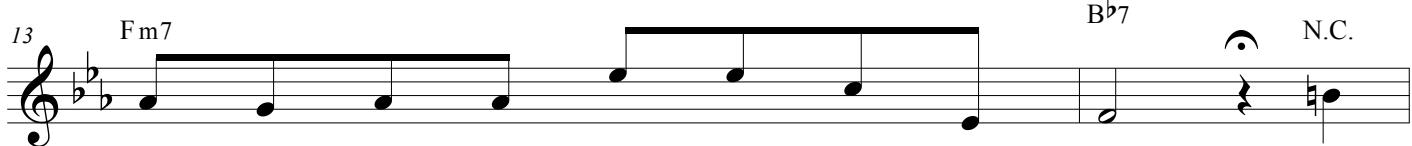
moth - er re - a - lize the stork de - liv - ered quite a prize the



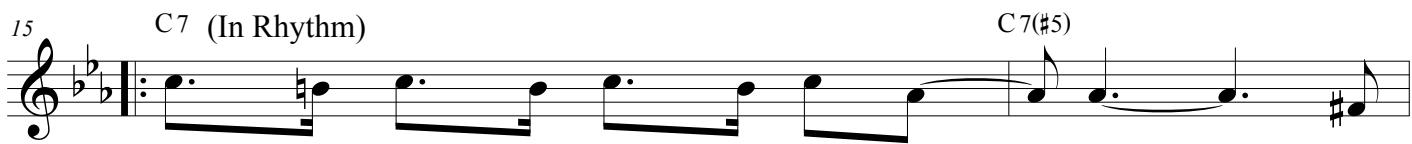
day he left you on the fam - ly tree? Does your dad ap-pre-ci-ate that you are



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



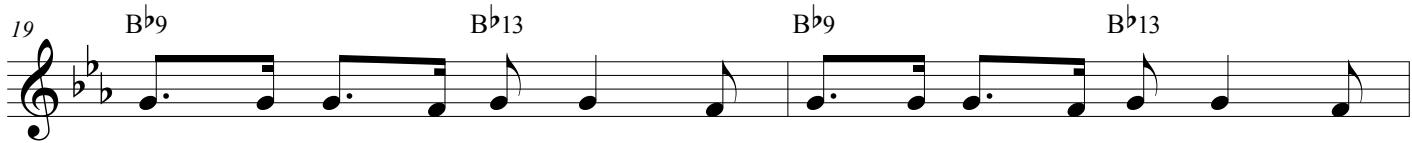
If they don't, just send them both to me. You



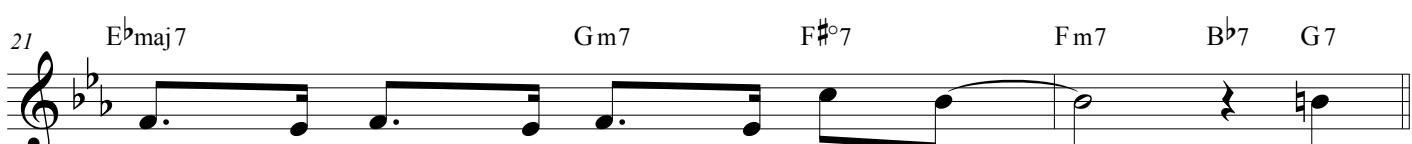
must have been a beau - ti - ful ba - by. You



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

2

23 C7  
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♭ E♭7(#5) E♭6 E♭7(#5)  
see the jud - ges' eyes when they hand - ed you the prize; you

29 E♭ F13 F♯7  
must have made the neat - est bow. \_\_\_\_\_ Oh, you

31 E♭/G G7 C7(#5)  
must have been a beau - ti - ful ba - by, \_\_\_\_\_ 'cause

33 1. F9 B♭9 B♭13(♭9) G7 (Keyboard)  
ba - by, look at you now.

35 2. F9 B♭9 B♭13(♭9)  
ba - by, \_\_\_\_\_ take a look at you now.

37 E♭ E♭7/G A♭ A°7 B♭ (Keyboard) A°7 B♭7 E♭6  
\_\_\_\_\_

Thank you.

