



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 \flat 6 (Sax) Fm B \flat m7 E \flat 7(#5) A \flat 6 Fm B \flat m7 E \flat 7(#5)

39 A \flat 6 Fm B \flat m7 E \flat 7(#5) A \flat 6

43 A \flat 6 Fm B \flat m7 E \flat 7(#5) A \flat 6 Fm B \flat m7 E \flat 7(#5)

47 A \flat 6 Fm B \flat m7 E \flat 7(#5) A \flat 6 B \flat m7 B $^\circ$ A \flat /C

51 G7 (Keyboard) C7

55 F7 B \flat 7 E \flat aug

59 (Sax) A \flat 6 Fm B \flat m7 E \flat 7(#5) A \flat 6 Fm B \flat m7₃ E \flat 7(#5)

63 A \flat 6 Fm B \flat m7 E \flat 7(#5) A \flat 6 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)

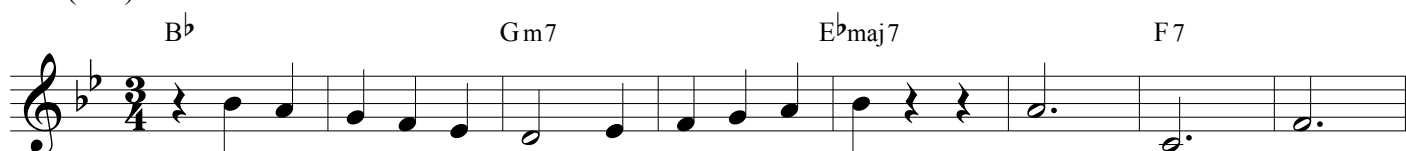
73 F $^{\sharp 2}$ 6 Dm Gm7 C7 F $^{\sharp 2}$ 6 Gm7 C7 F6

Out Of My Dreams

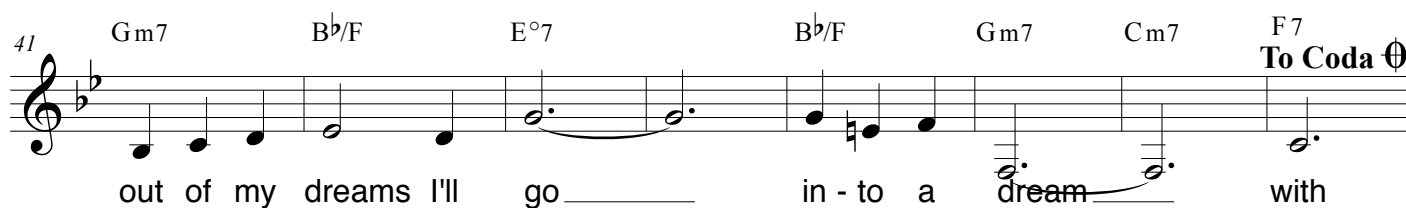
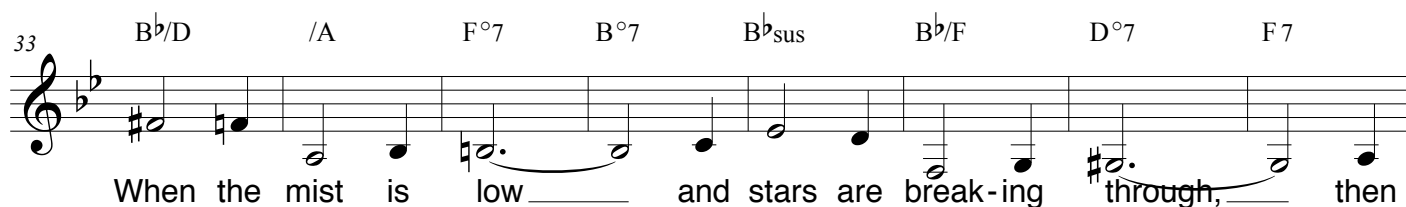
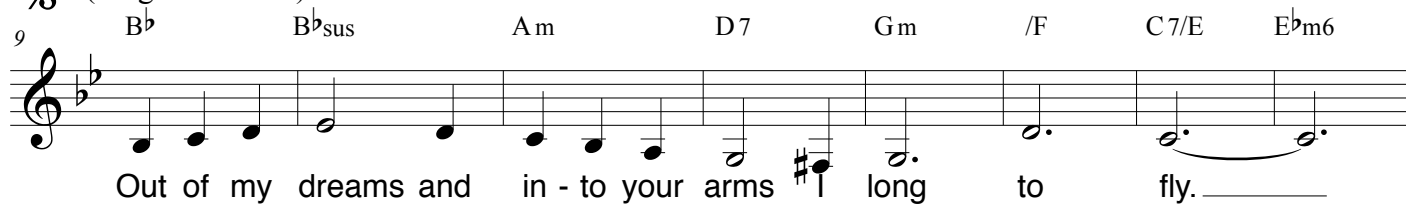
F

Keyboard

(Sax)



9 (Sing both times)



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

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

57 $Gm7$ $C9$ $F\text{maj}7$ $F6$ Gm $C7$ F Dm

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

65 G $G7$ C $C7$ Gm $C7$ F $F\text{maj}7$

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

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

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

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

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

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

you. _____

out of my dreams 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^bm6/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.

FEMALE VOCAL ONLY

The Gentleman Is A Dope

F

(Sax) Keyboard

Gm7 Cm7 Gm7 Cm7

5 Gm7 Cm7 Gm7 Cm7 D7

9 $\%$ Gm9 The

gen-tle-man is a dope, a man of man - y faults, a
 gen-tle-man is - n't bright, he does - n't know the score. A

13 Ebmaj7 E7 F7 Gm D7

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

17 Gm9 C9

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

21 Eb Eb9 Gm A7 D7 To Coda \oplus

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

25 1. Gm Am D7 2. Gm G7

me! The me! He's

29 C Fmaj7₃ F6 F C

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

35 F7 Bb Bbmaj7 Bb6 Bb Eb₃

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

2
41 A7 A°7 D7

well as I. The

45 Gm9

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

49 Ebmaj7 E7 F7 Gm D7

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

53 Gm9 C9

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

57 Eb 3 Eb9 Gm A7 D7

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

61 Bb Eb Am7 D7 G C G7(b5) D7 Gm D7 D.S. al Coda

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

♩ Coda

67 Gm G7 C Fmaj7₃ F6 F

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

73 C F7 Bb Bbmaj7 Bb6 Bb

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

79 Eb 3 A7 A°7 D7

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

85 Gm9 3
gen - tle - man is a dope, — he is - n't ver - y smart. — He's

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

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

97 Eb 3 Eb9 Gm A7 D7
Look at me cry - ing my eyes out as if he be longed — to

101 Bb Eb Am7 D7 G C Gm7 D7
me! — He'll nev - er be - long — to

105 (Sax) Gm D7
me. —

109 Gm Gm9
(Bass)

FEMALE VOCAL ONLY

The Gentleman Is A Dope

M

Keyboard

(Sax)

Cm7 Fm7 Cm7 Fm7

5 Cm7 Fm7 Cm7 Fm7 G7

9 $\%$ Cm9 The

gen-tle-man is a dope,___ a man of man - y faults,___ a
 gen-tle-man is - n't bright,___ he does - n't know the score.___ A

13 Abmaj7 A7 Bb7 Cm G7

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

17 Cm9 F9

gen - tle - man is a dope___ and not my cup of tea.___ Why
 gen - tle - man's eyes are blue___ but lit - tle do they see.___ Why

