



Set NN

[Last revised: 2019.01.16](#)

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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: _____ (Both) That's en - ter - tain - ment. _____ (F) The
let her es - cape: _____ 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

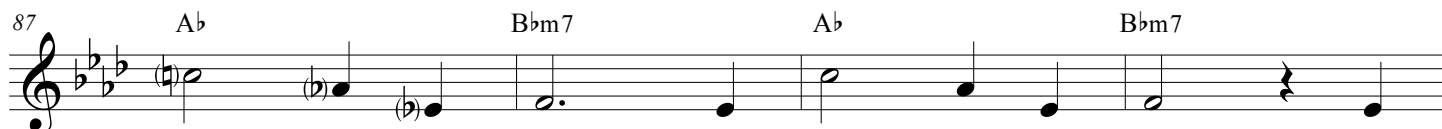
tain - ment! (F) There's the ment! (F) The



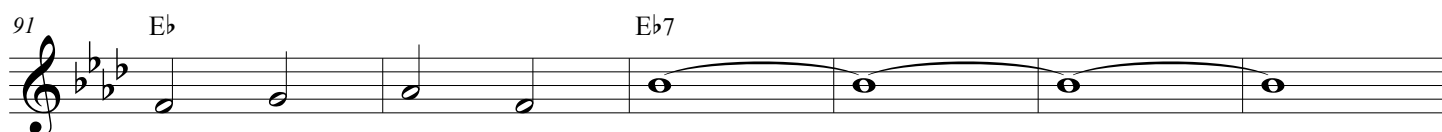
world is a stage, the stage is a world (M) The



