



Set NN

[Last revised: 2019.03.21](#)

NN01-That_s Entertainment(KVD).2018.06.12.pdf
NN02-You Fill Up My Senses(KVF).2018.05.08.pdf
NN02-You Fill Up My Senses(KVM).2018.05.08.pdf
NN03-East Of The Sun(KVF).2018.05.08.pdf
NN03-East Of The Sun(KVM).2018.05.08.pdf
NN04-The Wayward Wind(KVF).2019.01.16.pdf
NN04-The Wayward Wind(KVM).2018.11.17.pdf
NN05-Sincerely(KVF).2018.11.17.pdf
NN05-Sincerely(KVM).2018.11.17.pdf
NN06-Rain Rain Polka(K).2019.03.20.pdf
NN07-Make The World Go Away(KVF).2018.05.08.pdf
NN07-Make The World Go Away(KVM).2018.05.08.pdf
NN08-Top Of The World(KVD).2018.11.17.pdf
[NN09-Bye Bye Love\(KVD\).2019.03.21.pdf](#)
NN10-All I Have To Do Is Dream(KVD).2018.03.24.pdf
NN11-Wake Up, Little Susie(KVD).2019.03.20.pdf
NN12-Love Letters In The Sand(KVF).2018.11.17.pdf
NN12-Love Letters In The Sand(KVM).2018.11.17.pdf
NN13-Rags To Riches (KVF).2018.11.17.pdf
NN13-Rags To Riches (KVM).2019.03.20.pdf
NN14-Okie From Muskogee(KVD).2018.03.24.pdf
NN15-Hot Diggity, Dog Ziggity, Boom(KVF).2018.11.17.pdf
NN15-Hot Diggity, Dog Ziggity, Boom(KVM).2018.05.08.pdf
NN16-Return To Me(KVD).2018.11.17.pdf
NN17-Johnson Rag(KV).2018.11.17.pdf

VOCAL DUET

That's Entertainment

Keyboard

(Keyboard)

Ab Abaug Db Bb°7 Fm Bbm7 Eb Eb7

(F) The

9 Ab Dbm Bbm7 Eb7 Ab6 Eb°7

clown with his pants fall-ing down, or the dance that's a
doubt while the jur - y is out, or the thrill when they're

15 Bbm7 C7 C7(#5) Fm Db Bb Bbm C7(#5) C7

dream of ro-mance, (M) or the scene where the vil-lain is mean:
read-ing a will, or the chase for the man with the face:

21 Bbm7 C°7 Bbm7 Eb7 Ab Dbm Bbm7

(Both) That's en-ter-tain-ment. (F) The lights on the la-dy in tights,
That's en-ter-tain-ment. (F) The dame who is known as the flame

28 Eb7 Ab6 Eb°7 Bbm7 C7 C7(#5) Fm Db

or the bride with a guy on the side, (M) or the ball where she
of the king of an un-der-world ring. He's an ape who won't

35 Bb Bbm C7(#5) C7 Bbm7 C°7 Bbm7 Ab9 Bbm6 Ab9

gives him her all:
let her es-cape:

(Both) That's en-ter-tain-ment. (F) The
That's en-ter-tain-ment. It

2
41

Db Dbaug Db6 Ebm7 Ab7 Db Dbaug

plot can be hot, sim-ply teem-ing with sex, _____ a gay di-vor-cee who is
might be a fight like you see on the screen, _____ a swain get-ting slain for the

47

Db6 Bb7 Eb EbauG Eb6 F9

af - ter her "ex." _____ (M) It could be Oed - i-pus rex _____ where the
love of a queen. _____ (M) Some great Shake-spear-i-an scene _____ where the

53

Eb Fm Bbm Eb7

chap kills his fath - er and caus - es a lot of both - er. (F) The
ghost and the prince meet and ev - 'ry-one ends in mince meat. (F) The

57

Ab Dbm Bbm7 Eb7 Ab6 Eb°7

clerk _____ who is thrown out of work _____ by the boss _____ who is
gang _____ may be wav - ing the flag _____ that be - gan _____ with a

63

Bbm7 C7 C7(#5) Fm Db Ab Bb9 E7

thrown for a loss (M) by the skirt _____ who is do-ing him dirt. (Both) The
Mis - ter Co - han. (M) Hip hoo - ray! _____ The Am - er - i - can way. (Both) The

69

Ab Bbm7 Ab Bbm7

world is a stage, the stage is a world of en - ter -
world is a stage, the stage is a world of en - ter -

73

1. Eb Eb7 Ab Dbmaj7 Bbm7 Eb7 2. Ab

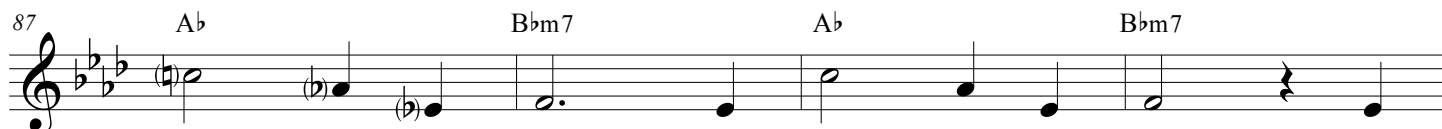
tain - ment! (F) There's the ment! (F) The



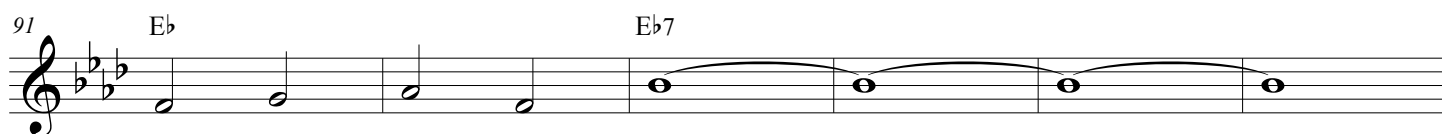
world is a stage, the stage is a world (M) The



world is a stage, the stage is a world (F) The



world is a stage, (M) the stage is a world, (Both) a



world of en - ter - tain - - - -



ment!

You Fill Up My Senses

Keyboard

F

(Sax)

$E\flat$ $E\flat$ sus $E\flat$ $E\flat$ sus $E\flat$ $E\flat$ maj7 $E\flat$ 6 $E\flat$

You fill-up my

9 $A\flat$ $B\flat$ 7 C m $A\flat$ $E\flat$ G m7/D C m $B\flat$

sens - es like a night in a for-est, like the moun-tains in

17 $A\flat$ G m F m $A\flat$ $B\flat$

spring - time, like a walk in the rain. Like a storm in the

25 $A\flat$ $B\flat$ C m $A\flat$ $E\flat$ $E\flat$ /D $E\flat$ /C $E\flat$ /B \flat

des - ert, like a sleep-y blue o - cean, you fill up my

33 $A\flat$ G m F m $B\flat$ 7 $E\flat$ $E\flat$ sus $E\flat$ $E\flat$ sus

sens - es, come fill me a - gain. Come, let me

41 $A\flat$ $B\flat$ 7 C m $A\flat$ $E\flat$ G m7/D C m $B\flat$

love you, let me give my life to you. Let me drown in your

49 $A\flat$ G m F m $A\flat$ $B\flat$

laugh - ter, let me die in your arms. Let me lay down be

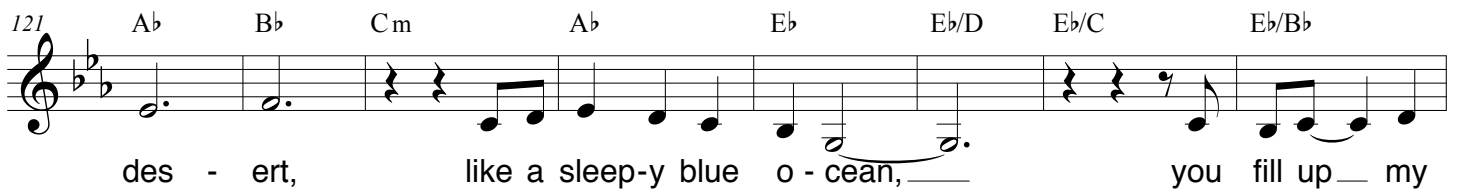
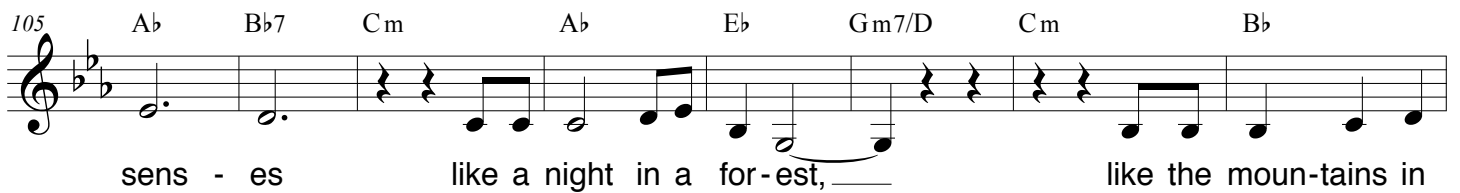
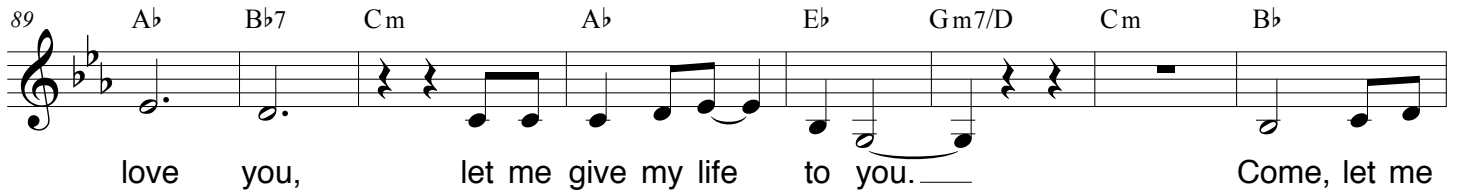
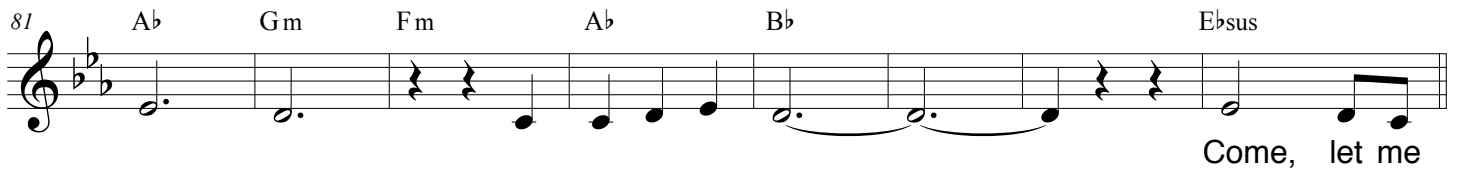
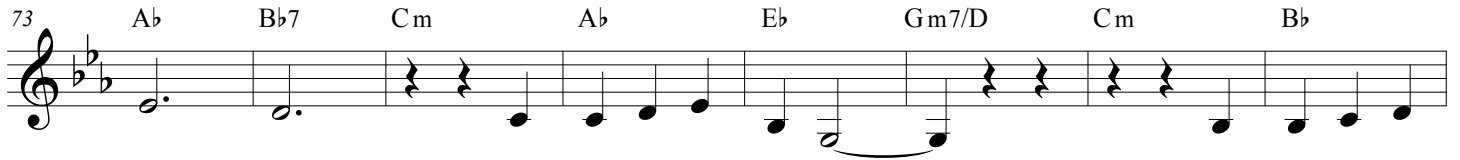
57 $A\flat$ $B\flat$ C m $A\flat$ $E\flat$ $E\flat$ /D $E\flat$ /C

side you, let me al - ways be with you.