21 Ab Ab9 Cm D7 G7 To Coda \oplus

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

25 1. Cm Dm G7 2. Cm C7

me!___ The me!___ He's

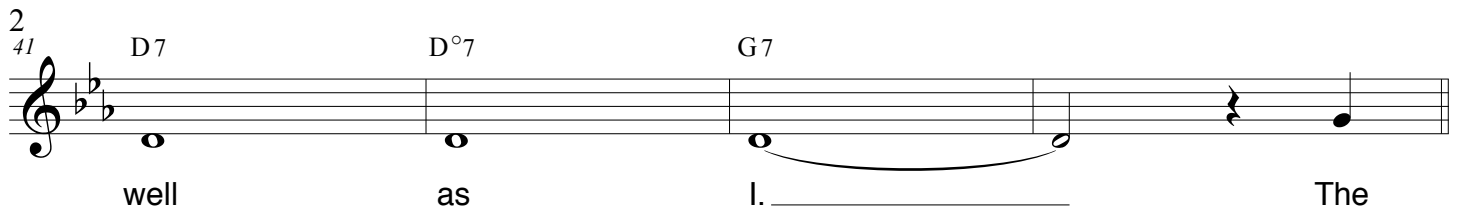
29 F Bbmaj7 Bb6 Bb F

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

35 Bb7 Eb Ebmaj7 Eb6 Eb Ab 3

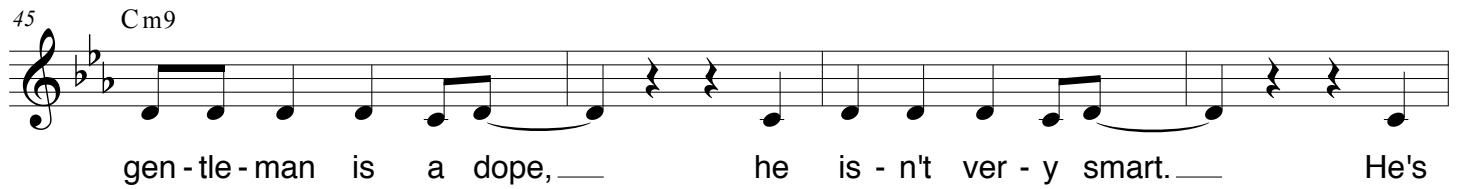
guy.___ She'll nev - er un - der - stand him.___ half as

2
41 D7 D°7 G7



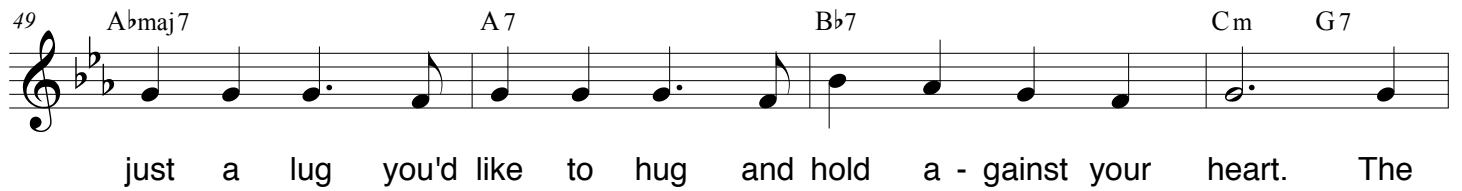
well as I. The

45 Cm9



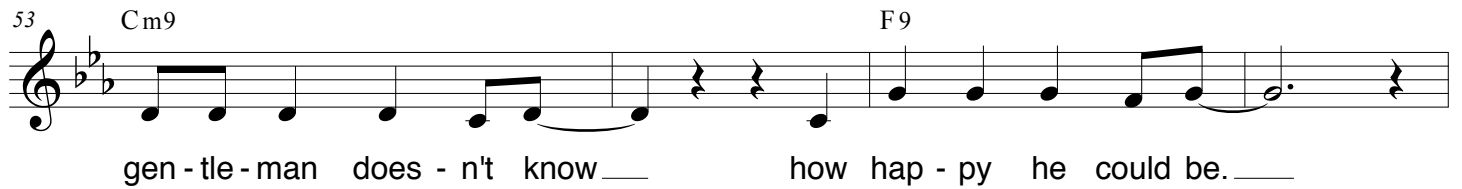
gen-tle-man is a dope, he is - n't ver - y smart. He's

49 Abmaj7 A7 Bb7 Cm G7



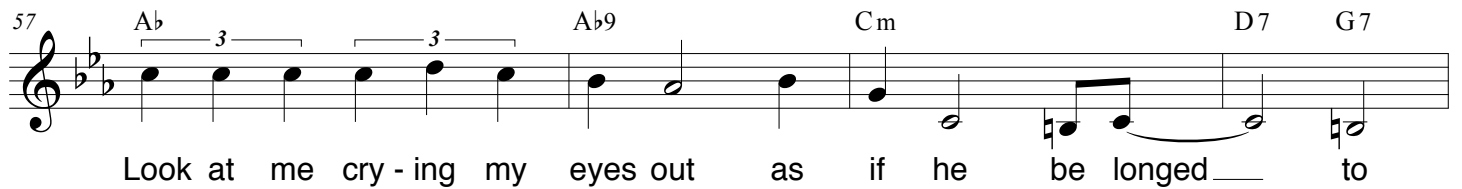
just a lug you'd like to hug and hold a - gainst your heart. The

53 Cm9 F9



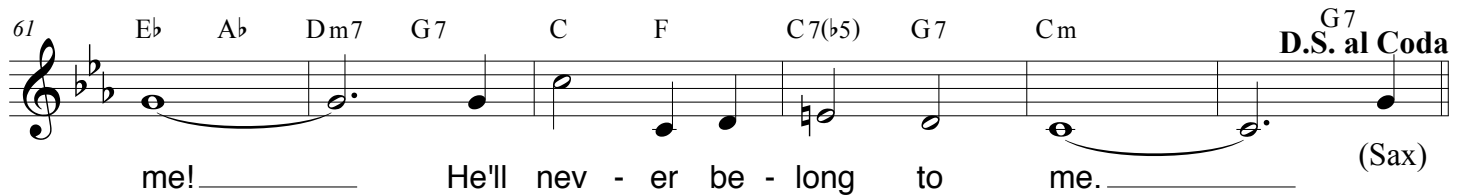
gen-tle-man does - n't know how hap - py he could be.

57 Ab 3 Ab9 Cm D7 G7



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

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



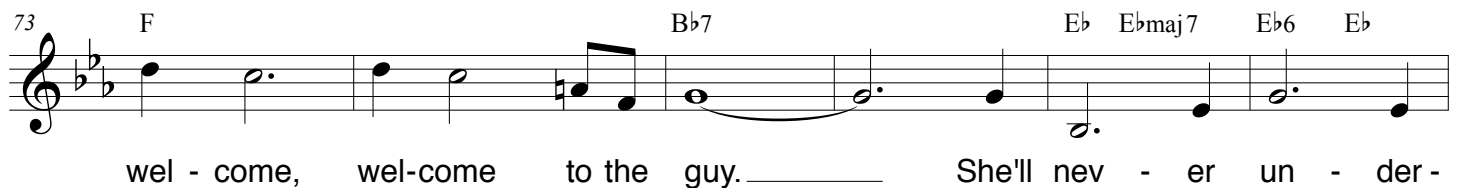
me! He'll nev - er be - long to me. (Sax)

67 Cm C7 F Bbmaj7 Bb6 Bb



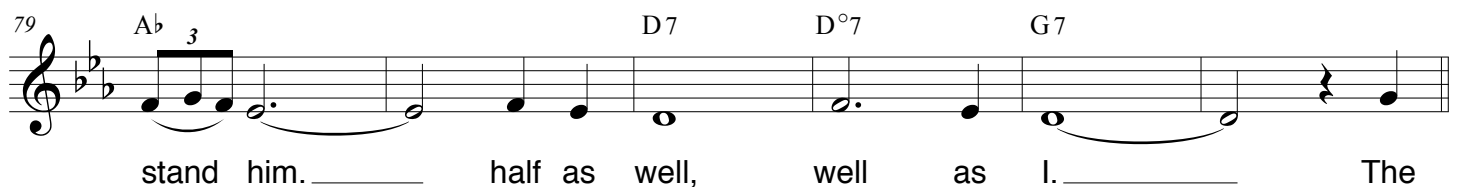
He's some - bod - y el - se's prob - lem. She's

73 F Bb7 Eb Ebmaj7 Eb6 Eb



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

79 Ab 3 D7 D°7 G7



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

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

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

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

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

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

105 (Sax) Cm G7
 me. —

109 Cm Cm9
 (Bass)

VOCAL ONLY

You'll Never Walk Alone

Keyboard

4/4

F F/C Dm Gm C7

(F) When you

5 F C B \flat /D F/C

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

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

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

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

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

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

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

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

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

35 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)

B \flat F C7 F B \flat

6 F C7 F B \flat C7

13 F B \flat C7

18 F C7 F

23 B \flat C7 F C7

29 F B \flat

33 C7 F C7

37 F B \flat

There's a

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

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

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

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

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

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

2
41 C7 F F7

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

45 B \flat F C7 F F7 B \flat

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

50 F G7 C C7 F

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

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

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

61 B \flat F C7 F

(Sax)

65 B \flat F 1. Gm7 C7 F F7

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

Coda

75 F F7 B \flat C7 F Gm7 C7

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

80 F (Sax) Gm7 C7 F

range.