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 downbe

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

73 A^b B^b7 C^m A^b E^b G^m7/D C^m B^b

81 A^b G^m F^m A^b B^b E^bsus

Come, let me

89 A^b B^b7 C^m A^b E^b G^m7/D C^m B^b

love you, let me give my life to you. Come, let me

97 A^b G^m F^m B^b7 E^b E^bsus E^b E^b

love you come love me a - gain. You fill-up my

105 A^b B^b7 C^m A^b E^b G^m7/D C^m B^b

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

113 A^b G^m F^m A^b B^b

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

121 A^b B^b C^m A^b E^b E^b/D E^b/C E^b/B^b

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

129 A^b G^m F^m B^b7 E^b E^bsus F^m B^b7

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

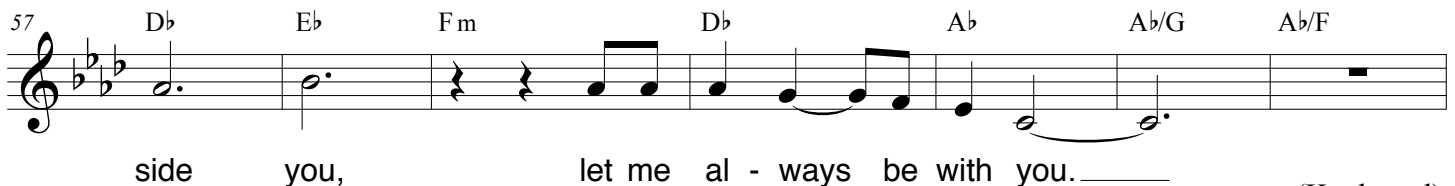
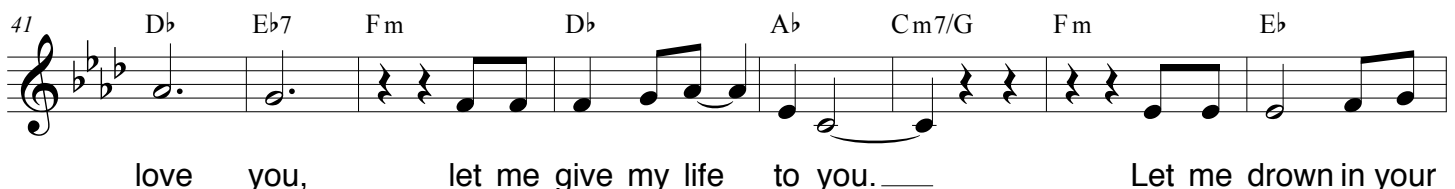
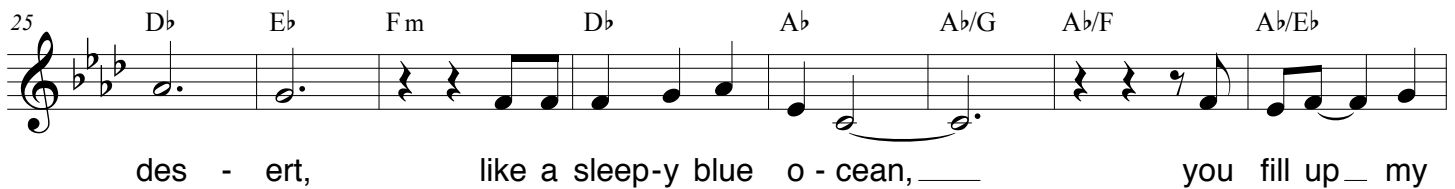
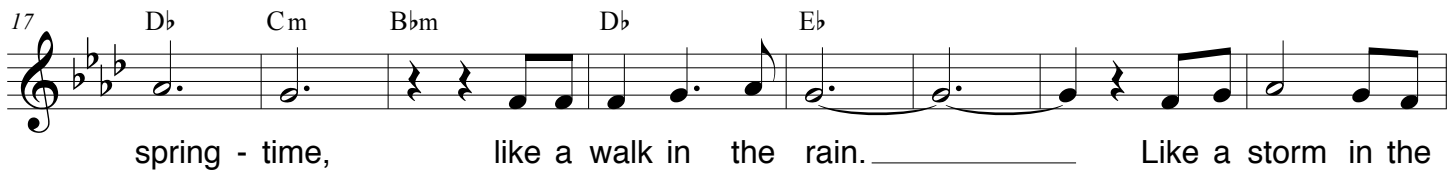
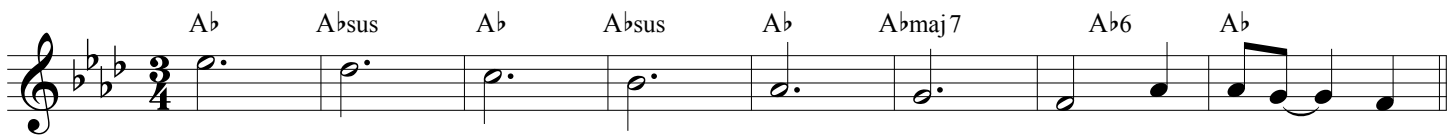
137 E^b E^bsus E^b B^b7 E^b E^bmaj7 E^b6 E^bsus E^b