64 $E\flat$ /B \flat $A\flat$ G m F m $B\flat$ 7 $E\flat$ $E\flat$ sus $E\flat$ $E\flat$ sus (Sax)

Come, let me love you come love me a - gain.

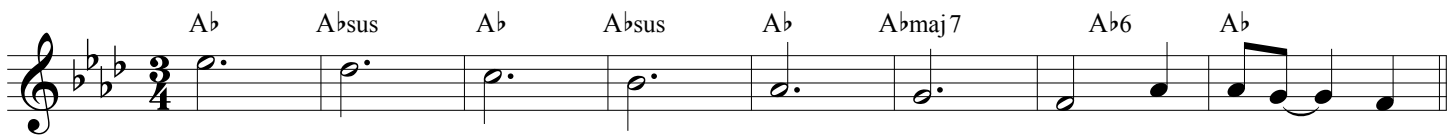
2



You Fill Up My Senses

M
Keyboard

(Keyboard)



You fill-up__ my



sens - es like a night in a for-est,____ like the moun-tains in



spring - time, like a walk in the rain.____ Like a storm in the



des - ert, like a sleep-y blue o - cean,____ you fill up__ my



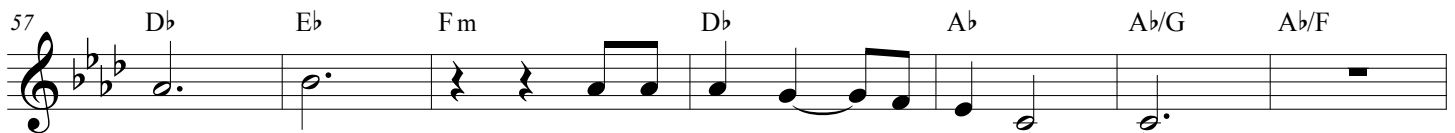
sens - es,____ come fill me a - gain.____ Come, let me



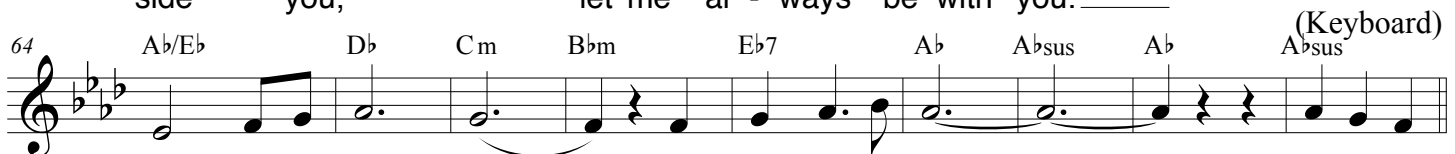
love you, let me give my life to you.____ Let me drown in your



laugh - ter, let me die in your arms.____ Let me lay down be



side you, let me al - ways be with you.____




Come, let me love you____ come love me a - gain.____

(Keyboard)

gain. _____ Come fill me a - gain. _____

23 F 13 Cm9 F 7(b9) Fm7 Bb7(b9)



live in a love - ly way, dear, liv - ing on love and pale moon - light.

27 $E^b\text{maj}7$ $A^b9(\#11)$ $Gm7$ $C9$

Just you and I for - ev - er and a day. _____ Our

31 $Fm9$ A^bm7 D^b9

love will not die, _____ be-cause we'll keep it that way. _____

35 $Fm7$ D^b9 $Cm7$ $F13$

Up a-mong the stars we'll find a har-mon-y of life to a love-ly tune.

39 $Fm7$ D^b9 $B^b7(\flat9)$ $Gm7$ G^bm7

East of the sun and west of the moon, dear,

43 $Fm7$ $E7(\#9)$ E^b6 $Fm7$ $B^b7(\flat9)$ **D.S. al Coda**

east of the sun and west of the moon. _____

Coda

47 $Gm7$ $D^{\circ}7$ $Fm7$ B^b7 3

moon, _____ dear, east of the sun and west of the

51 $Gm7$ $D^{\circ}7$ $Fm7$ B^b7

moon, _____ dear, east of the sun and west of the

55 E^b B E^b (Sax) A^bm E^b

moon. _____

East Of The Sun

M

Keyboard

LATIN BEAT

(Keyboard - freely)

3

F maj7 F#°7 Gm7 C7(b9)

I

(Keyboard & Bass)

3

F Dm7 Am Em7 Dm7 D#°7

wish that we could live up in the sky_____ where we could find a place a way up

6

C7 Gm7 C7 C°7 Dm7 G6 Gm7 C7

high,_____ to live a-mong the stars, the sun, the moon, just you and I

11

F maj7 Bb9(#11) Am7 D9

East_____ of the sun and west_____ of the moon,

15

Gm9 Bbm7 Eb9

we'll build a dream house of love, dear.

19

Gm7 C7 E7 A7 Dm7

Near to the sun_____ in the day, and near to the moon at night._____ We'll

23

G13 Dm9 G7(b9) Gm7 C7(b9)

live in a love - ly way, dear, liv-ing on love and pale moon-light.

27 F maj7 B \flat 9(#11) A m7 D9
Just you and I for - ev - er and a day. Our

31 G m9 B \flat m7 E \flat 9
love will not die, be - cause we'll keep it that way.

35 G m7 E \flat 9 D m7 G 13
Up a-mong the stars we'll find a har-mon-y of life to a love-ly tune.

39 G m7 E \flat 9 C7(b9) To Coda A m7 A \flat m7
East of the sun and west of the moon, dear,

43 G m7 G \flat 7(#9) F6 G m7 C7(b9) D.S. al Coda
east of the sun and west of the moon.

47 Coda A m7 E \circ 7 G m7 C7 3
moon, dear, east of the sun and west of the

51 A m7 E \circ 7 G m7 C7
moon, dear, east of the sun and west of the

55 F D \flat F (Keyboard) B \flat m F
moon.

NO SAX

The Wayward Wind

F

Keyboard

(Keyboard)
Ebm Bb Bb/F Eb Bb

(Bass - Top Notes, Keyboard - Bottom Notes)

The way-ward

6 Bb Bb7 Eb Ebm

wind is a rest - less wind, a rest - less

10 Bb F7

wind that yearns to wan - der. And he was

14 Bb9 Bb7 Eb Ebm

born the next of kin, the next of

18 Bb F7 Bb

kin to the way - ward wind. In a

22 F/C Bb F/C Bb

lone - ly shack by a rail - road track, he spent his young - er days. And I

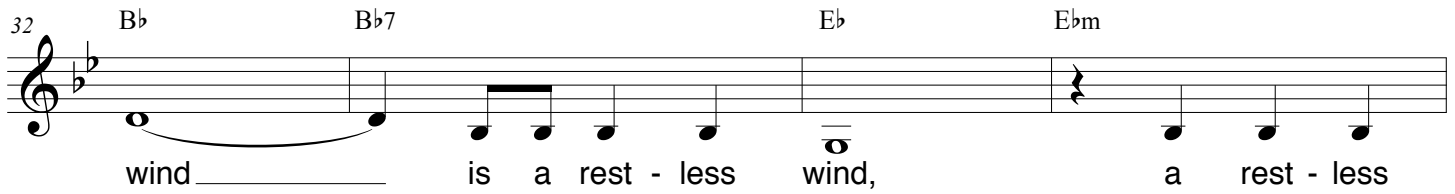
26 F/C Bb Cm7 3 F7

guess the sound of the out-ward bound made him a slave to his wan-d'r'in'

30 Bb N.C.

ways. And the way - ward

32 $B\flat$ $B\flat 7$ $E\flat$ $E\flat m$



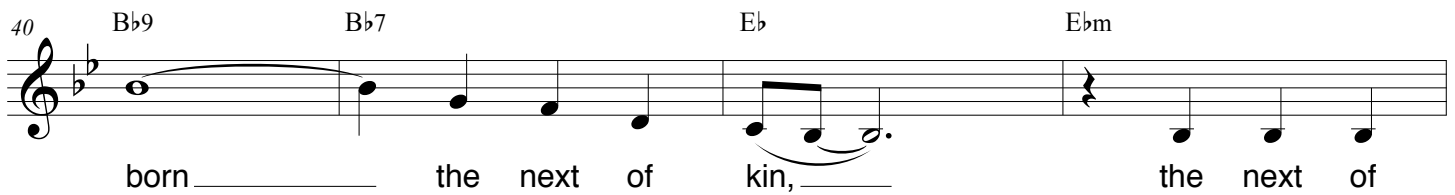
wind _____ is a rest - less wind, a rest - less

36 $B\flat$ $F 7$



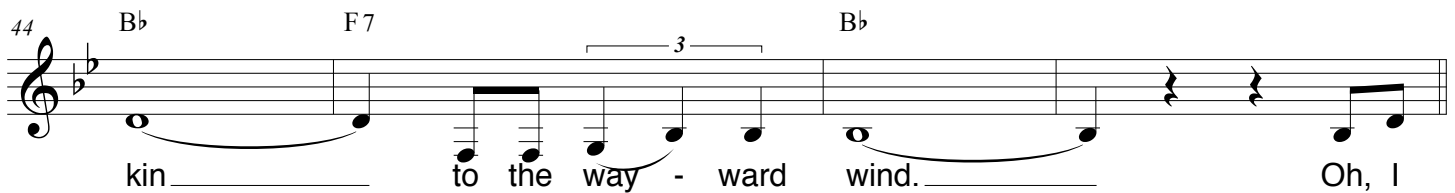
wind _____ that yearns to wan - der. And he was

40 $B\flat 9$ $B\flat 7$ $E\flat$ $E\flat m$



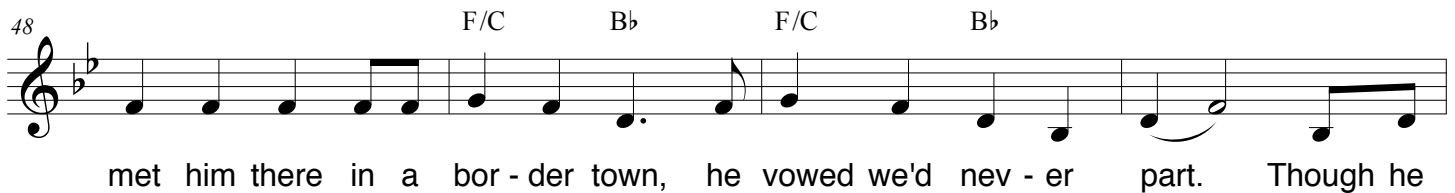
born _____ the next of kin, _____ the next of

