

be? Why risk get - ting close, when

mf *f*

(+Tpts)

72 73 74

close just is - n't me.

rall.

mf

(+Fl, Clars, Kbd 2 Strings)

75 76

77 **A tempo poco più mosso**

CUT START

Not a thing stays the same.

f

(+Tpts)

f Db/Ab Absus Gb/Ab Db Ab7sus

77 78 79 80

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

f (Flutes) *f* (+Clars)

Bbm Fsus F7 Bbm Db7sus Db7Db7suDb7

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, Vlms)

Gb6 Gbm6 Db/F E°7 Ebm7 Fm/Eb Ebm7 B7(#11) Bb7(b9)

85 86 87 88

89

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

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

Gb6 Gbm6 Db/F

89 90 91 92

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

f Ebm/Gb Db/Ab F7/A Bbm Bm11 (+Brass)

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

8vb