gain. Come fill me a - gain.

You Fill Up My Senses

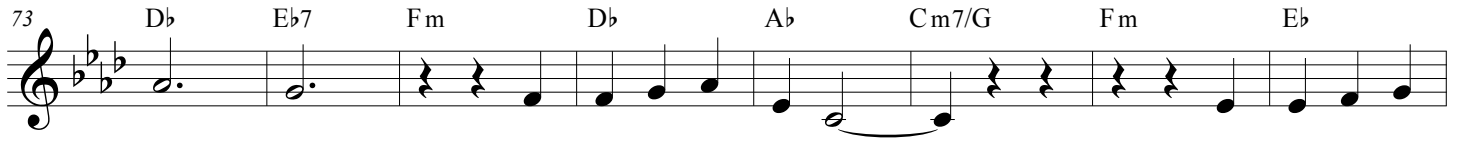
M
Keyboard

(Keyboard)



(Keyboard)

2



Come, let me



love you, let me give my life to you.____ Come, let me



love you____ come love me a - gain.____ 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 fill me a -



gain.____ Come fill me a - gain.____

East Of The Sun

F

LATIN BEAT

Keyboard

(Keyboard - freely)

1

(Keyboard & Bass)

3

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

6

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

11

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

15

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

19

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

23

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 $B^b7(b9)$ $Gm7$ G^bm7

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

43 $Fm7$ $E7(\#9)$ E^b6 $Fm7$ $B^b7(b9)$ **D.S. al Coda**

east of the sun and west of the moon.