44 $B\flat$ $F 7$ $B\flat$



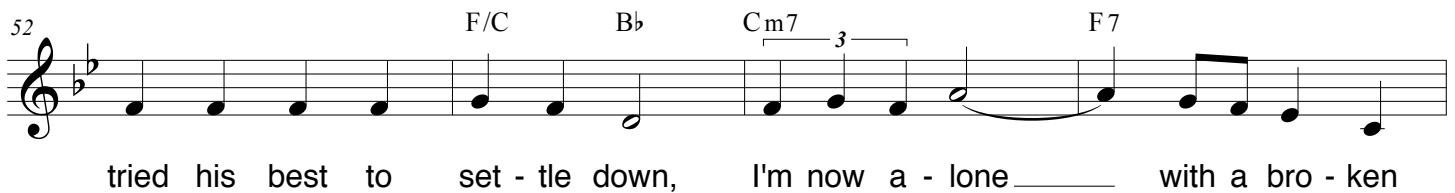
kin _____ to the way - ward wind. _____ Oh, I

48 F/C $B\flat$ F/C $B\flat$



met him there in a bor - der town, he vowed we'd nev - er part. Though he

52 F/C $B\flat$ $C m 7$ $F 7$



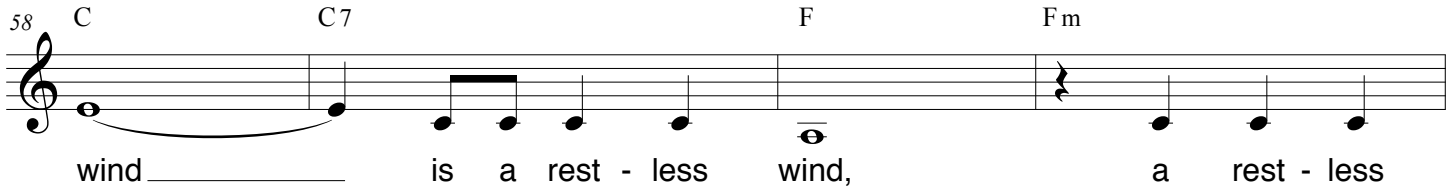
tried his best to set - tle down, I'm now a - lone _____ with a bro - ken

56 $B\flat$ N.C.



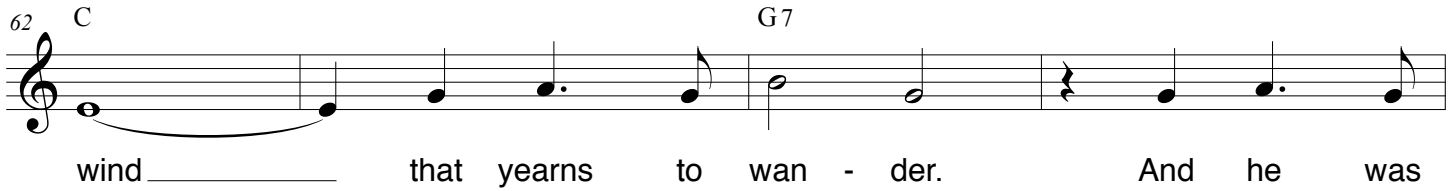
heart. _____ And the way - ward

58 C C7 F Fm



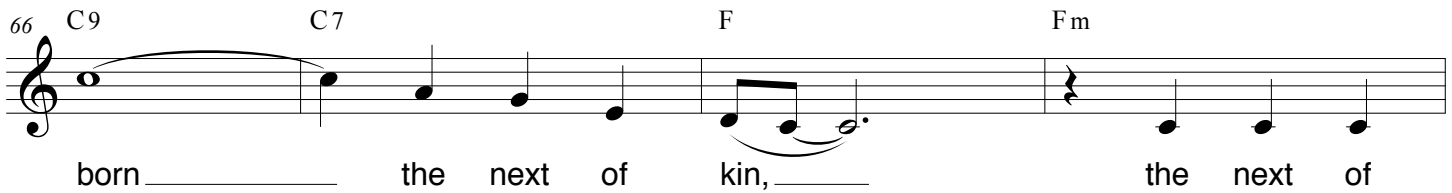
wind is a rest - less wind, a rest - less

62 C G7



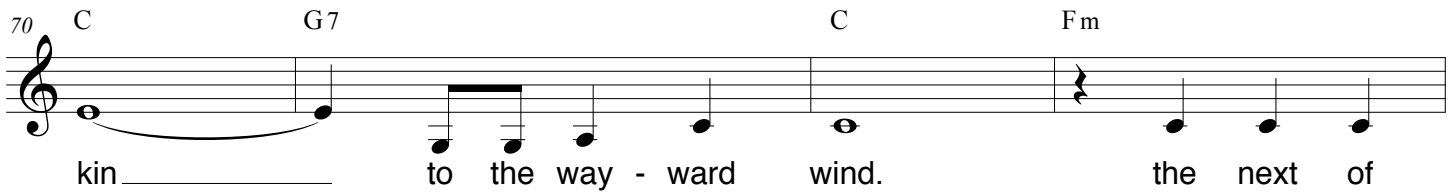
wind that yearns to wan - der. And he was

66 C9 C7 F Fm



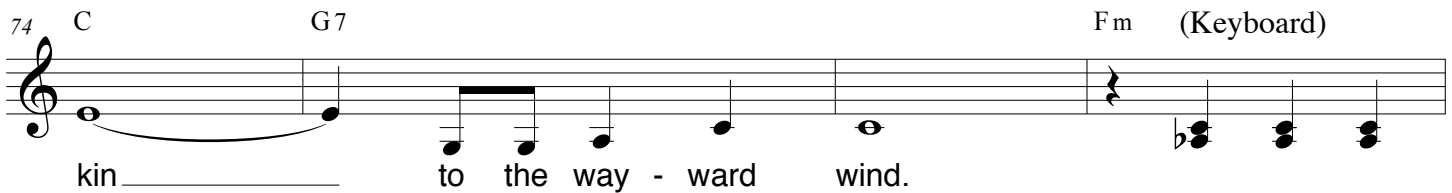
born the next of kin, the next of

70 C G7 C Fm



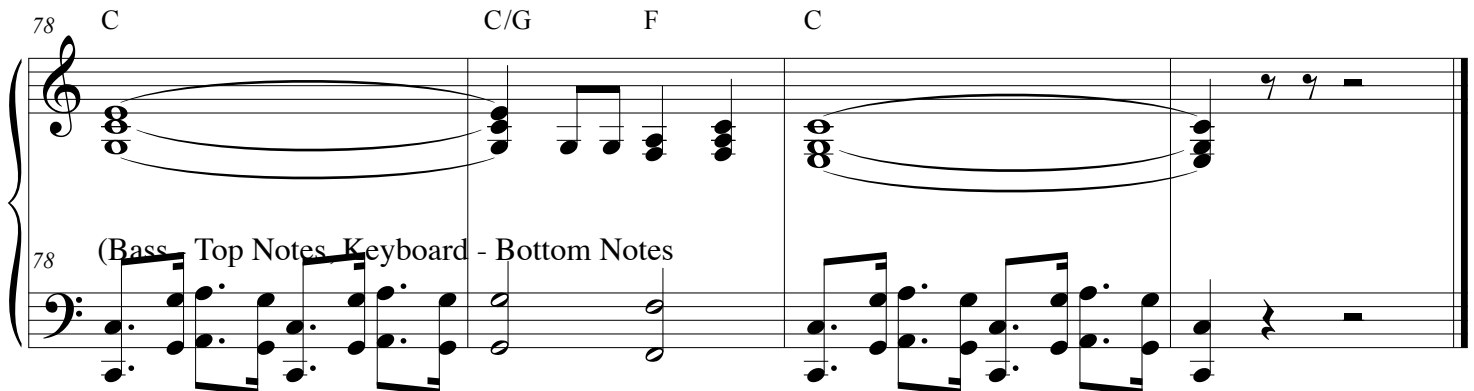
kin to the way - ward wind. the next of

74 C G7 Fm (Keyboard)



kin to the way - ward wind.

78 C C/G F C



(Bass, Top Notes, Keyboard - Bottom Notes)

NO SAX

The Wayward Wind

M
Keyboard

(Keyboard)
A^bm E^b E^b/B^b A^b E^b

(Bass - Top Notes, Keyboard - Bottom Notes)

The way-ward

6 E^b E^b7 A^b A^bm
wind _____ is a rest - less wind, a rest - less

10 E^b B^b7
wind _____ that yearns to wan - der. And I was

14 E^b9 E^b7 A^b A^bm
born _____ the next of kin, _____ the next of

18 E^b B^b7 E^b
kin _____ to the way - ward wind. _____ In a

22 B^b/F E^b B^b/F E^b
lone - ly shack by a rail - road track, I spent my young - er days. And I

26 B^b/F E^b F^m7 B^b7
guess the sound of the out-ward bound made me a slave _____ to my wan-d'rin'

30 E^b N.C.
ways. _____ And the way - ward

32 Eb Eb7 Ab Abm

wind _____ is a rest - less wind, a rest - less

36 Eb Bb7

wind _____ that yearns to wan - der. And I was

40 Eb9 Eb7 Ab Abm

born _____ the next of kin, _____ the next of

44 Eb Bb7 Eb

kin _____ to the way - ward wind. _____ Oh, I

48 Bb/F Eb Bb/F Eb

met a girl in a bor - der town, I vowed we'd nev - er part. _____ Though I

52 Bb/F Eb Fm7 Bb7

tried my best to set - tle down, she's now a - lone _____ with a bro - ken

56 Eb N.C.

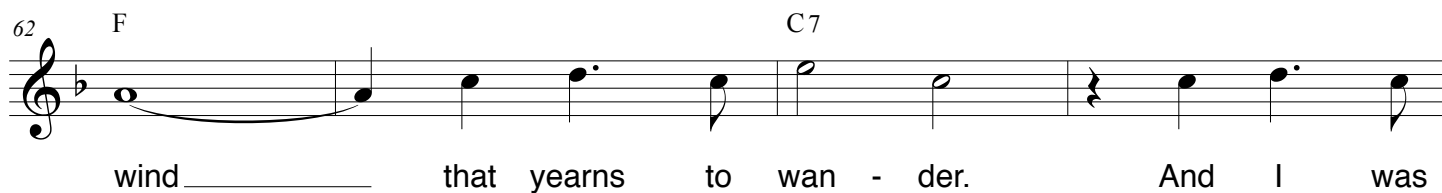
heart. _____ And the way - ward

58 F F7 B \flat B \flat m



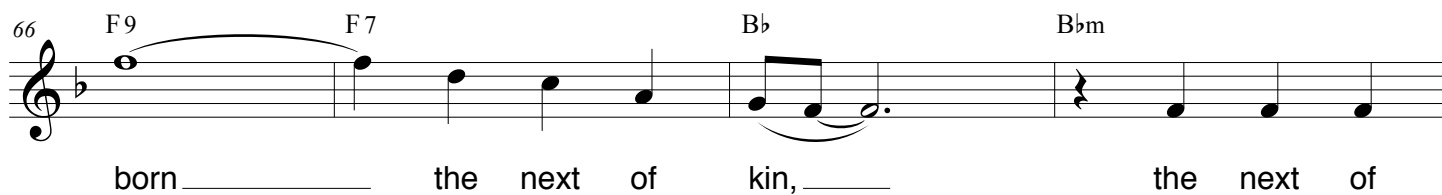
wind _____ is a rest - less wind, a rest - less