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

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

Moderate Polka Tempo  
Not Too Fast

# Yes, We Have No Bananas

**F**

Keyboard

(Sax)

F B<sub>b</sub> C7 F

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

9 F B<sub>b</sub> F C7 B°7 C7/B<sub>b</sub> F

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

13 F B<sub>b</sub> F/A E/G<sup>#</sup> /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<sub>b</sub> F C7 B°7 C7/B<sub>b</sub> 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-tered

25 F B<sub>b</sub> C7 F E<sup>°</sup>B<sub>7</sub> 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<sub>b</sub> B<sub>b</sub><sup>7</sup> F D m7  
string beans and hon - ions, ca - bah-ges, and scal - lions, and there  
try these co - co - nuts, these wal-nuts and dough-nuts,  
and there

37 E A m E7/B C7/G /C  
all aint sorts of fruit, and like say we've We'll got an  
man - y nuts like they. sell you

41 F B<sub>b</sub> F F/E F/E<sub>b</sub> B<sub>b</sub>/F  
old two fash - ioned kinds of red to - mah - to, a dark Long brown  
kinds of red to - mah - to, a dark Long brown

46 B<sub>b</sub>m6 B<sub>b</sub> C7 F B<sub>b</sub> C7  
Is - land po - tah - to. But yes, we have no ba -  
and some ball - bear - ing.

51 F E<sub>b</sub><sup>7</sup> D G7 C7 To Coda ♫ F  
na - nas, we have no ba - na - nas to - day."

57 (Sax) F C7 F C7 F C7 F C7 D.S. al Coda  
day. Yes, we have no ba - na - nas to - day.

61 ♫ Coda F G7 C7 F  
day. Yes, we have no ba - na - nas to - day. Oh, we

67 G7 C7  
don't got no ba - na - nas to

71 (Sax) F N.C. C G7 C7 F  
day."

Moderate Polka Tempo  
Not Too Fast

# Yes, We Have No Bananas

**M**  
Keyboard

(Keyboard)

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

5 N.C. (In Octaves)

C7/G

C7(b5)/G<sub>b</sub>

F7

**S**

B<sub>b</sub>      E<sub>b</sub>      B<sub>b</sub>      F7      E°7      F7/E<sub>b</sub>      B<sub>b</sub>

There's a fruit store on our street,  
Bus' - ness got so good with him,

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

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

B<sub>b</sub>      E<sub>b</sub>      B<sub>b</sub>      F7      E°7      F7/E<sub>b</sub>      B<sub>b</sub>

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

F      C7      F      F7

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

B<sub>b</sub>      E<sub>b</sub>      F7      B<sub>b</sub>      A°7      G

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

C7      F7      B<sub>b</sub>      B7

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



Thank You.

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

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

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

Here's \_\_\_\_\_ to sing the beautiful "Evergreen."

# Evergreen

**F**

Soft Rock Beat

Keyboard

(Sax)

1 G A m/G

5 G A/G A m/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 C maj7 Bbmaj7 F/G G7

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

37 C maj7 C6 Bm7 C maj7

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

The score consists of ten staves of musical notation for a keyboard instrument. The key signature is F major (one sharp). The time signature varies between common time (4/4) and 3/4. Chords listed above the staves include G, A m/G, A/G, A m/G, G, G/F#, Em, Bm7, Am7, F, D, D7, G, C/D, Am7, Bbmaj7, F/G, G7, C/D, G, G/F#, Em, C maj7, Bm7, C maj7, Bbmaj7, F/G, G7, C maj7, C6, Bm7, C maj7, and C maj7. The lyrics are integrated into the music, appearing below each staff. The vocal line starts with "Love, soft as an ea - sy chair. Love," and continues through various verses and choruses, ending with "You and I will make each night a first, ev-'ry -". The score also includes a section for a saxophone, indicated by "(Sax)" at the top left.