Prospector Polka

M

Keyboard

(Keyboard)

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

There's a

13 B \flat E \flat F7

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

18 B \flat F7 B \flat

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

23 E \flat F7 B \flat F7

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

29 B \flat E \flat

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

33 F7 B \flat F7

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

37 B \flat E \flat

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

$A^b\text{maj}7$ $F\text{m}7$ $B^b\text{m}7$ $B^b\circ7$ A^b6 $C\text{m}7$ $B^b\text{m}7$ $B^b\circ7$ N.C.

Does your

$A^b\text{maj}7$ $B^b\text{m}7$ $C\text{m}7$ $B^b\text{m}7$

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

D^b $B^b\text{m}7$ E^b7 A^b E^b7 $A^b\text{maj}7$ $B^b\text{m}7$

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

$C\text{m}7$ $C\circ7$ E^b B^b7 E^b

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

$B^b\text{m}7$ E^b7 N.C.

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

$F7$ (In Rhythm) $F7(\#5)$

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

B^b9 $F\text{m}7$ B^b9

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

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

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

$A^b\text{maj}7$ $C\text{m}7$ $B\circ7$ $B^b\text{m}7$ E^b7 $C7$

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

23 F7 F7(#5)

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

25 B^b9 Fm7 B^b9

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

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

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

29 A^b B^b13 B^o7

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

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

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

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

ba - by, look at you now. _____

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

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

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

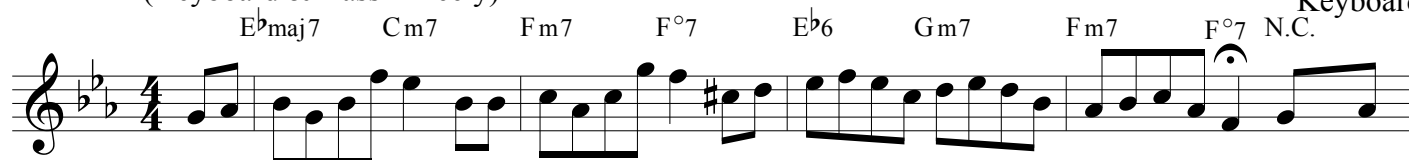
The musical score is written for a single melodic line in treble clef, key of B-flat major (three flats). It consists of seven staves of music. The first staff (measures 23-24) has a key signature change from three flats to two flats (B-flat major). The second staff (measures 25-26) continues in two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

You Must Have Been A Beautiful Baby

M

(Keyboard & Bass - Freely)

Keyboard



23 C7 C7(#5)

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

25 F9 Cm7 F9

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

27 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 Am E7/B C7/G /C

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

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

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

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

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

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

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

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

\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

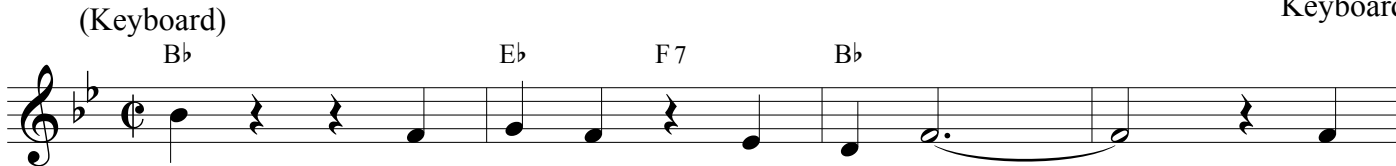
day."

Moderate Polka Tempo
Not Too Fast

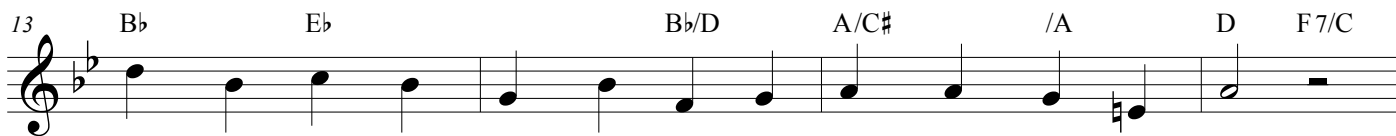
Yes, We Have No Bananas

M

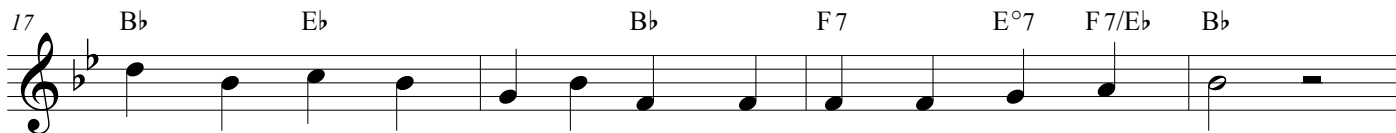
Keyboard



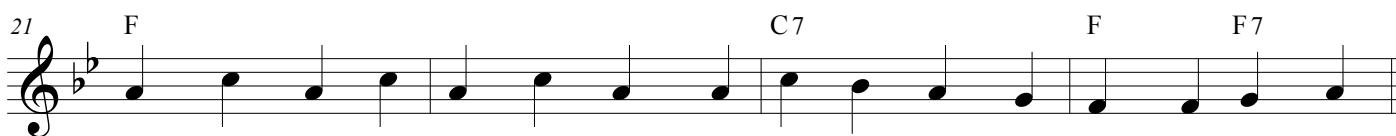
There's a fruit store on our street, it's run by a Greek,
Bus' - ness got so good with him, he wrote home to say,



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



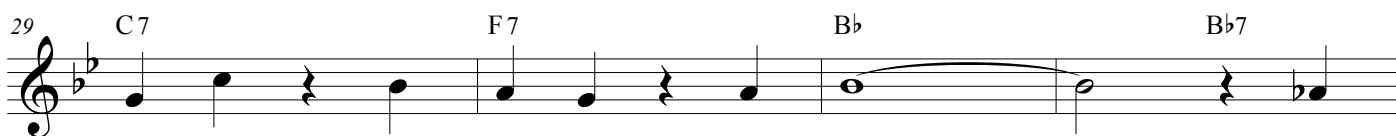
When you ask him an - y - thing, he nev - er ans - wers, "No."
When he got them in the store, there was fun, you bet!



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



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



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

2
33

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

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

37

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

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

41

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

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

46

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

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

51

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

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

(Keyboard)

57

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

\oplus Coda

61

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

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

67

$C7$ $F7$

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

(Keyboard)

71

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

day." _____

Evergreen

F

Soft Rock Beat

Keyboard

(Sax)

G Am/G

5 G A/G Am/G

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

10 G G/F# Em

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

15 Bm7 Am7 F D D7

shared by two I have found with you. like a

21 G C/D Am7

rose un - der the Ap - ril snow, I

26 C/D G G/F# Em

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

31 Bm7 Cmaj7 Bbmaj7 F/G G7

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

37 Cmaj7 C6 Bm7 Cmaj7

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

2

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

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

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

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

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

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

71 ev - er, ev - er - - -

75 green.