62 F C7



wind _____ that yearns to wan - der. And I was

66 F9 F7 B \flat B \flat m



born _____ the next of kin, _____ the next of

70 F C7 F B \flat m



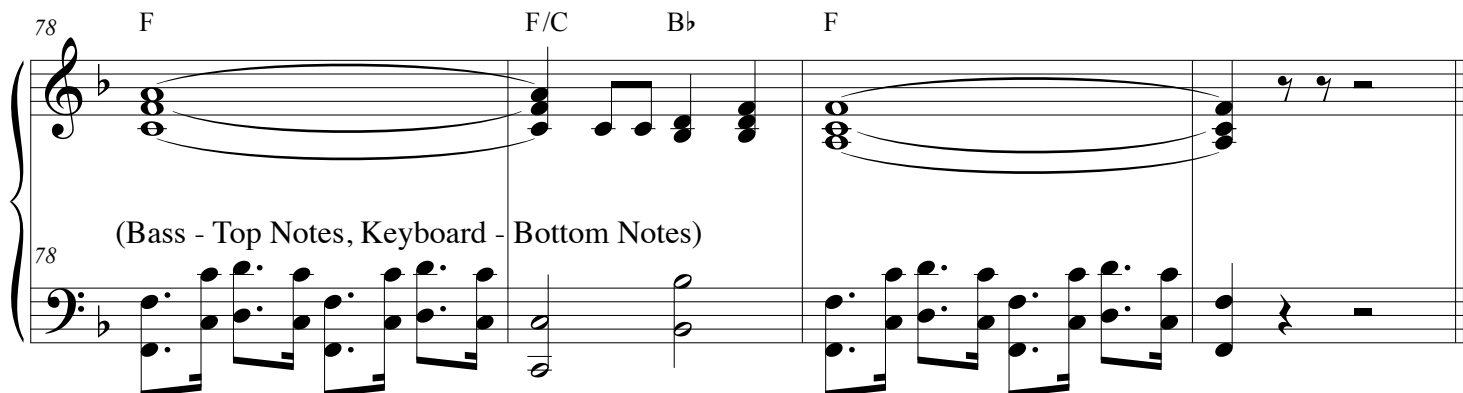
kin _____ to the way - ward wind. the next of

74 F C7 B \flat m (Keyboard)



kin _____ to the way - ward wind.

78 F F/C B \flat F



(Bass - Top Notes, Keyboard - Bottom Notes)

(12/8 Feel)

Sincerely

F

Keyboard

(Keyboard & Sax)

B \flat Gm Cm F7 B \flat Gm Cm F7 F7(#5)
 (Bass- As written) Sin -

6 B \flat Gm Cm F7 B \flat Gm Cm F7
 cere-ly, oh yes, sin-cere-ly, 'cause I love you so

10 B \flat Gm Cm F7 B \flat Gm Cm F7 F7(#5)
 dear-ly, please say you'll be mine. Sin -

14 B \flat Gm Cm F7 B \flat Gm Cm F7
 cere-ly, oh you know how I love you. I'll do an-y-thing

18 B \flat Gm Cm F7 B \flat Cm C#7 B \flat 7
 for you. please say you'll be mine. O -

22 $\frac{2}{2}$ $E\flat$ $E\flat m$ $B\flat$ $B\flat maj7$ $B\flat 9$

Lord, won't you tell me why I love that fel - la so?

26 $C7$ $Gm7$ $C7$ $F9$ N.C. **To Coda** $F7$ $F7(\#5)$

He does-n't want me, but I'll nev-er, nev-er, nev-er, nev-er let him go. Sin-

30 $B\flat$ Gm Cm $F7$ $B\flat$ Gm Cm $F7$

cere-ly, oh you know how I love you. I'll do an - y - thing

34 $B\flat$ Gm Cm $F7$ $B\flat$ Cm $C\#7$ $B\flat 7$ **D.S. al Coda**

for you. please say you'll be mine. O

Coda 38 $F7$ $G7$ C Am Dm $G7$ C Am

let him go. Sin - cere-ly, oh you know how I love you.

42 Dm $G7$ C Am Dm $G7$

I'll do an - y - thing for you. please say you'll be

45 C Am Dm $G7$ C F C

mine. Please say you'll be mine.

(12/8 Feel)

Sincerely

M
Keyboard

(Keyboard)

E \flat Cm $\overset{3}{\frown}$ Fm B \flat 7 E \flat Cm $\overset{3}{\frown}$ Fm B \flat 7B \flat 7(#5)

(Bass- As written)

Sin -

6 E \flat Cm Fm B \flat 7 E \flat Cm Fm B \flat 7 $\overset{3}{\frown}$ B \flat 7 $\overset{3}{\frown}$

cere-ly, _____ oh yes, sin-cere-ly, _____ 'cause I love you so

10 E \flat Cm Fm B \flat 7 $\overset{3}{\frown}$ E \flat Cm Fm B \flat 7 B \flat 7(#5)

dear-ly, _____ please say _____ you'll be mine. _____ Sin -

14 E \flat Cm Fm B \flat 7 E \flat Cm Fm B \flat 7 $\overset{3}{\frown}$ B \flat 7 $\overset{3}{\frown}$ B \flat 7 $\overset{3}{\frown}$

cere-ly, _____ oh you know how I love you. _____ I'll do an - y - thing

18 E \flat Cm Fm B \flat 7 $\overset{3}{\frown}$ E \flat Fm F \sharp 7 E \flat 7

for you. _____ please say _____ you'll be mine. _____ O -

22 Ab Abm Eb Ebmaj7 Eb9

Lord, won't you tell me why I love that fel - la so?

26 F7 Cm7 F7 Bb9 N.C. **To Coda** Bb7 Bb7(\#5)

He does-n't want me, but I'll nev-er, nev-er, nev-er, nev-er let him go. Sin-

30 Eb Cm Fm Bb7 Eb Cm Fm Bb7

cere-ly, oh you know how I love you. I'll do an - y - thing

34 Eb Cm Fm Bb7 Eb Fm F\#7 Eb7 **D.S. al Coda**

for you. please say you'll be mine. O

Coda 38 Bb7 C7 F Dm Gm C7 F Dm

let him go. Sin - cere-ly, oh you know how I love you.

42 Gm C7 F Dm Gm C7

I'll do an - y - thing for you. please say you'll be

45 F Dm Gm C7 F Bb F

mine. Please say you'll be mine.

Rain Rain Polka

Keyboard

(Keyboard)
B \flat B \circ 7 F C7 F7

5 (Sax)
B \flat F7 B \flat B \flat 7 F7

13 B \flat E \flat B \flat To Coda Φ F7 B \flat

21 (Keyboard)
F C7 F F \circ 7 B \flat 7

29 F B \flat F C7 F F7 D.S. al Coda

Φ Coda
37 F7 B \flat (Keyboard) B \flat 7 (Sax) G \flat 7

41 B \flat 7 E \flat E \flat 7 E \flat

49 B \flat 7 E \flat

The musical score is written for a Keyboard and Saxophone. It begins in the key of B-flat major (two flats) and 2/4 time. The Keyboard part starts with a simple melody, while the Saxophone part enters at measure 5 with a more complex, rhythmic line. The score includes various chords such as B-flat major, F major, C7, F7, B-flat major 7, and E-flat major 7. A Coda section is marked at measure 37, and the piece concludes with a double bar line and repeat signs at measure 49.

2

57 $B\flat 7$ $E\flat$ $E\flat 7$ $E\flat$

65 $B\flat 7$ $B\flat 7$ $B\flat 7$ $E\flat/B\flat$ $B\flat 7$ $E\flat$ $B\flat 7$ (Keyboard)

73 $E\flat$ $B\flat 7$ $E\flat$ $B\flat 7$

81 $E\flat$ $B\flat 7$ $B\flat$ $E\flat$ $B\flat 7$ $E\flat$ (Sax) $G\flat 7$

89 $B\flat 7$ $E\flat$ $E\flat 7$ $E\flat$

97 $B\flat 7$ $E\flat$

105 $B\flat 7$ $E\flat$ $E\flat 7$ $E\flat$

113 $B\flat 7$ $B\flat 7$ $B\flat 7$ $E\flat/B\flat$ $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$

Make The World Go Away

F

Keyboard

(Sax)

Make the world go a-

way and get it off my shoul - der.

Say the things you used to say and make the world go a-

way. Do you re - mem - ber when you

loved me, be - fore the world took me a - stray?