2

42 D 3 Bm7 F/G G7 Cmaj7 F#sus F#7 3 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 3  
 - ing glo-ry and mid-night sun. Time we've learned to

63 Bm7 F/G 3  
 sail a - bove. Time won't change the

67 Cmaj7 Eb/C G 3  
 mean - ing of one love, age - less and

71 A/G Ab/G 3  
 ev - er, ev - er - - -

75 G (Sax) A B  
 green.

79 A Ab G



2

42 F 3 Dm7 A♭/B♭B♭7 E♭maj7 A sus A 7 3 Dm7  
 day a be-gin - ning. Spir-its rise and their dance is un-re -

48 D♭ Gm7 C7 E♭/F F7  
 hearsed. They'll warm and ex - cite us 'cause we have the bright-est

53 B♭maj7 A♭maj7/B♭ Cm7  
 love. Two lives that shine as one, morn -

58 E♭/F B♭ B♭/A Gm  
 - ing glo-ry and mid-night sun. Time we've learned to

63 Dm7 A♭/B♭ 3  
 sail a - bove. Time won't change the

67 E♭maj7 G♭/E♭ B♭ 3  
 mean - ing of one love, age - less and

71 C/B♭ B/B♭  
 ev - er, ev - er - - -

75 B♭ (Keyboard) B C D♭  
 green.

C B B♭

Thank you.

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

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

Easy Tempo - NOT FAST!

## Secondhand Rose

F

Keyboard

Keyboard & Bass Only - Freely

(Keyboard &amp; Bass Only - Freely)

9                    B♭                    F7                    B♭                    F7                    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♭                    F7                    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

2

(Add drums - in rhythm)

21                    B♭                    C7                    Cm7  
  
sec-ond-hand hats, \_\_\_\_\_  
sec-ond-hand shoes, \_\_\_\_\_  
sec-ond hand clothes.  
sec-ond-hand hose.  
That's whythey  
All the girls

26                    F7                    F7(♯5)                    B♭                    B°7  
  
call me \_\_\_\_\_ sec-ond-hand Rose.\_\_\_\_\_  
hand me \_\_\_\_\_ their sec-ond-hand beaus.\_\_\_\_\_  
E-ven our pi-an-o \_\_\_\_\_ in the  
E-ven my pa-jam-as \_\_\_\_\_ when I

31                    F7                    G°7                    B♭  
  
par - lor,            dad - dy bought for    ten cents on the dol - lar.  
don                    some-one else - 's in - i - tials \_\_\_\_ are on            them.

37                    B♭                    C7  
  
Sec - ond - hand pearls, \_\_\_\_\_ I'm wear-ing \_\_\_\_\_ sec-ond hand pearls.\_\_\_\_\_  
Sec - ond - hand rings, \_\_\_\_\_ I'm wear-ing \_\_\_\_\_ sec-ond - things \_\_\_\_\_

41                    B♭7                    E♭  
  
nev - er get a sin - gle thing that's new.\_\_\_\_\_  
nev - er get what oth - er girl - ies do.\_\_\_\_\_

45                    Cm                    Dm7(♯5)                    Cm                    Dm7(♯5)                    Cm                    G7                    Cm                    C°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♭                    E♭m                    B♭                    E♭m                    C7                    G°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♭ C7

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

57 Cm7 To Coda Φ F7 B♭

Sec - ond Av - e - nue.

61 B♭ (Sax) C7

B♭ (Sax)

65 Cm7 F7 B♭ G°7 F7 B♭ 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♭ (Sax) C7

B♭ (Sax)

78 Cm F7 B♭ Gm7 C7 F7 B♭

Cm F7 B♭ Gm7 C7 F7 B♭

# Secondhand Rose

**M**

Keyboard

Easy Tempo - NOT FAST!