79 (empty)

Evergreen

M

Soft Rock Beat

Keyboard

(Keyboard)

B \flat Cm/B \flat

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

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

10 B \flat B \flat /A Gm

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

15 Dm7 Cm7 A \flat F F7

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

21 B \flat E \flat /F Cm7

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

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

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

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

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

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

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

2

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

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

48 Db Gm7 C7 Eb/F F7

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

53 Bbmaj7 Abmaj7/Bb Cm7

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

58 Eb/F Bb Bb/A Gm 3

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

63 Dm7 Ab/Bb 3

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

67 Ebmaj7 Gb/Eb Bb 3

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

71 C/Bb B/Bb

ev - er, — ev - er - - -

75 Bb (Keyboard) B C Db

green. —

79 C B Bb

Easy Tempo - NOT FAST!

Secondhand Rose

F

Keyboard

The piano introduction consists of two systems of music. The first system (measures 1-4) features a treble clef staff with a 4/4 time signature and a key signature of two flats (Bb and Eb). The melody is composed of chords and single notes, with a prominent Bb in the right hand. The bass clef staff provides a simple harmonic accompaniment. The second system (measures 5-8) continues the melody and accompaniment, with a final chord in measure 8.

(Keyboard & Bass Only - Freely)

9 B^b F7 B^b F7 B^b/D C[#]7 C^m7

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

12 C7 F7 B^b F7 B^b F7

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

15 C7 D^m G C7 F7 C^m G7/B

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

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

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

♩ (Add drums - in rhythm)

21 B^b C7 Cm7

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

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

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

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

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

37 B^b C7

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

41 B^b7 E^b

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

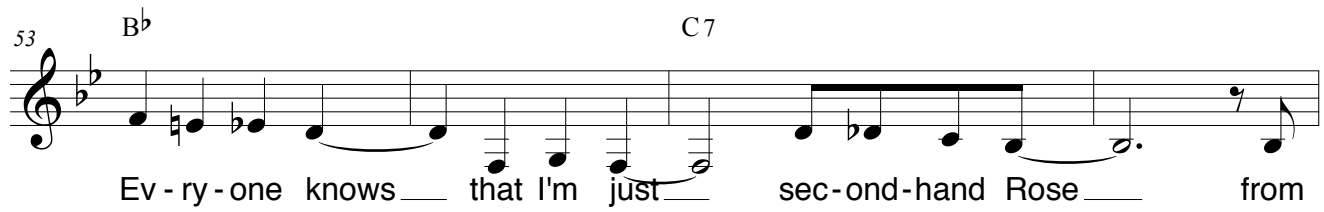
45 Cm Dm7($b5$) Cm Dm7($b5$) Cm G7 Cm $C^{\circ}7$

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

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

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

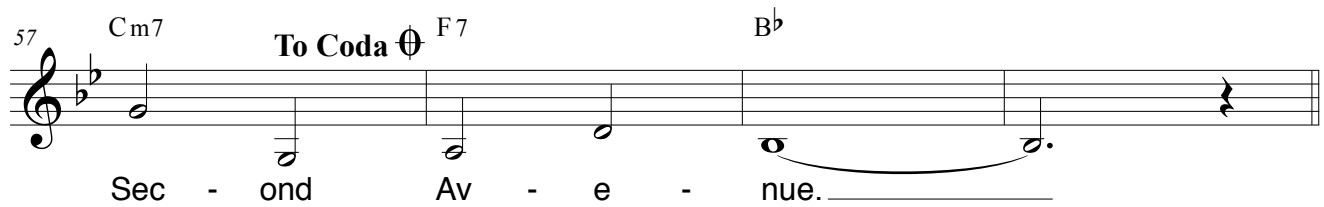
53 B^b C7



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

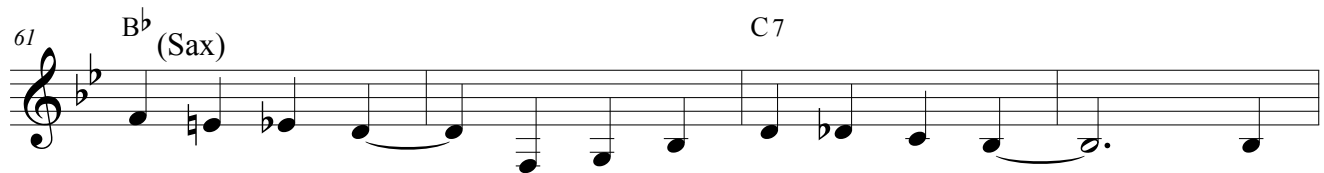
57 $Cm7$ $F7$ B^b

To Coda

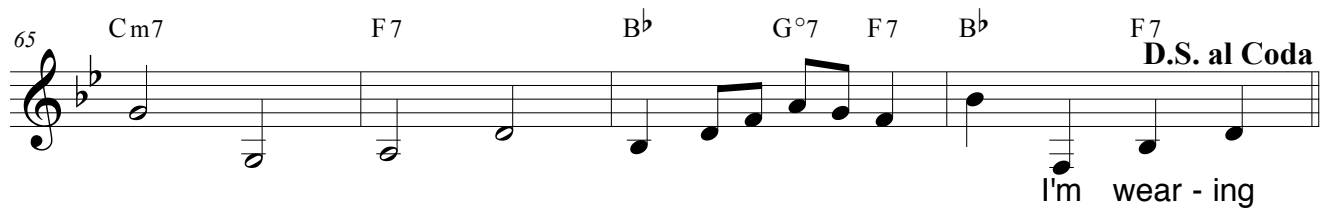


Sec - ond Av - e - nue.

61 B^b (Sax) C7

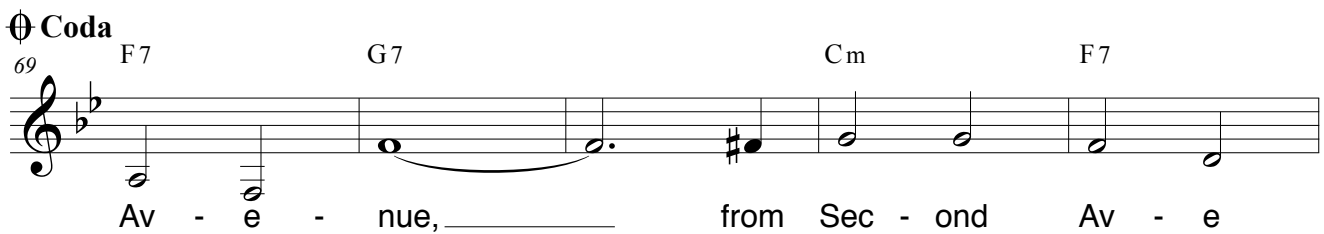


65 $Cm7$ $F7$ B^b G^o7 $F7$ B^b $F7$ **D.S. al Coda**



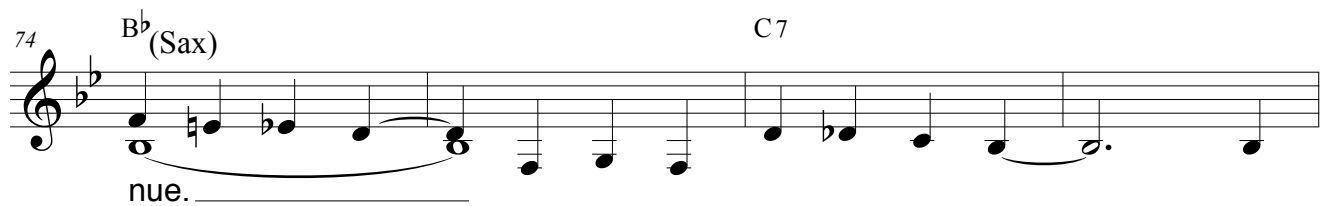
I'm wear - ing

Coda 69 $F7$ $G7$ Cm $F7$



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

74 B^b (Sax) C7



nue.

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



Secondhand Rose

M

Easy Tempo - NOT FAST!

Keyboard

The piano introduction consists of two systems of music. The first system has three measures, and the second system has four measures. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of chords and moving lines in both the treble and bass staves, with some notes beamed together and others held as whole notes.