Coda

47 $Gm7$ D^o7 $Fm7$ B^b7 3

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

51 $Gm7$ D^o7 $Fm7$ 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

(All in rhythm - Latin beat)

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. _____

Coda
47 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)
E♭m B♭ B♭/F E♭ B♭

(Bass - Top Notes, Keyboard - Bottom Notes)

The way-ward

6 B♭ B♭7 E♭ E♭m

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

10 B♭ F7

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

14 B♭9 B♭7 E♭ E♭m

born _____ the next of kin, _____ the next of

18 B♭ F7 B♭

kin _____ to the way - ward wind. _____ In a

22 F/C B♭ F/C B♭

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

26 F/C B♭ Cm7 3 F7

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

30 B♭ 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. (Keyboard)

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

56 Eb N.C.



heart. _____ And the way - ward

58 F F7 Bb Bbm

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

62 F C7

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

66 F9 F7 Bb Bbm

born _____ the next of kin, _____ the next of

70 F C7 F Bbm

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

74 F C7 Bbm (Keyboard)

kin _____ to the way - ward wind.

78 F F/C Bb F

(Bass - Top Notes, Keyboard - Bottom Notes)

78

(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 Bb7

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 $C\sharp 7$ $B\flat 7$ **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 $\text{Eb}^{\flat}\text{maj}7$ $\text{Eb}9$

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

26 $\text{F}7$ $\text{Cm}7$ $\text{F}7$ $\text{Bb}9$ N.C. **To Coda** $\text{Bb}7$ $\text{Bb}7(\#5)$

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 $\text{Bb}7$ Eb Cm Fm $\text{Bb}7$

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

34 Eb Cm Fm $\text{Bb}7$ Eb Fm $\text{F}^{\flat}7$ $\text{Eb}7$ **D.S. al Coda**

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

Coda 38 $\text{Bb}7$ $\text{C}7$ F Dm Gm $\text{C}7$ F Dm

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

42 Gm $\text{C}7$ F Dm Gm $\text{C}7$

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

45 F Dm Gm $\text{C}7$ 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 a Saxophone. It is in 2/4 time and the key of B-flat major (three flats). The score consists of eight staves. The first staff is for the Keyboard, starting with a B-flat major chord and a B-flat7 chord, followed by F major, C7, and F7. The second staff is for the Saxophone, starting with a B-flat major chord and a B-flat7 chord, followed by F7, B-flat, B-flat7, and F7. The third staff continues the Saxophone part with B-flat, E-flat, B-flat, a Coda symbol, F7, and B-flat. The fourth staff is for the Keyboard, starting with F, C7, F, F7, and B-flat7. The fifth staff continues the Keyboard part with F, B-flat, F, C7, F, F7, and a D.S. al Coda instruction. The sixth staff is the Coda section, starting with a Coda symbol, F7, B-flat, (Keyboard) B-flat7, and (Sax) G-flat7. The seventh staff continues the Keyboard part with B-flat7, E-flat, E-flat7, and E-flat. The eighth staff continues the Keyboard part with B-flat7 and E-flat.