(Keyboard & Bass Only - Freely)

9           F           C7           F           C7           F/A           G<sup>#</sup>7           Gm7

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

12           G7           C7           F           C7           F           C7

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

15           G7           Am           D           G7           C7           Gm           D7/F<sup>#</sup>

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

18           Gm           G7           C7           C aug           N.C.

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

2

 (Add drums - in rhythm)

21 F G7 Gm7



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

26 C7 C7(5) F F#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 C7



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

37 F G7



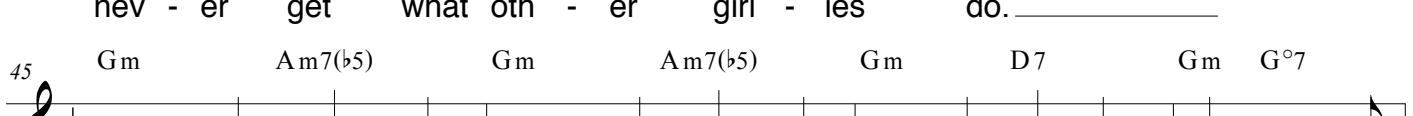
Sec - ond - hand pearls, I'm wear - ing sec - ond hand pearls.  
Sec - ond - hand rings, I'm wear - ing sec - ond - hand things

41 F Bb



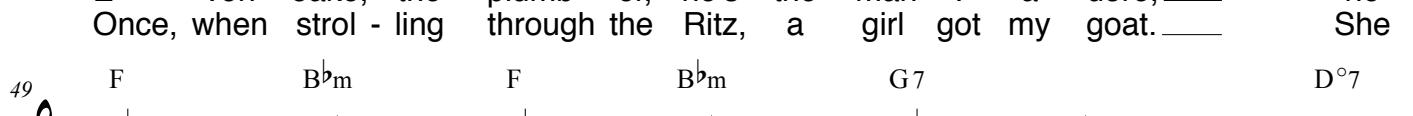
nev - er get a sin - gle thing that's new.  
nev - er get what oth - er girl - ies do.

45 Gm Am7(b5) Gm Am7(b5) Gm D7 Gm G7



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

49 F Bbm F Bbm G7 D7



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

53 F G7

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

57 Gm7 To Coda  $\oplus$  C7 F

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

61 F (Sax) G7

65 Gm7 C7 F D°7 C7 F C7 D.S. al Coda

I'm wear - ing

$\oplus$  Coda C7 D7 Gm C7

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

74 F (Sax) G7

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

78 Gm C7 F Dm7 G7 C7 F

Thank you.

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

Here is the beautiful ballad "People."

# People

**F**

Keyboard

(Sax)

F      F maj7      G m7      A m      G m7      C7

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

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

9      B♭6/F      F maj7      E m7      A 7(♭5)      A 7

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

13      D m(maj7)

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

17      F m      G 7      C maj7      B°7      F m6      C/E      E♭°7

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

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

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

2

25 F maj7 C7 F maj7 Gm7/C C7  
  
 Lov - ers \_\_\_\_\_ are ver - y spec-ial peo - ple. \_\_\_\_\_ They're the

29 B♭6/F 3 F maj7 E m7 Cm7 F9  
  
 luck - i - est peo - ple \_\_\_\_\_ in the world \_\_\_\_\_ With one

33 B♭maj7 B♭m B♭m F Cm7  
  
 per - son, \_\_\_\_\_ one ver - y spec-ial per - son, \_\_\_\_\_ a feel - ing

37 B♭maj7 B°7 F/C B m7(♭5)  
  
 deep in your soul \_\_\_\_\_ says you were half, now you're whole. \_\_\_\_\_ No more

41 Dm7 3 Gm7 C7 F F7  
  
 hun-ger and thirst, but first be a per-son who needs peo-ple. \_\_\_\_\_ Peo-ple who need

45 B♭maj7 Gm9(♭5) F 3 Gm7  
  
 peo - ple \_\_\_\_\_ are the luck - i - est peo - ple in the

49 F Dm7 Gm7 C7 2 F 3 Gm7 D♭ F (Sax)  
  
 world. \_\_\_\_\_ luck-i-est peo-ple \_\_\_\_\_ in the world. \_\_\_\_\_

# People

M

## Keyboard

## (Keyboard)

B $\flat$  maj 7

Cm7

Dm

Cm7

F 7

(Keyboard)

B $\flat$  B $\flat$ maj7 Cm7 Dm Cm7 F7

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

A musical score for a voice and piano. The vocal line starts with a piano dynamic (pp) and a forte dynamic (f). The lyrics "luck - i - est peo - ple" are followed by a piano dynamic (ff). The vocal line continues with "in the world." and ends with "We're". The piano part includes chords for E♭6/B♭, B♭maj7, A m7, D 7(♭5), and D 7.