If you do, then for - give me and make the world go a-

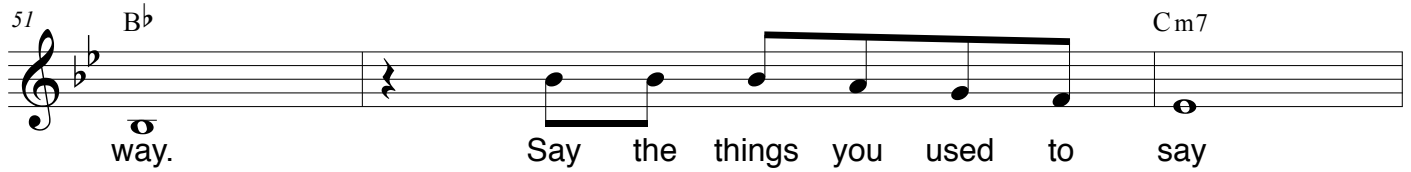
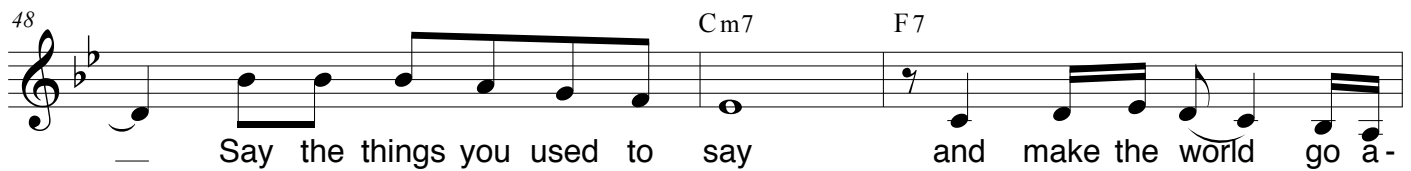
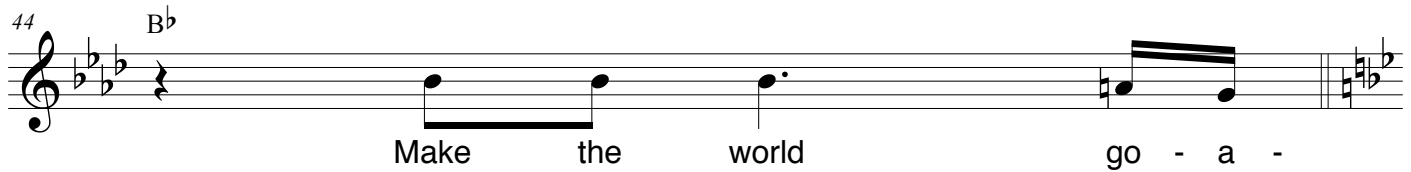
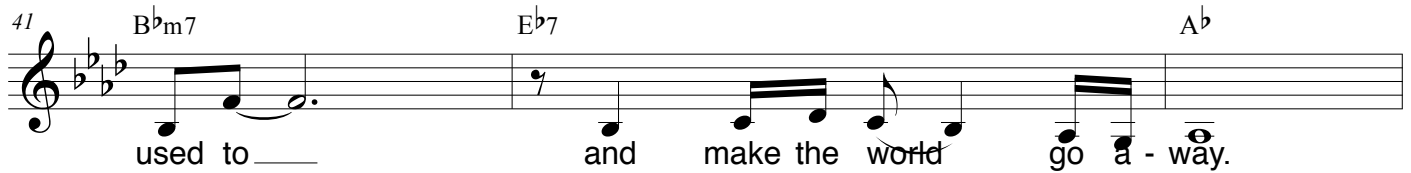
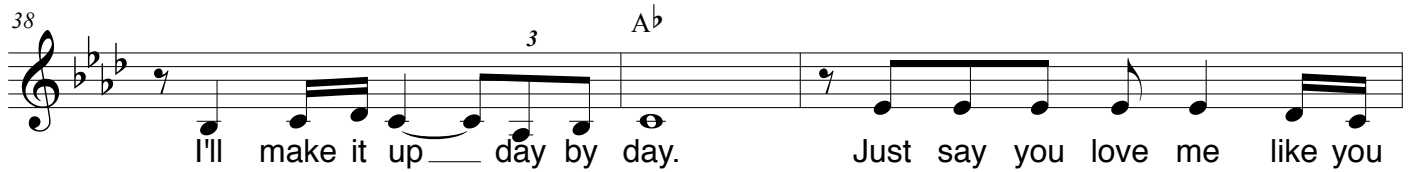
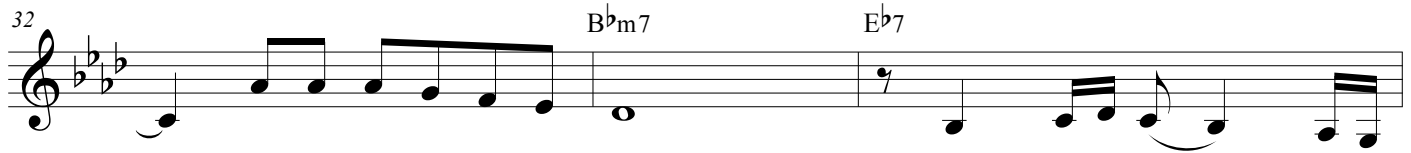
way. Make the world go - a -

way and get it off my shoul - der.

Say the things you used to say and make the world go a-

way. (Sax)

2



Make The World Go Away

M

Keyboard

(Keyboard)

Make the world go a-

way and get it off my shoul - der.

Say the things you used to say and make the world go a-

way. Do you re - mem - ber when you

loved me, be - fore the world took me a - stray?

If you do, then for - give me and make the world go a-

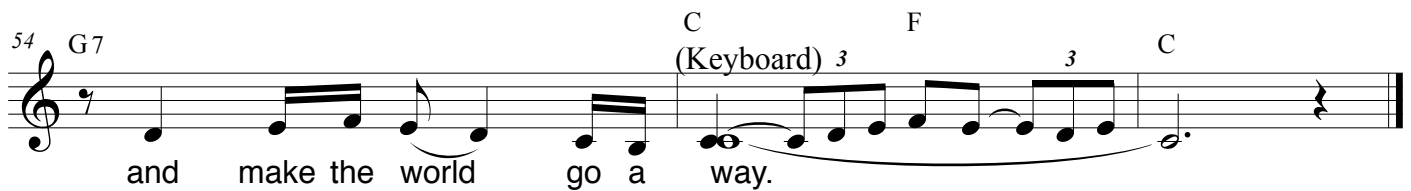
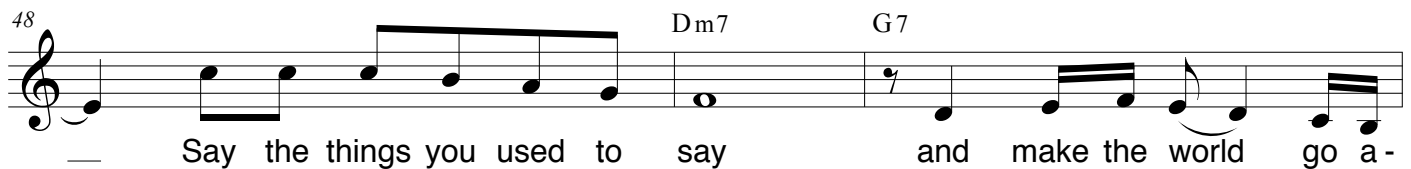
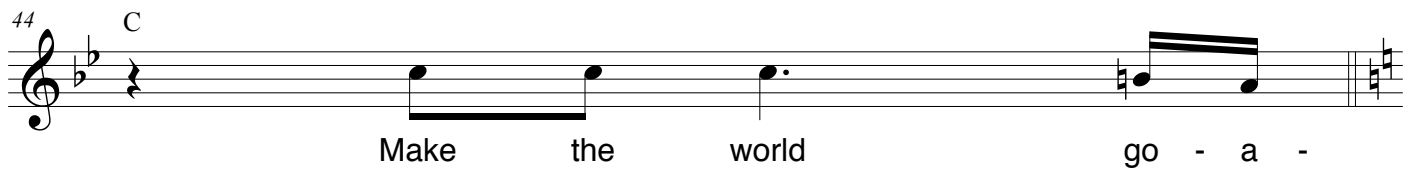
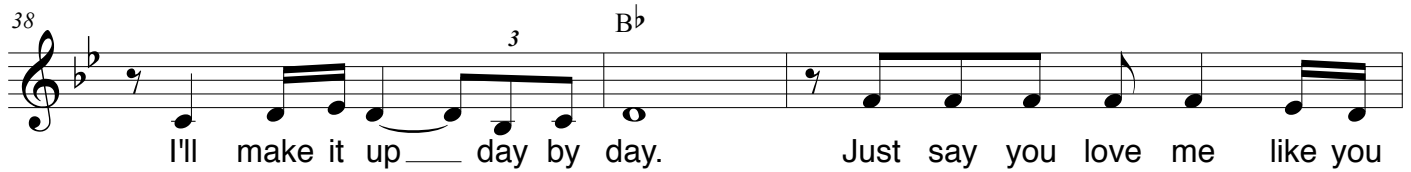
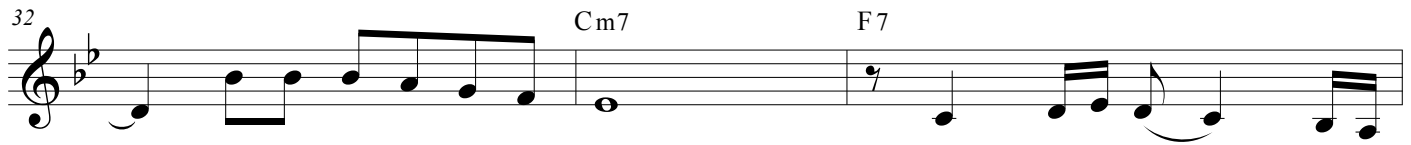
way. Make the world go - a -

way and get it off my shoul - der.

Say the things you used to say and make the world go a-

way. (Keyboard)

2



VOCAL DUET

Top Of The World

Keyboard

(F) Such a feel - in's com - in' o - ver me. There is
Some-thing in__ the wind has learned my name. And it's

won - der in__ most ev - 'ry - thing__ I__ see. Not a
tell - in' me__ that things are not the same. In the

cloud in the sky, got the sun in my eyes, and I__
leaves on the trees and the touch of the breeze, there's a

pleas - won't be sur - prised if it's a dream.
in' sense of hap - pi - ness for me.

2
29

B \flat F E \flat B \flat

Ev - 'ry - thing I want the world to be is now
There is on - ly one wish on my mind. When this

33

Dm Cm F7 B \flat Cm7 B \flat /D

com-ing true es - pe - cial - ly for me And the
day is through I hope that I will find that to -

37

E \flat F7 Dm G7

rea - son is clear: It's be - cause you are here. You're the
mor - row will be just the same for you and me. All I

41

Cm7 Cm7(b5) F E \flat /G F/A

near - est thing to be heav-en that I've seen. I'm on the
need will mine if you are here.

45

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

(F) top of the world, look-in' down on cre-a - tion, and the
(M)

49


B \flat Cm Cm7/F B \flat Cm7 B \flat /D

on - ly ex - pla-na - tion I can find is the

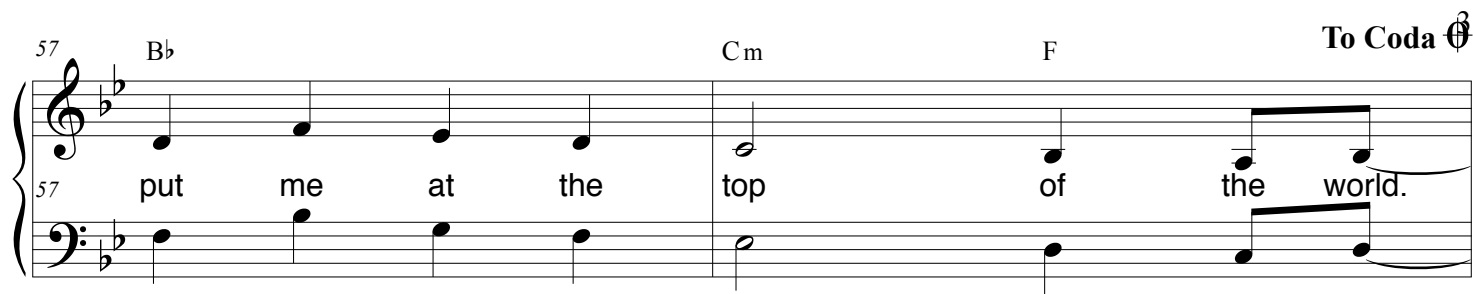
53

E \flat F B \flat E \flat

love that I've found ev - er since you've been a - round. Your love's

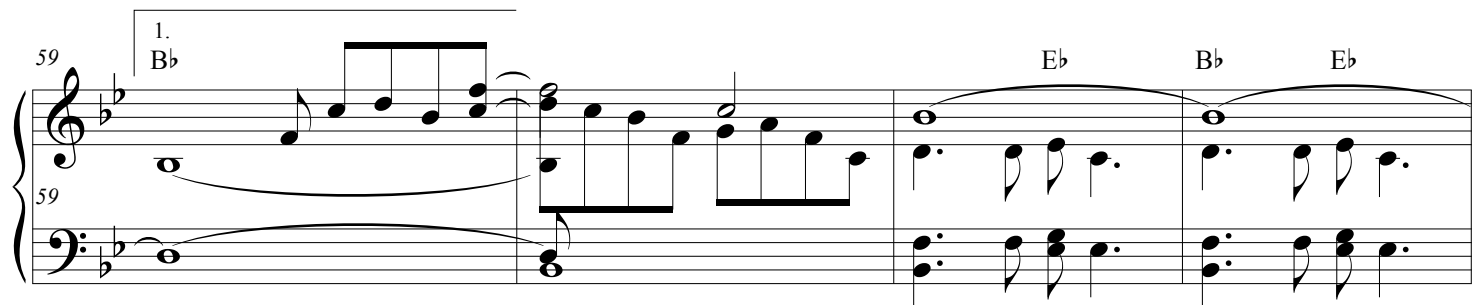
57 **Bb** **Cm** **F** **To Coda** 

57 put me at the top of the world.