(Keyboard & Bass Only - Freely)

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

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

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

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

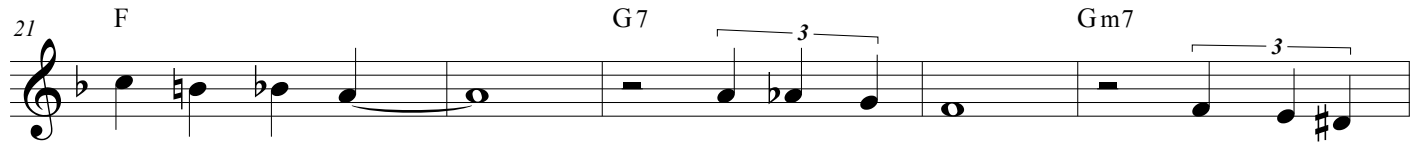
This block shows the third line of the vocal melody, starting at measure 15. The notes are written on a single staff with a key signature of one flat. Above the staff, the following chords are indicated: G7, Am, D, G7, C7, Gm, and D7/F#.

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

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

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

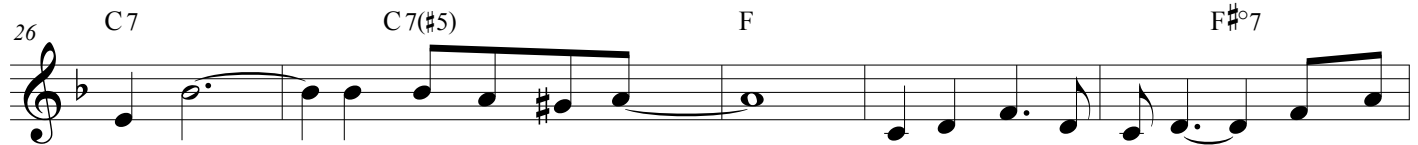
♩ (Add drums - in rhythm)



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

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

That's why they
All the girls



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

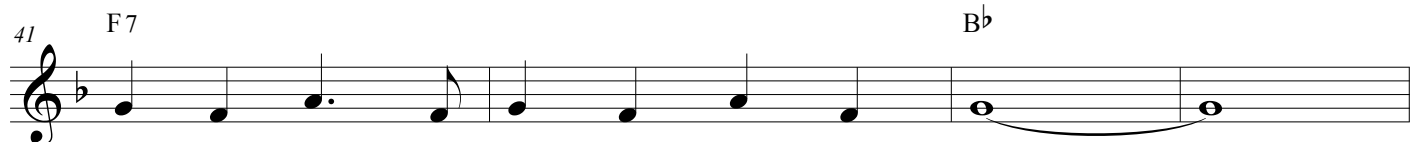
E - ven our pi - an - o ____ in the
E - ven my pa - jam - as ____ when I



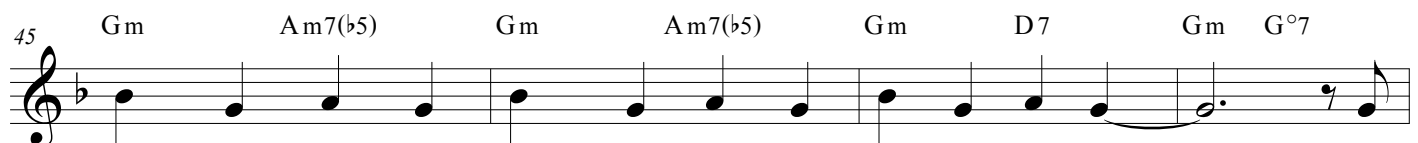
par - lor, dad - dy bought for ten cents on the dol - lar.
don - them, some - one else - 's in - i - tials ____ are on them.



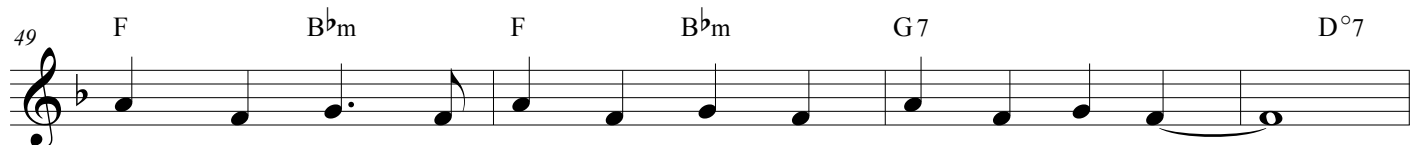
Sec - ond - hand pearls, ____ I'm wear - ing ____ sec - ond hand pearls. ____ I
Sec - ond - hand rings, ____ I'm wear - ing ____ sec - ond - hand things ____ I



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



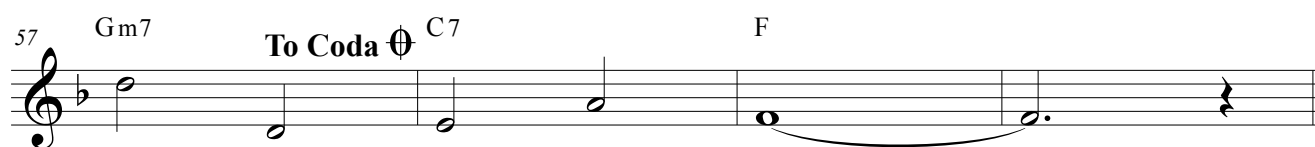
E - ven Jake, the plumb - er, he's the man I a - dore, ____ he
Once, when strol - ling through the Ritz, a girl got my goat. ____ She



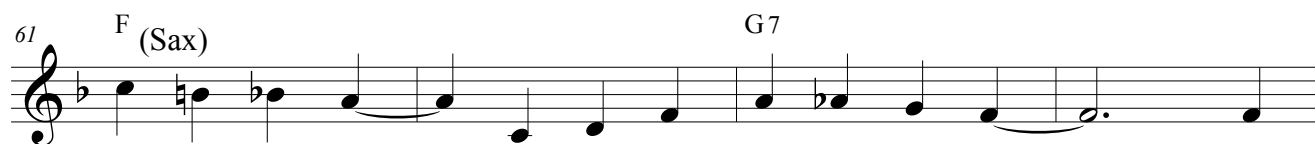
had the nerve to tell me he's been mar - ried be - fore. ____
nudged her friend and said, "Oh, look! There goes my old coat!"



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



Sec - ond Av - e - nue. _____



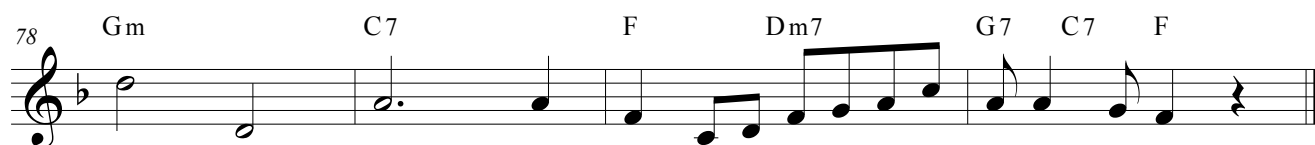
I'm wear - ing



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



nue. _____



People

F

Keyboard

(Sax)

F F maj7 Gm7 Am Gm7 C7

5 F maj7 Gm7 C7 F maj7 Gm7/C C7

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

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

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

13 Dm(maj7)

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

17 Fm G7 Cmaj7 B°7 Fm6 C/E Eb°7

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

21 Dm7 G7 B C7/Bb Dm7 Gm7 C7

more like chil - dren than chil - dren.

