

be? Why risk get - ting close, when

mf *f*

(+Tpts)

72 73 74

close just is - n't me.

rall.

(+Fl, Clars, Kbd 2 Strings)

mf

75 76

77 A tempo poco più mosso

Not a thing stays the same.

f

(+Tpts)

f Db/Ab Ab7sus Gb/Ab Db Ab7sus

77 78 79 80

(Flutes, Tpts, Vlns) Now when I send Christ - mas cards, add a name.

f (Flutes) *f* (+Clars)

B^bm F^{sus} F7 B^bm D^b7^{sus} D^b7 D^b7^{sus} D^b7

81 82 83 84

It's a mis - take to take her un - der - neath my wing.

(Tpt - Cup Mute) *mf* (Kbd 2 Strings, Tpt) (+Flutes, Vlns)

G^b6 G^bm6 D^b/F E^o7 E^bm7 F^m/E^b E^bm7 B7(#11) B^b7(b9)

85 86 87 88

89

Why change the mail - box? Re - do the bed - rooms,

(Flutes, Vlns) *f* *mf* (+Clar, Tpt, Tbn)

G^b6 G^bm6 D^b/F

89 90 91 92

Un - do va - ca - tions, Learn to love corn - flakes?

f Ebm/Gb Db/Ab F7/A Bbm Bm11

93 94 95 96

Why change a bles - sed

(+Rds, Brass, Vln)

Gm7(b5) Gbm6 Ab13(b9)

97 98 99

(+Bs Clar, Cello, Bs)

Maestoso

thing?

(Flute, Tpts, Tbn)

ff

100 101

Sub