59 **Bb** **Eb** **Bb** **Eb**


59



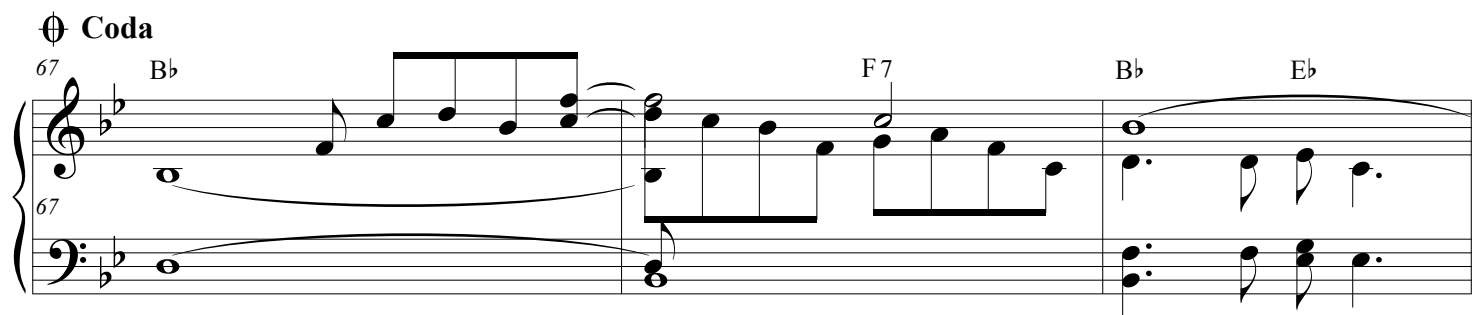
63 **Bb** **Eb** **Bb** **F** **Eb/G** **F/A** 2. **Bb** **F** **D.S. al Coda** **Eb/G** **F/A**

63 I'm on the



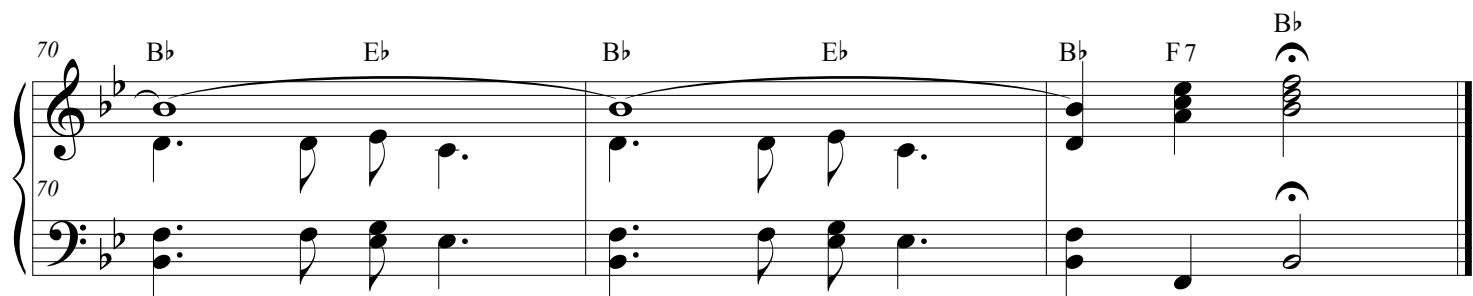
 **Coda** 67 **Bb** **F7** **Bb** **Eb**

67



70 **Bb** **Eb** **Bb** **Eb** **Bb** **F7** **Bb**

70



VOCAL DUET

Bye Bye Love

Keyboard

5 (F) Bye bye love. Bye bye hap - pi - ness. Hel-lo lone - li - ness. I

11 think i'm a-gon-na cry - eye. Bye bye love. Bye bye sweet

16 car-ress. Hel-lo emp - ti - ness. I feel like I could die -

20 eye. A bye bye bye my love a-good bye - eye. (M) There goes my I'm through with

24 C7 F

ba - by _____
ro - mance, with some - one
I'm through with new. _____
love. _____ She sure looks
I'm through with

28 C7 F F7

hap - py; _____
count - in' _____ I the sure stars
a - bove. _____ She was my
And here's the

32 Bb B C7

ba - by _____
rea - son _____ till that I'm stepped
so in. _____ free: _____ Good - bye to
My lov - in'

36 F F7

ro - mance _____
la - dy _____ that is through with have
been. _____ me. _____

40 Bb F Bb F Bb F

(F) Bye bye love. Bye bye hap - pi - ness. Hel-lo lone - li - ness. I

46 C7 F Bb F Bb

think i'm a-gon-na cry - eye. Bye bye love. Bye bye sweet

51 F B \flat F C7

car-ress. Hel-lo emp-ti-ness. I feel like I could die-

55 F C7 F

eye. A bye bye bye my love a-good bye eye. A bye bye

58 C7 F C7 F

bye my love a-good bye eye. A bye bye bye my love a-good bye eye.

(Keyboard)

62 B \flat C F

62 B \flat C F

VOCAL DUET

All I Have To Do Is Dream

Keyboard

(Keyboard)

4/4

F Em Dm G F G

5

C Am F G7 C Am F G7

Dream, dream, dream, dream. Dream, dream, dream, dream. When

9

C Am F G7 C Am

I want you I feel blue in my arms, and I want you
I need you in the night, and I need you

12

F G7 C Am F G7

and all your charms, when - ev - er I want you all I have to do is
to hold me tight, when - ev - er I want you all I have to do is

15

1. C Am F G7 2. C Dm G7 C

dream, dream, dream, dream. When dream,

19 F Em Dm G7 C

I can make you mine, taste your lips of wine an-y-time, night or day.

19

23 F Em D7 G7

On-ly troub-le is, gee whiz. I'm dream-ing my life a-way. — I

23

27 C Am F G7 C Am F G7

need you so that I could die. I love you so and that is why when-

27

31 C Am F G7 C Dm G7 C

ev-er I want you all I have to do is dream,

31

(Keyboard)

35 F Em Dm G7 C

39 F Em D7 G A7

On-ly troub-le is, gee whiz. I'm dream-ing my life a way. I

43 D Bm G A7 D Bm G A7

need you so that I could die. I love you so and that is why when-

47 D Bm G A7 D Em A7 D

ev-er I want you all I have to do is dream,

51 D Bm G A7 D Bm G A7 D

dream, dream, dream, dream, dream, dream, dream, dream.

VOCAL DUET

Wake Up, Little Susie

Keyboard

First system of musical notation. Treble and bass staves in 4/4 time, key of D major. Chords D, F, G, F, D, F, G, F are indicated above the treble staff. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a simple accompaniment of eighth and quarter notes.

Second system of musical notation. Treble and bass staves. Chords D, F, G, F are indicated above the treble staff. The lyrics "Wake up, lit - tle Su - sie, wake up!" are written below the treble staff. The melody continues with eighth and quarter notes.

Third system of musical notation. Treble and bass staves. Chords F, G are indicated above the treble staff. The lyrics "Wake up, lit - tle Su - sie, wake up! We've The" are written below the treble staff. The melody continues with eighth and quarter notes.

Fourth system of musical notation. Treble and bass staves. Chords G, D7, G, G, D7, G are indicated above the treble staff. The lyrics "both been sound a - sleep. Wake up, lit - tle Sus - ie and weep. The mov - ie was - n't so hot. It did - n't have much of a plot. You fell" are written below the treble staff. The melody continues with eighth and quarter notes.

Fifth system of musical notation. Treble and bass staves. Chords G, D7, G, D7, G, D7, G are indicated above the treble staff. The lyrics "- ie's o - ver, it's four o - clock, and we're in trou - ble deep. Wake up, lit - tle a - sleep, our goose is cooked, our rep - u - ta - tion is shot." are written below the treble staff. The melody continues with eighth and quarter notes.

2
21

A G A

Sus - ie. — Wake up, — lit - tle Sus - ie. — Well,

25

A G A A G A

3 what are we gon-na tell your mom - ma? 3 What are we gon-na tell your pop?

29

A G A N.C.

3 What are we gon-na tell our friends when they say, "Ooo la la!" Wake up, lit-tle

33

D A D To Coda ⊕ A7

Sus - sie! — Wake up, — lit - tle Sus - sie! —

37

D G D D7

told your mom-ma that you'd be in by ten. Well, I

41

G

Wake up, lit - tle

Sus - ie, ba - by, looks like we goofed a - gain.

45 A G A G 3

Sus - ie. Wake up, lit - tle Sus - ie. We got - ta go

49 D F G F D F G D.S. al Coda

home.

⌘ Coda 53 A 7 D F G F

A 7 D F G F

56 D F G F

Love Letters In The Sand

F

Keyboard

(Sax) Dm7 G7 C N.C.

5 C F D7 G7 On a

10 C G7 N.C. C F

16 D7 G7 C

21 E E7 Am

25 D7 Dm G7 N.C.

29 C F D7 G7

34 1. C N.C. (Sax)

37 2. C (Sax)

40 G7 Eb°7 3 C

day like to - day we pass the time a - way writ-ing love let - ers

in the sand. How you laughed when I cried each time I saw the

tide take our love let - ters from the sand. You made a

vow that you would ev - er be true, but some -

how that vow meant noth - ing to you. Now my

poor heart just aches with ev - 'ry wave that breaks ov - er love let - ters

in the sand.

In the sand.

Love Letters In The Sand

M

Keyboard

(Keyboard)

Gm7 C7 F N.C.

5 F Bb G7 C7 On a

10 day like to - day we pass the time a - way writ-ing love let - ers

F N.C. F Bb

16 in the sand. How you laughed when I cried each time I saw the

G7 C7 F

21 tide take our love let - ters from the sand. You made a

A A7 Dm

25 vow that you would ev - er be true, but some -

G7 Gm C7 N.C.

29 how that vow meant noth - ing to you. Now my

F Bb G7 C7

34 1. in the sand. N.C. (Keyboard)

37 2. in the sand. (Keyboard)

40 C7 Ab°7 F

3

Slow Rock 4

Rags To Riches

F
 Keyboard

The musical score is written for piano, saxophone, and voice. It is in the key of F major (three flats) and 4/4 time. The tempo is marked 'Slow Rock 4'. The score consists of five systems of music.

System 1: The piano part begins with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, A4, G4). The saxophone part enters with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, A4, G4). The vocal part enters with the lyrics 'I know I'd go from rags to'.