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)

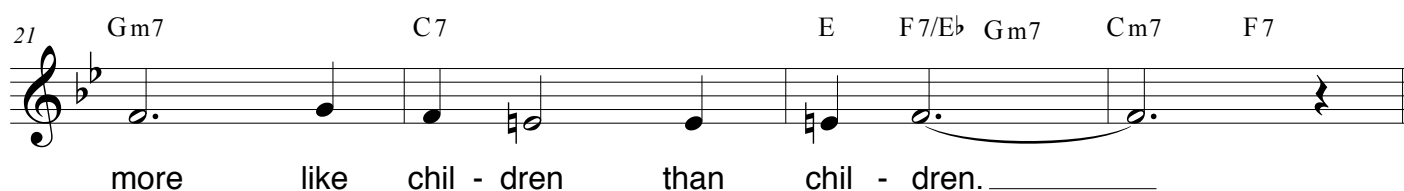
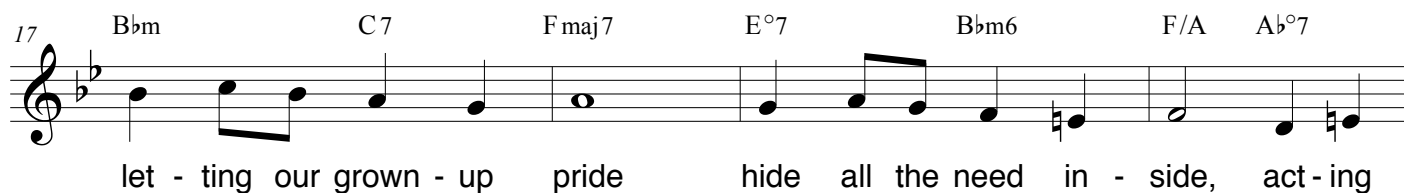
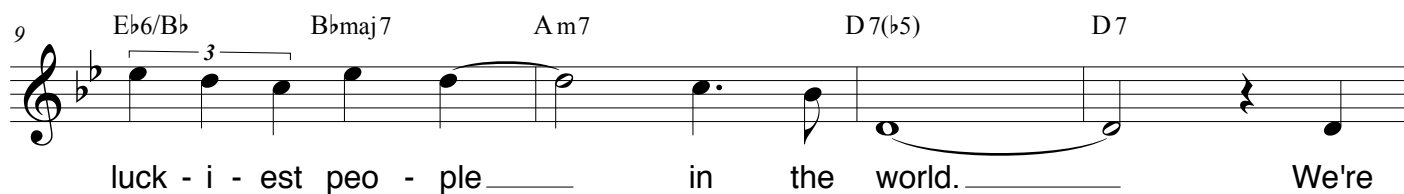
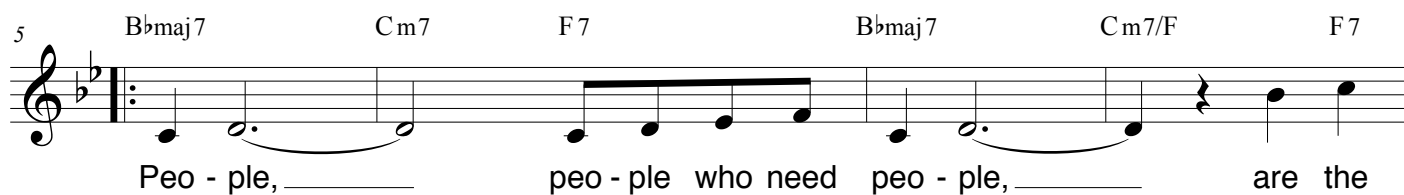
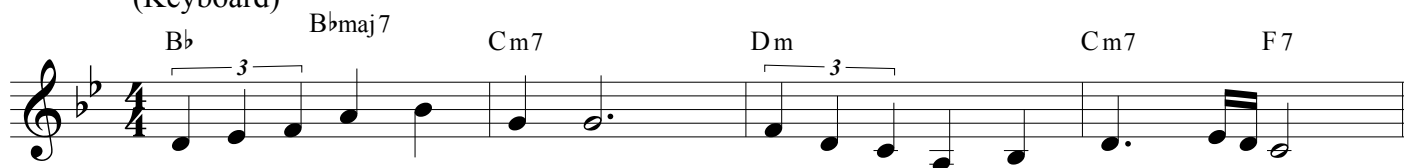
world. _____ luck-i-est peo-ple _____ in the world. _____

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. _____

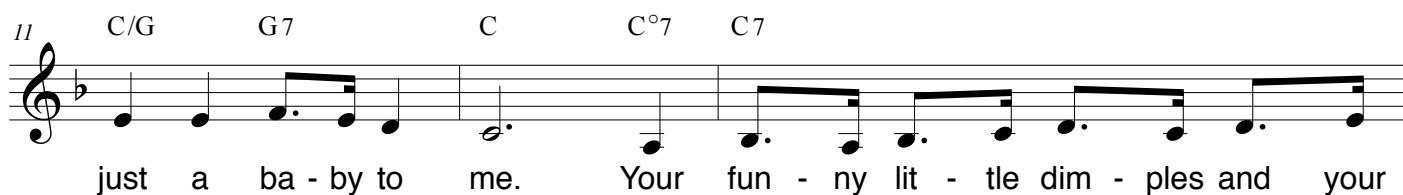
Pretty Baby

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

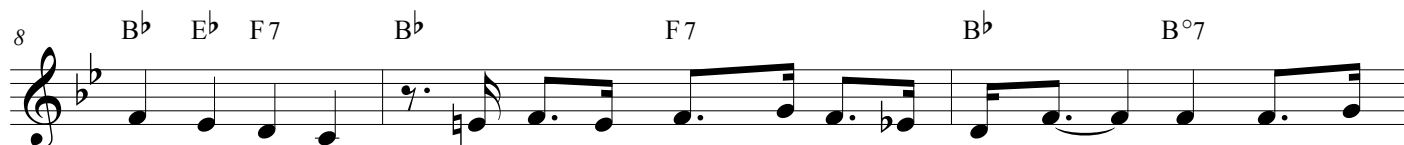
M

Keyboard

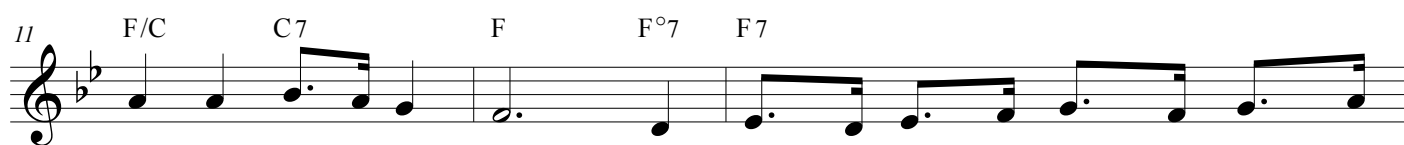
(Keyboard)



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



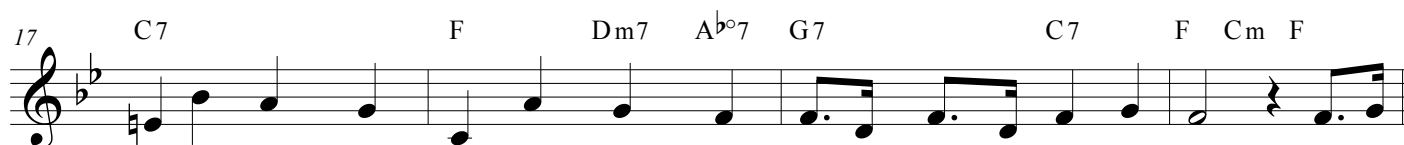
"Pret-ty ba-by." I real-ly thought that I was pleas-ing__ you, for you're



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

Keyboard

(Sax) $B\flat$ Dm/A Gm $G\flat7$ $Cm7$ $Dm7$ $F7$

5 $B\flat$ Dm/A Gm $G\flat7$ Cm $Cm7$

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

9 Cm $Baug$ $E\flat/B\flat$ $F7$ $B\flat/D$ $B\flat Maj7$ $B\flat6$ $B\flat$

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

13 $B\flat$ Dm/A $Gm7$ $B\flat maj7/F$ Cm

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

17 Cm $E\flat$ Cm/G $F7$ $Dm7$ $G\flat7/D\flat$ 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 $G\flat7$ 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. $B\flat$ $Cm7$ $F7$ $B\flat6$
------------------------	----------------------------------

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

You'll Never Know

M
Keyboard

(Keyboard) Eb Gm/D Cm B7 Fm7 Gm7 Bb7

5 Eb Gm/D Cm B7 Fm Fm7

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

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

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

13 Eb Gm/D Cm7 Ebmaj7/Bb Fm

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

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

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

21 Eb Gm/D Cm B7 Fm Fm7

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

25 Fm Eaug Ab/Eb Bb7/Ab C7

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

29 Fm Abm Eb G7 Bbm C7

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

33 Fm Eaug Ab Bb7

1. Eb Cm7 Bb7	2. Eb Fm Bb7 Eb6
---------------	------------------

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

Swing It
(No intro)