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

The image displays a musical score for the piece "Rain Rain Polka (K)". It consists of eight staves of music, each beginning with a measure number and a key signature of two flats (B-flat and E-flat). The notation is in treble clef. The first staff (measures 57-64) features a sequence of chords: B-flat 7, E-flat, E-flat 7, and E-flat. The second staff (measures 65-72) includes B-flat 7, B-flat 7, B-flat 7, E-flat/B-flat, B-flat 7, E-flat, and B-flat 7, with a "(Keyboard)" annotation. The third staff (measures 73-80) shows E-flat, B-flat 7, E-flat, and B-flat 7. The fourth staff (measures 81-88) contains E-flat, B-flat 7, B-flat, E-flat, B-flat 7, E-flat, and a "(Sax)" annotation with a G-flat 7 chord. The fifth staff (measures 89-96) has B-flat 7, E-flat, E-flat 7, and E-flat. The sixth staff (measures 97-104) features B-flat 7 and E-flat. The seventh staff (measures 105-112) includes B-flat 7, E-flat, E-flat 7, and E-flat. The eighth staff (measures 113-120) contains B-flat 7, B-flat 7, B-flat 7, E-flat/B-flat, B-flat 7, E-flat, B-flat 7, and E-flat. The notation includes various note values, rests, and ties, with some measures containing multiple notes.

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 -

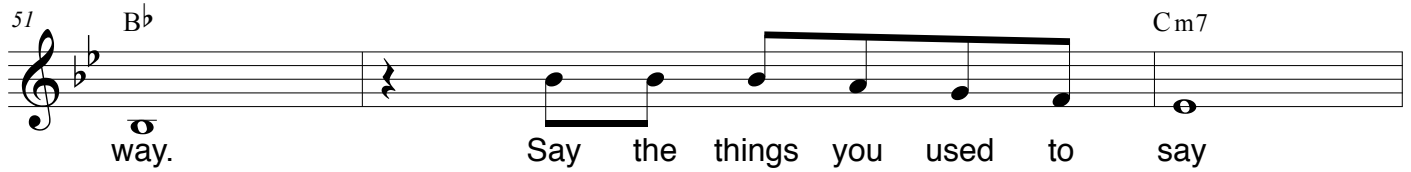
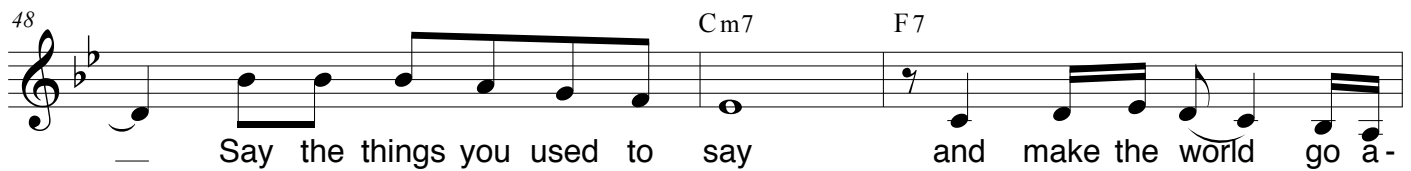
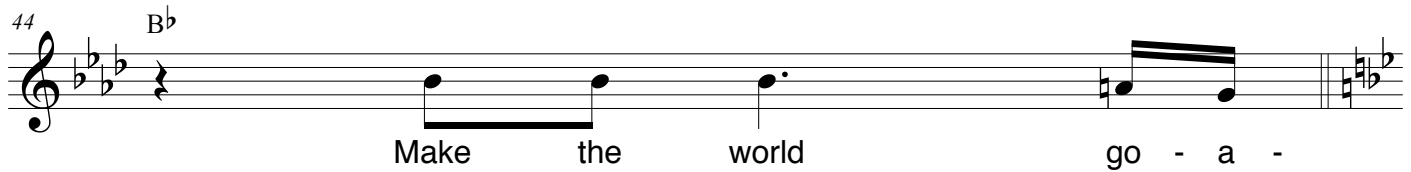
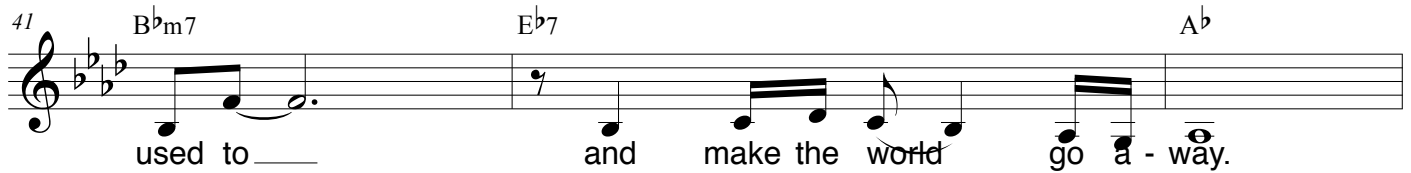
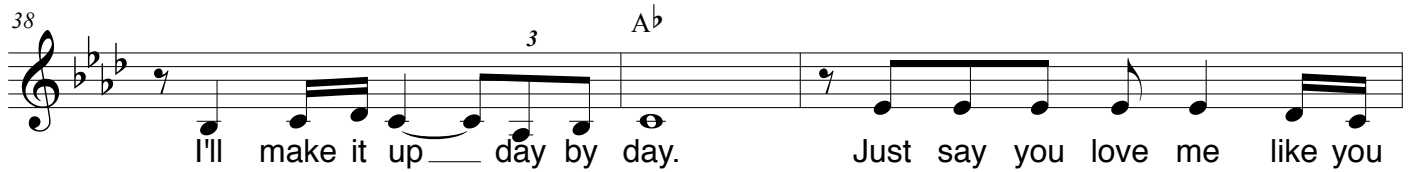
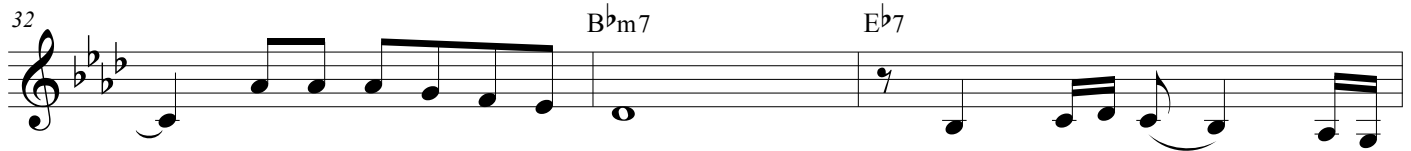
way and get it off my shoul - der.