System 2: The piano part continues with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, A4, G4). The saxophone part continues with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, A4, G4). The vocal part continues with the lyrics 'rich-es tat-tered' and 'if you would on-ly say you care. queen.'

System 3: The piano part continues with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, A4, G4). The saxophone part continues with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, A4, G4). The vocal part continues with the lyrics 'And tho' my pock-ets may be emp-ty, I'd be a mil-lion-'

System 4: The piano part continues with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, A4, G4). The saxophone part continues with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, A4, G4). The vocal part continues with the lyrics 'aire. My clothes may still be torn and'

System 5: The piano part continues with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, A4, G4). The saxophone part continues with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, A4, G4). The vocal part continues with the lyrics 'aire. My clothes may still be torn and'

2

13 $B^b m7$ E^b E^b7

mat-tered, — it's ev - 'ry - thing. So,

(Keyboard & Sax)

17 A^b E^b

o - pen your arms and you'll o - pen the door, to ev - 'ry trea - sure that

(Keyboard)

20 A^b

I'm hop - ing for. Hold me and kiss me and

22 E^b A^b N.C.

tell me you're mine ev - er - more. Must I for-ev-er be a

25 Slow Rock 4 $B^b m7$ E^b7 3

beg-gar — whose gold-en dreams will not come

(Sax)

27 A^b $G^b\circ7$ F7 To Coda Φ^3

true? ____ Or will I go ____ from rags to

29 B^bm7 E^b7 3

rich - es? ____ My fate is up ____ to

31 A^b D.S. al Coda

you. (Keyboard) (Sax)

Φ Coda Block chords E^b E^b7

33 B^bm7 E^b7 N.C.

rich - es? ____ My fate is up to

In rhythm as before A^b

36 you (Keyboard & Sax)

M

Rags To Riches

Slow Rock 4

Keyboard

First system of musical notation. Treble and bass staves. Chord C is indicated above the staff. The bass line features a triplet of eighth notes (F4, G4, A4) marked "(Keyboard) 3".

Second system of musical notation. Treble and bass staves. Chord N.C. is indicated above the staff. The vocal line begins with the lyrics "I know I'd go from rags to". The bass line features a triplet of eighth notes (F4, G4, A4) marked "(Sax)".

Third system of musical notation. Treble and bass staves. Chords Dm7, G7, C, and Bb7 are indicated above the staff. The vocal line continues with the lyrics "rich-es / tat-tered / if you would on - ly say you care. / but in my heart I'd be a queen." The bass line features a triplet of eighth notes (F4, G4, A4) marked "(Sax)".

Fourth system of musical notation. Treble and bass staves. Chords A7, Dm7, and G7 are indicated above the staff. The vocal line continues with the lyrics "And tho' my pock-ets may be empty, / Your love is all that ev - er." The bass line features a triplet of eighth notes (F4, G4, A4) marked "(Sax)".

Fifth system of musical notation. Treble and bass staves. Chords C, Dm7, G7, and N.C. are indicated above the staff. The vocal line continues with the lyrics "aire. / My clothes may still be torn and". The bass line features a triplet of eighth notes (F4, G4, A4) marked "(Keyboard) 3".

2
2.

13 Dm7 G G7

mat-tered, — it's ev - 'ry - thing. So,

(Keyboard & Sax)

17 C G

o - pen your arms and you'll o - pen the door, to ev - 'ry trea - sure that

(Keyboard)

20 C

I'm hop - ing for. Hold me and kiss me and

22 G C N.C.

tell me you're mine ev - er - more. Must I for-ev-er be a

Slow Rock 4

25 Dm7 G7 3

beg-gar — whose gold - en dreams will not come

(Sax)

27 C B \flat 7 A7 To Coda Coda

true? ____ Or will I go ____ from rags to

29 Dm7 G7 3

rich - es? ____ My fate is up ____ to

31 C D.S. al Coda

you.

31 3 (Keyboard) 3 (Sax) 3

Coda Block chords G G7

33 Dm7 G7 N.C.

rich - es? ____ My fate is up to

33 3 3 3 3

In rhythm as before

36 C

you

36 (Keyboard & Sax)

VOCAL DUET

Okie From Muskogee

(Keyboard)
Eb

Keyboard

5 Eb

(M) We don't smoke mar-i jua-na__ in Mus - ko-gee. We don't take our trips

10 /G /Ab Bb7

__ on L S D.__ We don't burn our draft__ cards down on

15 Eb

Main Street. We like liv-in' right,__ be-ing free.

21

We don't make a par-ty__ out of lov-in'.

26 /G /Ab Bb7

__ and pitch-in' woo.__ We don't let our hair__ grow long and

31 Eb

shag-gy__ like the hip-pies out in San Fran-cis-co do.__ I'm

37 Eb

(M)proud to be an O - kie__ from Mus - ko - gee. A

37 (F)

41 Bb7

place where e - ven squares__ can have a ball.__

41

2
45

We still wave Old Glor-y down at the court-house, and white

Ooo

49

light-ning's still the big-gest thrill of all. Leath-er

55

boots are still in style for man - ly foot-wear;

59

beads and Ro-man san - dals won't be seen.

63

Foot-ball's still the roughest thing on cam-pus, and the

67

kids here still res - spect the col - lege dean. I'm

71

proud to be an O - kie from Mus - ko - gee. A

75 B7

place where e - ven squares can have a ball.

79

We still wave Old Glor-y down at the court-house, and white

Ooo

83 E

light - ning's still the big - gest thrill of all.

87 B7

We still wave Old Glor-y down at the court-house in Mus -

Ooo

91 E

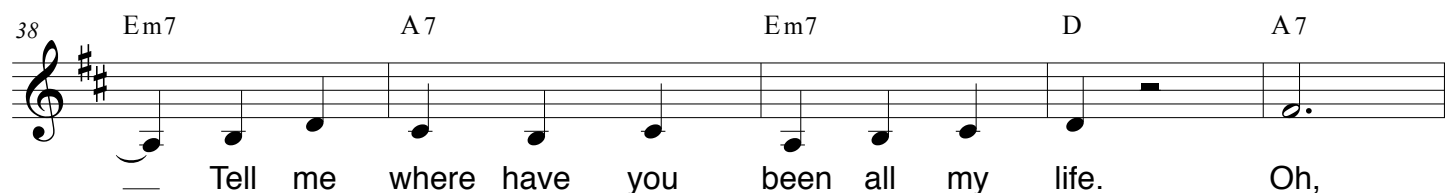
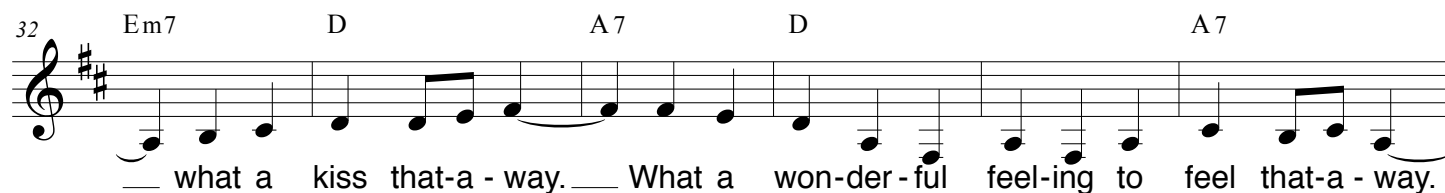
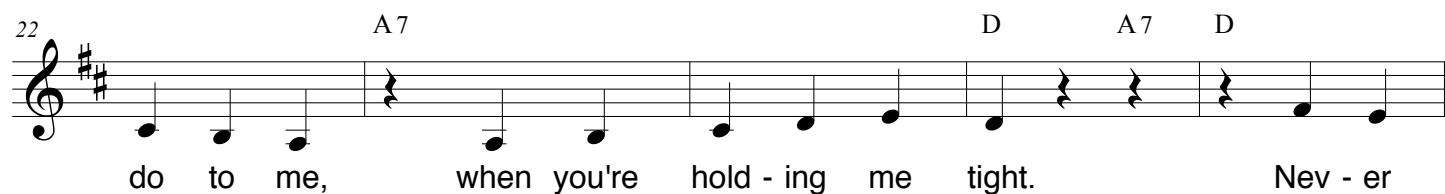
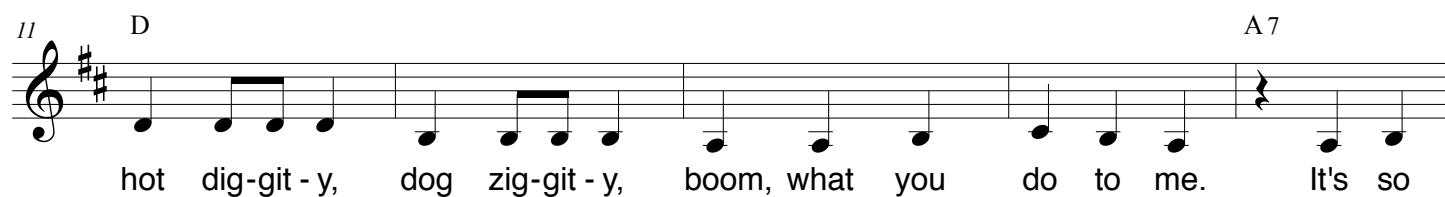
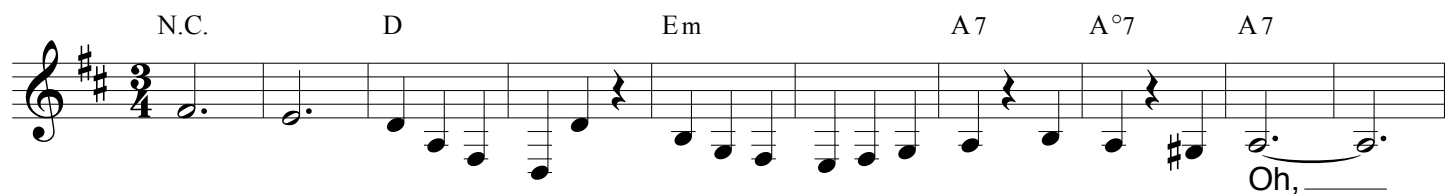
ko - gee, Ok - la - ho - ma, U S A

Hot Diggity Dog Ziggity Boom

F

Keyboard

(Keyboard)



2
43 D A7

hot dig-git-y, dog zig-git-y, boom, what you do to me. It's so new to me,

49 D D

what you do to me. hot dig-git-y, dog zig-git-y, boom, what you do to me,

55 A7 D (Keyboard) B \flat B \flat 7

when you're hold-ing me tight. Nev-er

61 E \flat B \flat 7 Fm7 B \flat 7

knew that my heart could go zing that a way, ting - a - ling that-a - way,
cute lit - tle cot - tage for two that a way, skys are blue that-a - way,

66 Fm7 E \flat B \flat 7 E \flat B \flat 7

— make me sing that-a-way. — Said good-bye to my troub-les, they went that-a-way,
— dreams come true that-a way. — If you say I can share it with you that-a-way,

72 Fm7 B \flat 7 Fm7 E \flat B \flat 7

— ev - er since you came in - to my life. Oh,
— I'll be hap - py the rest of my life.

77 E \flat

hot dig - git - y, dog zig - git - y, boom, what you do to me.