Daddy

Keyboard

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

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

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

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

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

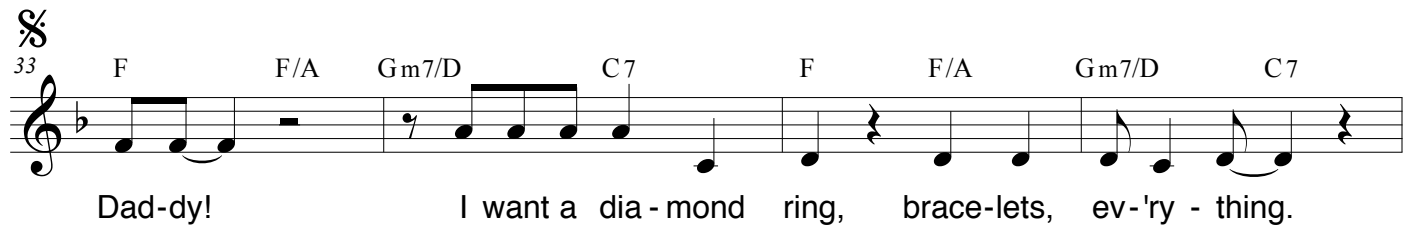
larm-ing, — so they say.

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

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

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

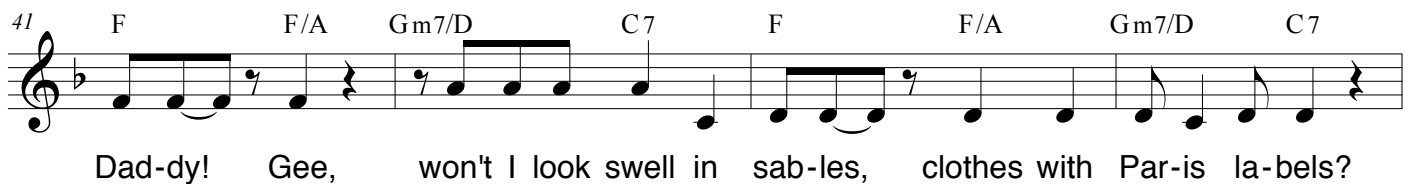
2

33 

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

37 

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

41 


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

45 

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

49 

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

53 

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

57 F F/A Gm7/D C7 F F/A Gm7/D C7 **To Coda** \oplus

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

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

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

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

69 C F/A Gm7/D C7

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

(F) Hey,

\oplus Coda

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

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

Changing Partners

F

Keyboard

(Sax)



We were



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



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



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



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



Though we



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



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

33 F F7/A B \flat To Coda Φ



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

37 F/C Gm7 C7 F F7



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

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




45 Cm7 F7 E \flat F7 B \flat F7



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

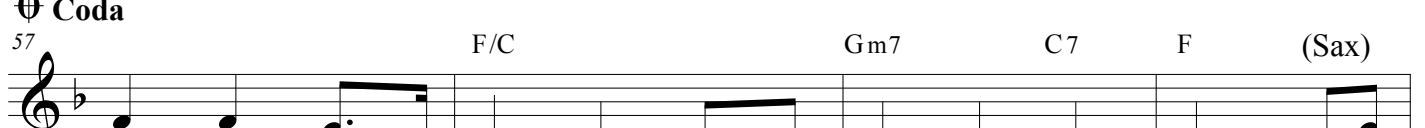


53 B \flat /F Cm7 F7 B \flat C7 D.S. al Coda



Though we

Φ Coda 57 F/C Gm7 C7 F (Sax)



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

61 B \flat F/C Gm7 C7 F

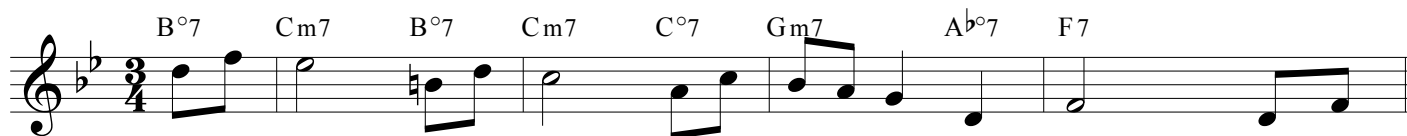


Changing Partners

M

Keyboard

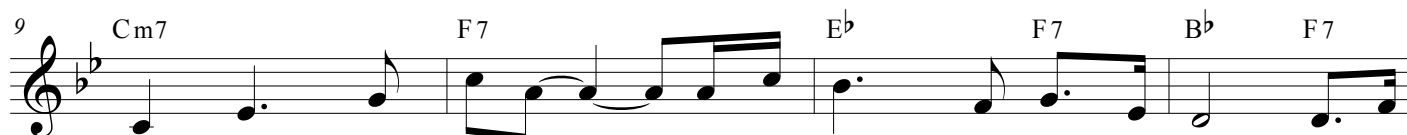
(Keyboard)



We were



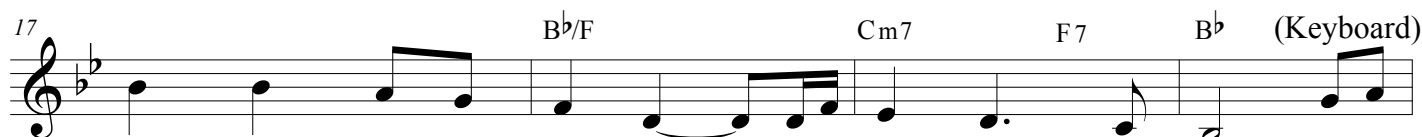
waltz-ing to - geth-er _____ to a dream - y mel - o - dy, when they



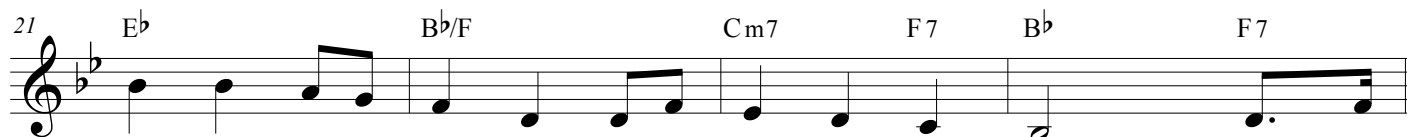
called out "Change part - ners," _____ and you waltzed a - way from me. Now my



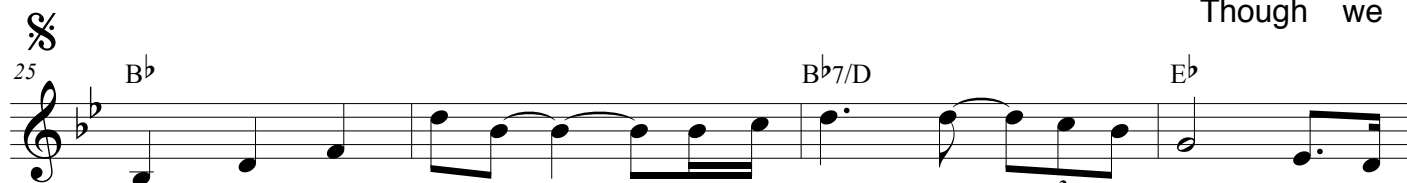
arms feel so emp - ty _____ as I gaze a - round the floor. And I'll



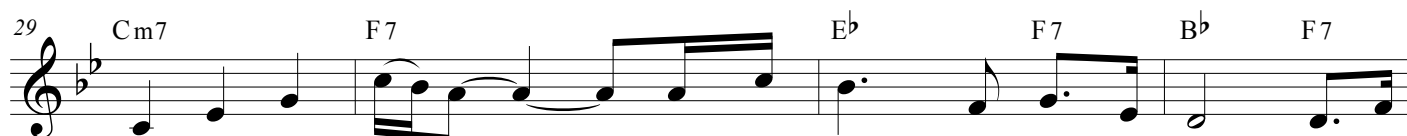
keep on chang-ing part - ners _____ till I hold you once more. _____