A musical score for voice and piano. The vocal line consists of a soprano melody with lyrics: "chil - dren \_\_\_\_\_", "need-ing oth - er", "chil - dren, \_\_\_\_\_", and "and yet,". The piano accompaniment features a harmonic progression starting with G major (G, B, D) followed by a modulation to C major (C, E, G). The score includes a dynamic marking of forte (f).

17 Bbm C7 F maj7 E°7 Bbm6 F/A Ab°7

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

21 G m7 C7 E F7/E♭ G m7 Cm7 F7

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

2

25 B♭maj7 F7 B♭maj7 Cm7/F F7

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

29 E♭6/B♭ B♭maj7 A m7 F m7 B♭9

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

33 E♭maj7 E♭m B♭ F m7

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

37 E♭maj7 E°7 B♭/F Em7(♭5)

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

41 Gm7 Cm7 F7 B♭ B♭7

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

45 E♭maj7 Cm9(♭5) 1. B♭ Cm7

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

49 B♭ Gm7 Cm7 F7 2. B♭ Cm7 G♭ B♭ (Keyboard)

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

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

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

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

# Pretty Baby

**F**

Keyboard

(Sax)

F Gm7 Am A<sup>b</sup>7 G7 C7 F B<sup>b</sup> F C7

5 F C7 F F7 B<sup>b</sup>

You ask me why I'm al-ways teas-ing you.

You hate to have me call you,

8 F B<sup>b</sup> C7 F C7 F G<sup>b</sup>7

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

II C/G G7 C C<sup>o</sup>7 C7

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

14 F C7 F

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

17 G7 C Am7 E<sup>b</sup>7 D7 G7 C Gm C

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

2

21 C7 F F<sup>o</sup>7

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

24 C7

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

27 F F7

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

30 B♭ D7 Gm7 Em7(b5)

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

33 C7 G7 C7

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

36 1. F (Sax) 2. A

mine. mine. Yes, I

38 D B<sup>o</sup>7 F D7 G7 C7

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

41 G7 C7 G7 C7 F B♭ F

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

# Pretty Baby

**M**  
Keyboard

(Keyboard)

B♭

Cm7

Dm

D♭7

C7

F7

B♭

E♭

B♭

F7

5

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

8

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

II

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

14

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

17

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

2

21 F7 B♭

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

24 F7

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

27 B♭ B♭7

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

30 E♭ G7 Cm7 A m7(5)

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

33 F7 C7 F7

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

36 1. B♭ (Keyboard) 2. D

mine. Yes, I

38 G E°7 B♭ G7 C7 F7

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

41 C7 F7 C7 F7 B♭ E♭ B♭

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

Thank you.

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

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

# You'll Never Know

F

Keyboard  
F7

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

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 million 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 y you, I swear I don't know how.

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

# You'll Never Know

**M**  
Keyboard  
B♭7

(Keyboard) G m/D Cm B7 Fm7 Gm7 B♭7

E♭ E♭ Gm/D Cm B7 Fm7

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

Fm Eaug Ab/E♭ B♭7 E♭/G E♭Maj 7 E♭6 E♭

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

13 E♭ Gm/D Cm7 E♭maj7/B♭ Fm

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

Fm A♭ Fm/C B♭7 Gm7 B7/G♭ Fm F7 B♭7

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

E♭ Gm/D Cm B7 Fm Fm7

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

Fm Eaug Ab/E♭ B♭7/A♭ C7

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

Fm A♭m E♭ G7 B♭m C7

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

33 Fm Eaug A♭ B♭7 1. E♭ Cm7 B7 2. E♭ Fm B7 E♭6

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

Thank you very much.