81 B \flat 7 E \flat E \flat

It's so new to me, what you do to me. hot dig-git-y, dog zig-git-y,

87 B \flat 7 To Coda Φ E \flat (Sax) E \flat B \flat 7

boom, what you do to me, when you're hold-ing me tight.

98 

104 Bb7 Eb Bb7 D.S. al Coda

104 Bb7 Eb Bb7 D.S. al Coda

⊖ Coda

109

tight. Oh, hot dig-git - y, dog zig-git - y, boom, what you

114


B7 C# A7 Bb°7

do to me. All my fut-ure will shine. Hot dig-git-y, dog zig-git-y,

Detailed description: This system of musical notation continues the melody on a treble clef staff. It begins with a key signature of three sharps (F#, C#, G#) and a common time signature. The first measure contains the lyrics 'do to me.' and is followed by a double bar line. The second measure, marked with a B7 chord, contains the lyrics 'All my'. The third measure, marked with a C# chord, contains the lyrics 'fut-ure will' and features a half note with a fermata. The fourth measure, marked with an A7 chord, contains the lyrics 'Hot dig-git-y,' and features a half note. The fifth measure, marked with a Bb°7 chord, contains the lyrics 'dog zig-git-y,' and features a half note. The system concludes with a double bar line.

121

E/B F#m7 B7 E



boom, what you do to me from the mom-ent you're mine. _____

128 B7 E B7 E (Keyboard)

Hot dog!

The musical notation shows a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked '128'. The melody consists of a half note B4, followed by a half note E5, then a quarter rest, a quarter note B4, a quarter note E5, a quarter rest, a quarter note B4, a quarter note E5, a quarter rest, a quarter note B4, a quarter note E5, a quarter rest, and a quarter note B4. The lyrics 'Hot dog!' are written below the staff, with 'Hot' under the first B4 and 'dog!' under the second B4. Above the staff, the chords B7 and E are indicated above the first two notes, and B7 and E are indicated above the eighth and ninth notes. The text '(Keyboard)' is written above the staff between the fourth and fifth measures.

Hot Diggity Dog Ziggity Boom

M
Keyboard

(Keyboard)

N.C. G Am D7 D°7 D7

Oh, _____

11 G D7

hot dig-git - y, dog zig-git - y, boom, what you do to me. It's so

16 G G

new to me, what you do to me. hot dig-git-y, dog zig-git-y, boom, what you

22 D7 G D7 G

do to me, when you're hold - ing me tight. Nev - er

27 G D7 Am7 D7

dreamed an - y - bod - y could kiss that-a - way, _____ bring me bliss that-a - way,

32 Am7 G D7 G D7

_____ what a kiss that-a - way. _____ What a won-der - ful feel-ing to feel that-a - way.

38 Am7 D7 Am7 G D7

_____ Tell me where have you been all my life. Oh,

2
43 G D7

hot dig-git-y, dog zig-git-y, boom, what you do to me. It's so new to me,

49 G G

what you do to me. hot dig-git-y, dog zig-git-y, boom, what you do to me,

55 D7 G (Keyboard) Eb Eb7

when you're hold-ing me tight. Nev-er

61 Ab Eb7 Bbm7 Eb7

knew that my heart could go zing that a way, — ting - a - ling that-a - way,
cute lit - tle cot - tage for two that a way, — skys are blue that-a - way,

66 Bbm7 Ab Eb7 Ab Eb7

— make me sing that-a-way. — Said good-bye to my troub-les, they went that-a-way,
— dreams come true that-a way. — If you say I can share it with you that-a-way,

72 Bbm7 Eb7 Bbm7 Ab Eb7

— ev - er since you came in - to my life. Oh,
I'll be hap - py the rest of my life.

77 Ab

hot dig - git - y, dog zig - git - y, boom, what you do to me.

81 Eb7 Ab Ab

It's so new to me, what you do to me. hot dig-git-y, dog zig-git-y,

87 Eb7 To Coda Φ Ab (Keyboard) Ab Eb7

boom, what you do to me, when you're hold-ing me tight.

93 A \flat Eb7 3

98 A \flat A \flat

104 Eb7 A \flat Eb7 D.S. al Coda

There's a

Φ Coda 109 A \flat E7 A

tight. Oh, hot dig-git - y, dog zig-git - y, boom, what you

114 E7 F \sharp D7 Eb $^\circ$ 7

do to me. All my fut-ure will shine. Hot dig-git-y, dog zig-git-y,

121 A/E Bm7 E7 A

boom, what you do to me from the mom-ent you're mine.

128 E7 A E7 (Keyboard) A E7 A

Hot dog!

VOCAL DUET

Return To Me

Keyboard

(Keyboard) A7

(F) Re-turn to
(M)

5 D A7

me, oh my dear, I'm so lone - ly. Hur-ry
me, for my heart wants you on - ly. Hur-ry

9 1. D

back, hur - ry back, oh my love, hur-ry back, I am yours. Re-turn to
home, hur - ry home, won't you

13 2. D

please hur - ry home to my heart. My
please hur - ry home to my heart. My

16 G Em7 A7 D

dar - ling, _____ if I hurt you I'm sor-ry. _____

Please, for -

20 C#7 F#m A7

Re-turn to

give me _____ and please say you are mine. _____

24 D A7

me _____ for my heart wants you on - ly. _____ Hur-ry

28 D Bb (Keyboard)

back, hur-ry home to my arms, to my lips, and my heart.

32 Eb Bb7

3

36 Eb

(F) My

40 $A\flat$ $Fm7$ $B\flat7$ $E\flat$

dar - ling, _____ if I hurt you I'm sor-ry. _____

40 _____

Please, for-

44 $D7$ $Gm7$ $B\flat7$

give me _____ and please say you are mine. _____ Re - turn to

44 _____

48 $E\flat$ $B\flat7$

Re-turn to me. _____ Hur-ry

48 _____

me _____ for my heart wants you on - ly. _____

52 $E\flat$ Gm/D

back, hur-ry home to my arms. to my lips, and my heart. _____ Hur-ry

52 _____

(Keyboard)

56 $B\flat7$ $E\flat$

back, hur-ry home to my arms, to my lips, and my heart. _____

56 _____

Johnson Rag

Keyboard

(Bass, Keyboard, and Drums.

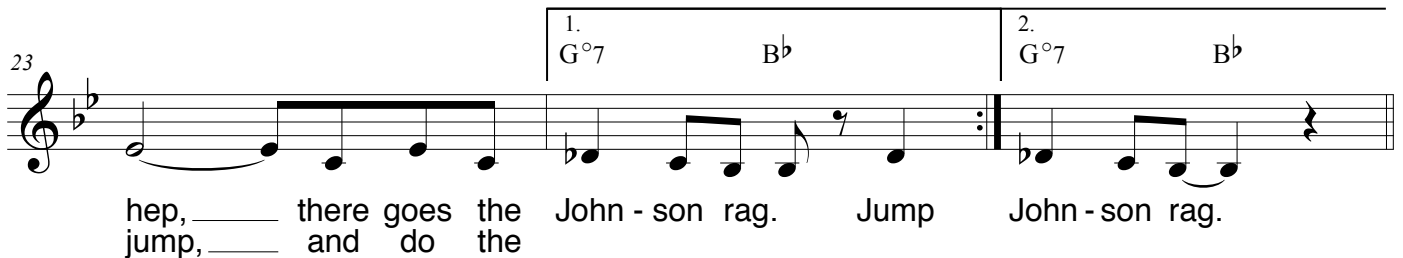
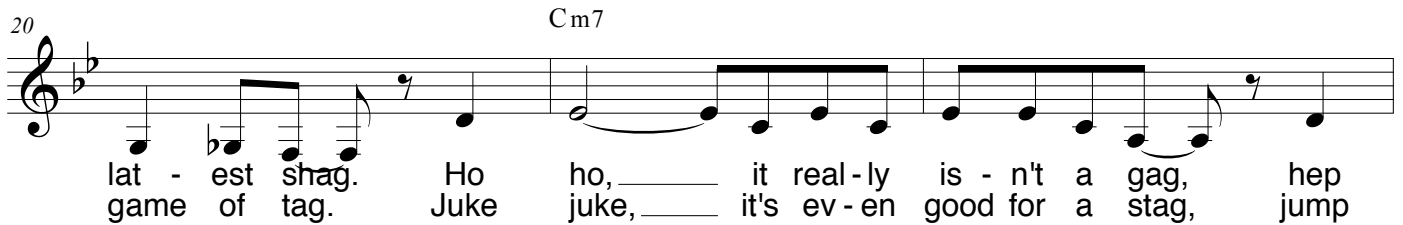
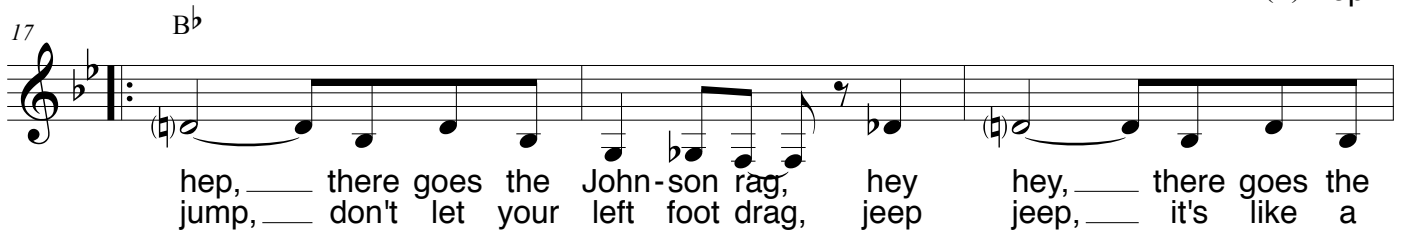
Bass and Keyboard - Play notes as written in unison)




(Bass continues as written - keyboard add chords)



(F) Hep



34 B \flat



zag, _____ then add a zig zig zag, zoop zoop, _____ just let your

37 Cm7

shoul - ders wag. Zoom zoom, and now it's right in the bag, get

40

hep and get hap - py with the John - son rag.

(Keyboard)
B \flat


42

B


46

C D^b A^b7

50 (Sax adlib)
D^b6 G^b7



56 D \flat 6 A \flat 7 1. D \flat 6



62

2. D \flat 6 B \flat 7 F D \circ 7 F7

Hep

66 $B\flat$

hep, there goes the John-son rag, hey hey, there goes the
zag, then and a zig zag, zoop zoop, just let your

69 $Cm7$

lat - est shag. Ho ho, it real - ly is - n't a gag, hep
shoul - ders wag. Zoom zoom and now it's right in the bag, get

72 1. $G^\circ7$ $B\flat$

hep, there goes the John - son rag. Zig

74 2. $G^\circ7$ $B\flat$

hep and get hap - py with the John - son rag. It's

76 $Cm7$ $D\flat^\circ7$ $B\flat/D$ $G7$

fun - ny how you just want to move when you

78 $C7$ $F7$ $B\flat$ (Sax)

do the John - son rag.

80 $B\flat$ $G^\circ7$ $Cm7$ $G7$ $C7$ $F7$ $B\flat$ F $B\flat$

do the John - son rag.