Though we



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



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

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

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

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

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

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

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

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

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

Though we

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

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

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

The Breeze And I

Keyboard

(Keyboard)

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

7 C C aug C B \flat m

12 C C Cmaj7

17 C \flat 6 C B \flat m C

(Keyboard)

23 Dm Dm7 Cmaj7 Dm G7

(Sax)

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

35 Dm G7 C G7 C C7 (Keyboard)

The musical score is written for 'The Breeze And I'. It consists of seven staves of music. The first staff is for the Keyboard, starting with a treble clef and a 4/4 time signature. The second staff continues the Keyboard part, with a measure rest at the beginning. The third staff continues the Keyboard part. The fourth staff continues the Keyboard part. The fifth staff is for the Keyboard, starting with a measure rest at the beginning. The sixth staff is for the Saxophone, starting with a treble clef. The seventh staff continues the Saxophone part. Chord annotations are placed above the notes: C, B \flat , C, B \flat , C, (Sax) on the first staff; C, C aug, C, B \flat m on the second staff; C, C, Cmaj7 on the third staff; C \flat 6, C, B \flat m, C on the fourth staff; Dm, Dm7, Cmaj7, Dm, G7 on the fifth staff; C, C aug, C \flat 6, C7, F, Dm, G7, C, Am on the sixth staff; Dm, G7, C, G7, C, C7 on the seventh staff. The score includes various musical notations such as treble clefs, 4/4 time signature, notes, rests, and accidentals.

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

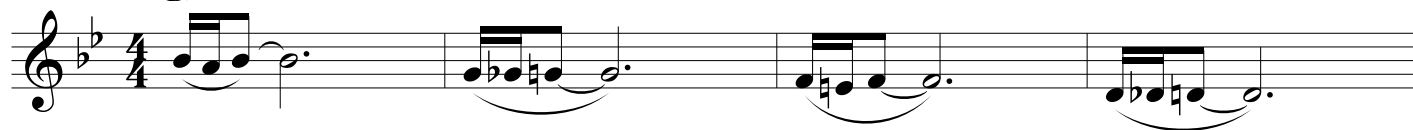
Choo Choo Ch'Boogie

F

12 to the bar boogie beat

(Sax)

Keyboard

B \flat 

5

E \flat 7B \flat 

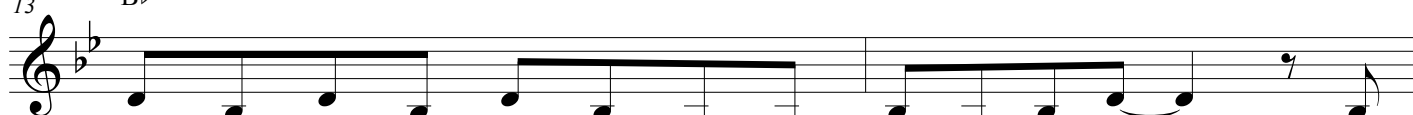
9

E \flat 9

F 7

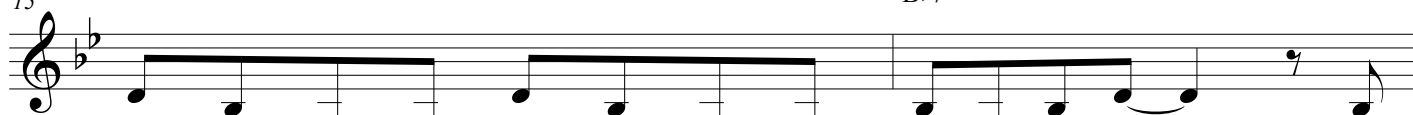
B \flat 

13

B \flat 

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

15

B \flat 7

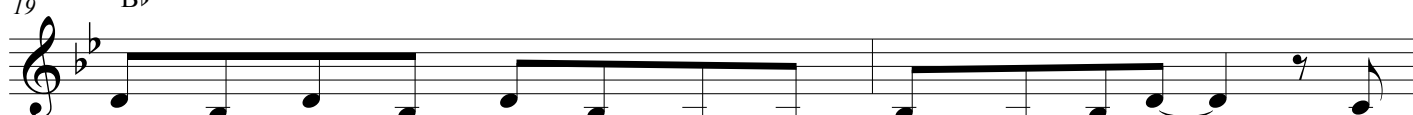
tired of trans - por - ta - tion in the back of a hack. I
need some com - pen - sa - tion to get back in the black. You

17

E \flat 7

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

19

B \flat 

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

21

F 7



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

23

B \flat E \flat 7B \flat 

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

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

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,

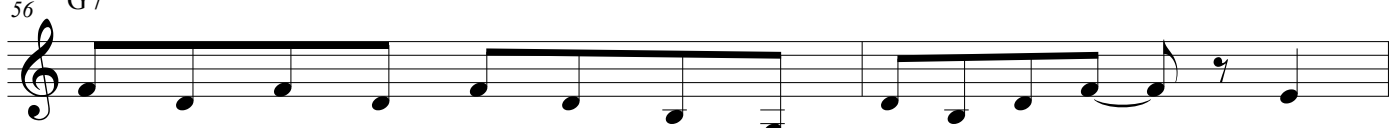
50 $C 7$


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

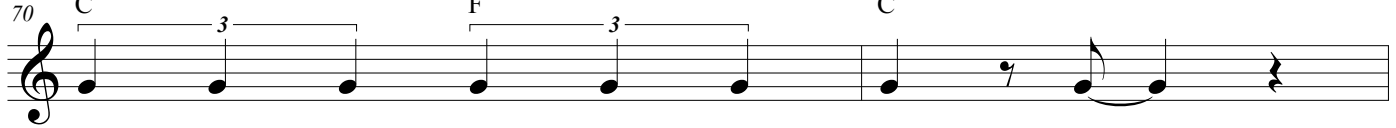
 choo, choo choo ch'-boog - ie. Woo woo, woo


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


70 C F C

 take me right back to the track, Jack!

(Sax)
 72 Dm7 G7 C C6


Choo Choo Ch'Boogie

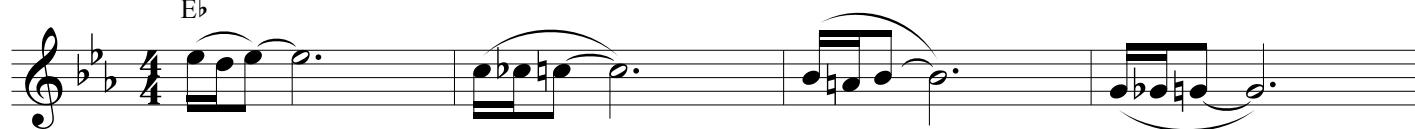
M

Keyboard

12 to the bar boogie beat

(Sax)

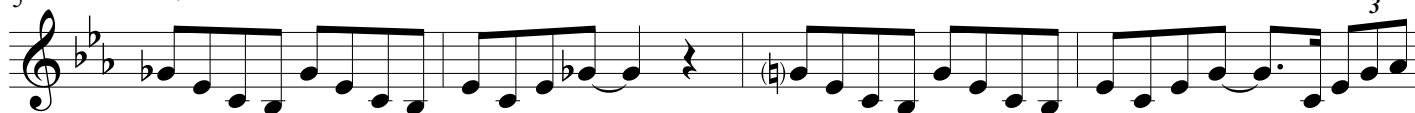
Eb



5

Ab7

Eb



9

Ab9

Bb7

Eb



13

Eb



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

15

Eb7



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

17

Ab7



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

19

Eb



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

21

Bb7



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

23

Eb

Ab7

Eb



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

2
25

$A\flat 7$ $E\flat$

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

28

$A\flat 7$

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

31

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

me right back to the track, Jack!

(Keyboard adlib)

33

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

You

Coda

45

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

track, Jack!

48

F

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

50

$F 7$

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

52

$B\flat 7$

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

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

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

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

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

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

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

(Keyboard)
 68 C7

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

(Keyboard)
 72 Gm7 C7 F F6