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

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

Swing It

(No intro)

## Daddy

Keyboard

F F/A Gm7/B♭ C7 F F/A Gm7 C7

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

5 F F/A Gm7/B♭ C7 Gm7 C7 F

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

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

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

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

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

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

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

21 F F/A Gm7 C7 F Gm7 A m A °7

larm-ing, so they say.

25 B♭ (sustain chord) B♭ G°7 (sustain chord)

Lah dah dah dah dat dah dah Lah dah dah dah

28 A°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: (F) "Hey,

2

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

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

37 F F/AG m7/D C7 F E♭ D♭ C7

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

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

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

45 F F/A Gm7/D C7 F B♭ F F9

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

49 G♯m7 A

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

53 G7 C7 Gm7 C7

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

57 F F/A Gm7/D C7 F F/A Gm7/D C7 **To Coda ♀**

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

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

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

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

69 C F/A Gm7/D C7

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

(F) Hey,

**♀ Coda**

75 N.C. F N.C. A♭7 Gm7/D C7 F

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

Thank you very much.

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

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

# Changing Partners

F

Keyboard

(Sax)

F#7      Gm7      F#7      Gm7      G°7      Dm7      E♭7      C7

We were

5      F      F7/A      B♭

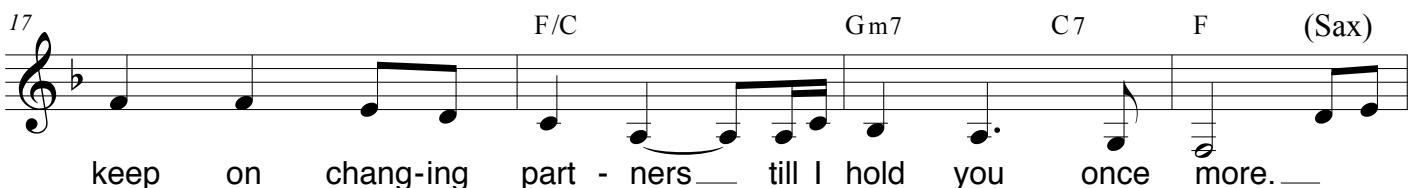
waltz-ing to - geth-er \_\_\_\_\_ to a dream - y mel - o - dy, when they

9      Gm7      C7      B♭      C7      F      C7

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

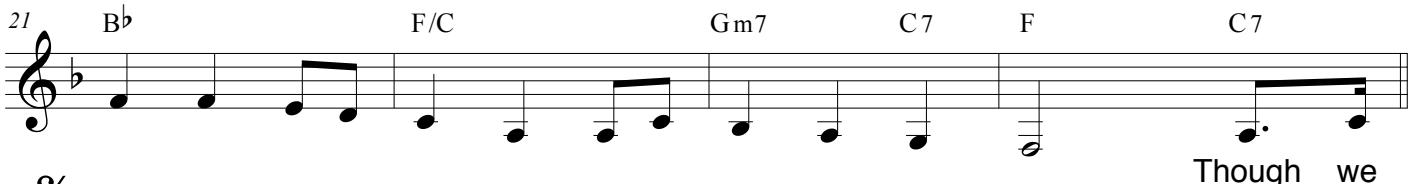
13      F      F7/A      B♭

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



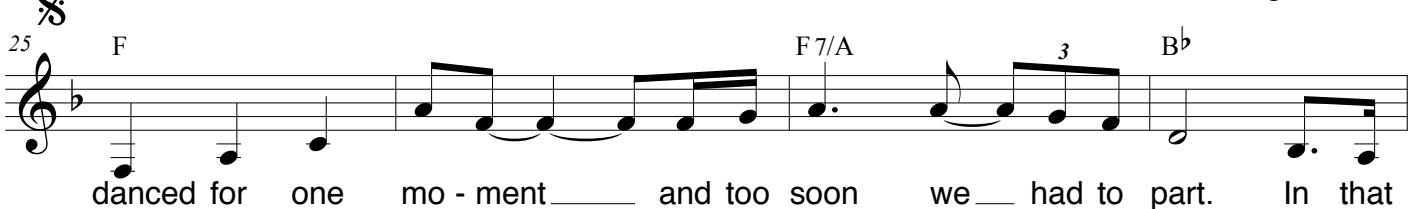
17      F/C      Gm7      C7      F      (Sax)