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 -

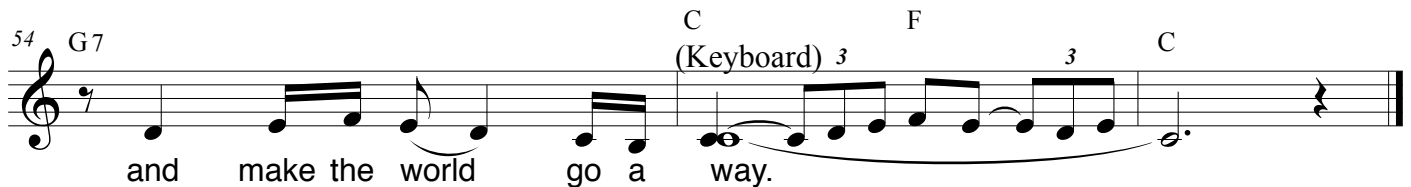
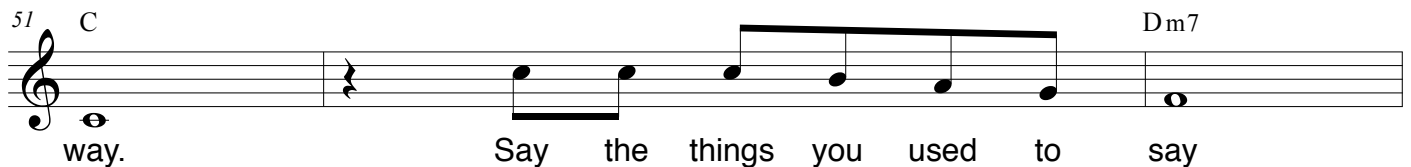
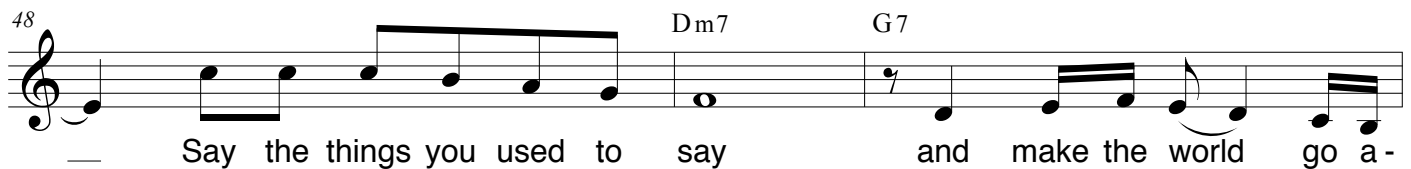
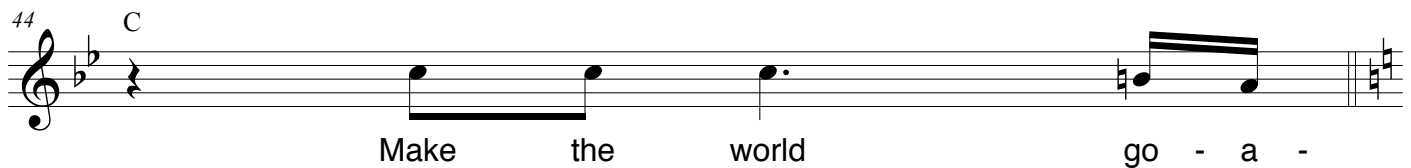
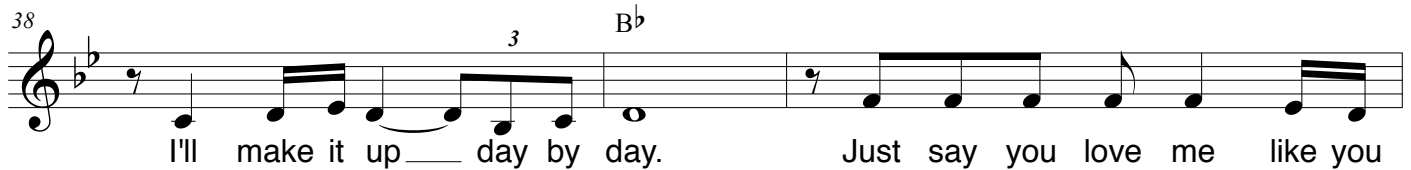
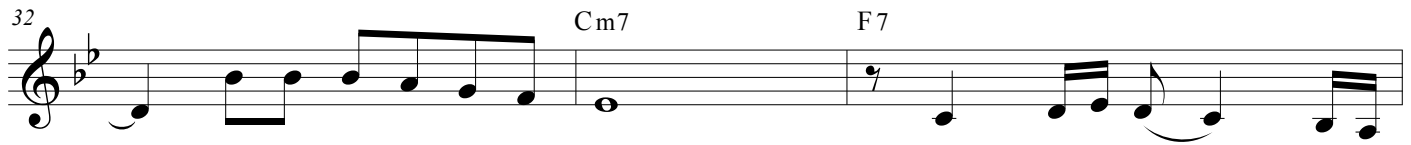
way. Make the world go - a -