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



21      B♭      F/C      Gm7      C7      F      C7

Though we



25      F      F7/A      B♭

<sup>3</sup>

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



29      Gm7      C7      B♭      C7      F      C7

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

2

33 F To Coda Θ

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

37 F/C Gm7 C7 F F7 (Sax)

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

41 B♭ B♭7/D E♭

45 Cm7 F7 E♭ F7 B♭ F7

49 B♭ B♭7/D E♭

53 B♭/F Cm7 F7 B♭ C7 D.S. al Coda

Though we

Θ Coda

57 F/C Gm7 C7 F (Sax)

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

61 B♭ F/C Gm7 C7 F

# Changing Partners

M

## (Keyboard)

## Keyboard

B°7 Cm7 B°7 Cm7 C°7 Gm7 A♭°7 F7  
 We were

5 B♭ B♭7/D E♭  
 waltz-ing to - geth-er to a dream - y mel - o - dy, when they

9 Cm7 F7 E♭ F7 B♭ F7  
 called out "Change part - ners," and you waltzed a - way from me. Now my

13 B♭ B♭7/D E♭  
 arms feel so emp - ty as I gaze a-round the floor. And I'll

17 B♭/F Cm7 F7 B♭ (Keyboard)  
 keep on chang-ing part - ners till I hold you once more. —

21 E♭ B♭/F Cm7 F7 B♭ F7  
 Though we

25 B♭ B♭7/D E♭  
 danced for one mo - ment and too soon we had to part. In that

29 Cm7 F7 E♭ F7 B♭ F7  
 won - der - ful mo - ment some-thing hap - pened to my heart. So I'll

2

33 B♭

To Coda ♪

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

37 B♭/F Cm7 F7 B♭ B♭  
(Keyboard)

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

41 E♭ E♭/G A♭ B♭ E♭ B♭  
Keyboard

45 F m7 B♭ A♭ B♭ E♭ B♭  
Keyboard

49 E♭ E♭/G A♭  
Keyboard

53 E♭/B♭ F m7 B♭ E♭ F 7 D.S. al Coda  
Keyboard

Though we

Φ Coda  
57 B♭/F Cm7 F7 B♭ (Keyboard)  
Keyboard

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

61 E♭ B♭ Cm7 F7 B♭  
Keyboard

Thank you.

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

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

# The Breeze And I

Keyboard

(Keyboard)

C B<sub>flat</sub> C B<sub>flat</sub> C (Sax)

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

12 C C C C maj7

17 C6 C B<sub>flat</sub> m C

23 Dm Dm7 C maj7 Dm G7

29 C C aug C6 C7 F Dm G7 C A m A m 3

35 Dm G7 C G7 C C7 (Keyboard)

2

41 F F aug F

45 E♭ F (Sax)

49 D♭ D♭aug D♭

53 C♭ D♭

57 (Keyboard) E♭m E♭m7 D♭maj7 E♭m A♭7

63 D♭ (Sax) E♭m D♭ D♭ B♭m

69 E♭m A♭7 D♭ A♭7 D♭

75 D♭ C♭ D♭ C♭

79 D♭ A♭ D♭

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

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

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

# Choo Choo Ch'Boogie

F

12 to the bar boogie beat

(Sax)

B $\flat$

Keyboard

The musical score consists of two staves of music for a 12-bar boogie beat. The top staff is for the Saxophone (B $\flat$ ) and the bottom staff is for the Keyboard. The music is in 4/4 time and includes lyrics for each 12-bar section.

**Saxophone (B $\flat$ ) Part:**

- Measures 1-4: Rehearsal mark 1. Key signature: B $\flat$ . Chords: E $\flat$ 7, B $\flat$ .
- Measures 5-8: Key signature: E $\flat$ 9. Chords: E $\flat$ 7, F7, B $\flat$ .
- Measures 9-12: Key signature: B $\flat$ .
- Measures 13-16: Key signature: B $\flat$ . Chord: B $\flat$ 7.
- Measures 17-20: Key signature: E $\flat$ 7. Chord: B $\flat$ 7.
- Measures 21-24: Key signature: B $\flat$ . Chord: F7.
- Measures 25-28: Key signature: B $\flat$ .

**Keyboard Part:**

The keyboard part provides harmonic support with chords corresponding to the saxophone's changes.

**Lyrics:**

Head - in' for the sta - tion, with a pack on my back. I'm you  
 reach your des - tin - a - tion, but a - las and a - lack,  
 tired of trans - por - ta - tion in the back of a hack. I  
 need some com - pen - sa - tion to get back in the black. You  
 love to hear the rhy - thm of the click - i - ty clack and  
 take morn - ing pa - per from the top of the stack and  
 and  
 hear the lone - some whis - tle, see the smoke from the stack, and The  
 read 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 in the track, Jack! Choo  
 put it right back in the rack, Jack!

2  
25 E♭7 B♭

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

28 E♭7

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

31 B♭ E♭ To Coda Φ B♭

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

(Sax Adlib)

33 B♭ E♭7 B♭ F 7 B♭ E♭ B♭ D.S. al Coda

You

Φ Coda

45 B♭ (Sax) C 3 F 3 G 7

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 F 7

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

54 C

This musical score consists of ten staves of music for voice and piano. The vocal part is in soprano clef, and the piano part includes staves for treble, bass, and middle C. The lyrics are integrated into the music, with some words appearing below the staff and others above. Chords are indicated by Roman numerals (C, F, G7) and are placed above the piano staves. Measure numbers (54, 56, 58, 60, 63, 66, 68, 70, 72) are positioned to the left of the staves. The vocal line features eighth-note patterns and occasional sixteenth-note grace notes. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

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

take me right back to the track, Jack!

70 C 3 F 3 C

take me right back to the track, Jack!

(Sax)

72 Dm7 G7 C C6

# Choo Choo Ch'Boogie

**M**

Keyboard

12 to the bar boogie beat

(Sax)

E♭

The musical score consists of two staves of music for a keyboard instrument, with lyrics provided for each measure. The first staff begins with a treble clef, a key signature of E♭ major (two flats), and a 4/4 time signature. The second staff begins with a bass clef, a key signature of A♭ major (one flat), and a 4/4 time signature.

**Measure 1:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Measure 5:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Measure 9:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Measure 13:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Measure 15:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Measure 17:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Measure 19:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Measure 21:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Measure 23:** Treble staff: E♭, A♭, C, D, E♭, G, A♭, C. Bass staff: E♭, A♭, C, D, E♭, G, A♭, C.

**Lyrics:**

- Measure 1: Head - in' for the sta - tion, with a pack on my back. I'm you
- Measure 5: reach your des - tin - a - tion, but a - las and a - lack,
- Measure 9: need some com - pen - sa - tion to get back in the black.
- Measure 13: tired of trans - por - ta - tion in to the back of a hack. You
- Measure 15: love take to the morn - ing rhy - them pa - per from the click - i - ty top of the clack stack and and
- Measure 17: hear read the lone - some sit - u - whis - tle, see from the smoke front to the stack, and The
- Measure 19: pal on - a - round job that's Dem - o - crat - ic o - pen needs a fel - lows named man with a Mac. So, So,
- Measure 21: a round that's Dem - o - crat - ic o - pen needs a fel - lows named man with a Mac. knack. So, So,
- Measure 23: take put me it right right back back to in the track, rack, Jack! Jack! Choo

2  
25 A♭7 E♭

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

28 A♭7

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

31 E♭ A♭ To Coda ♫ E♭

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

(Keyboard adlib)

33 E♭ A♭7 E♭ B♭7 E♭ A♭ E♭ D.S. al Coda

You

♩ Coda

45 E♭ (Keyboard) F B♭ 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♭7

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

3

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

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

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

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

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

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

(Keyboard)  
 68 C7  
 ——————

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

(Keyboard)  
 72 Gm7 C7 F F6  
 ——————