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

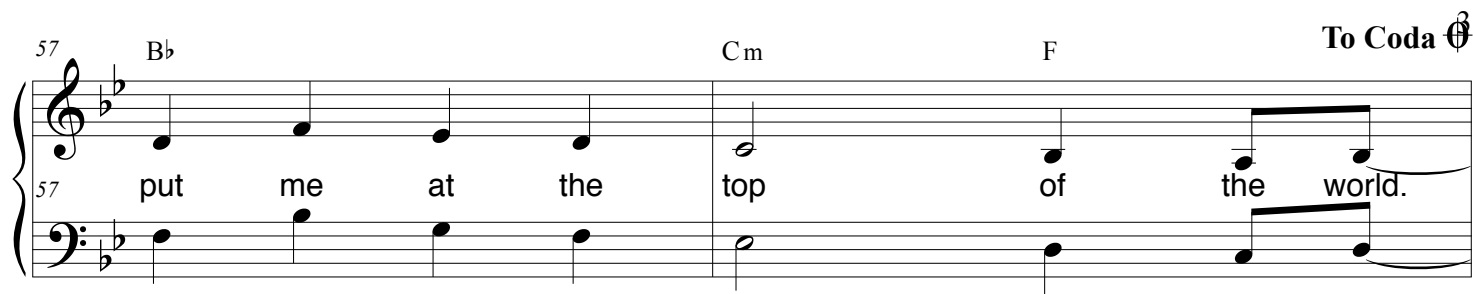
53

E \flat F B \flat E \flat

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

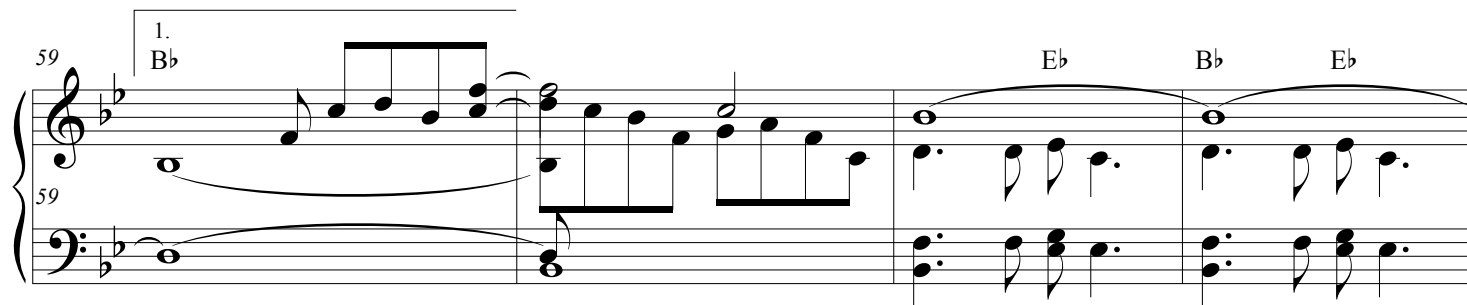
57 **Bb** **Cm** **F** **To Coda** 

57 put me at the top of the world.




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


59



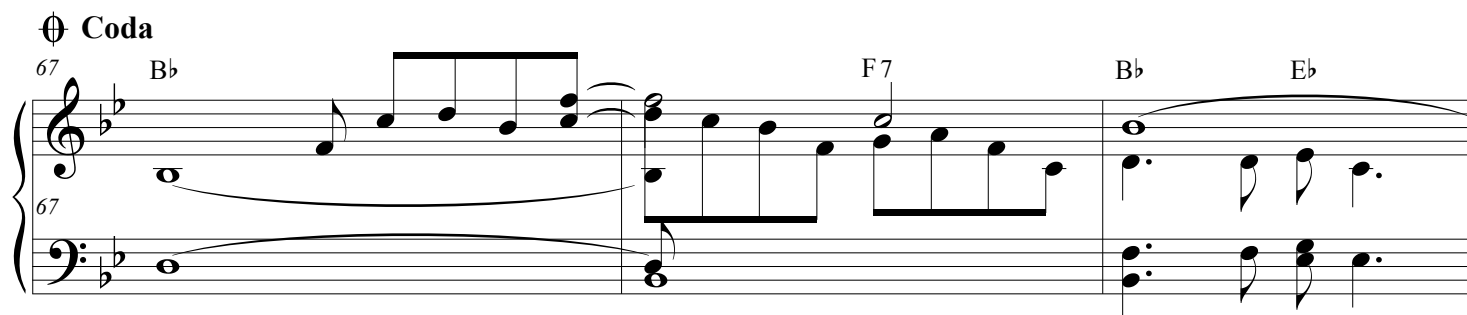
63 **Bb** **Eb** **Bb** **F** **Eb/G** **F/A** 2. **Bb** **F** **D.S. al Coda** **Eb/G** **F/A**

63 I'm on the



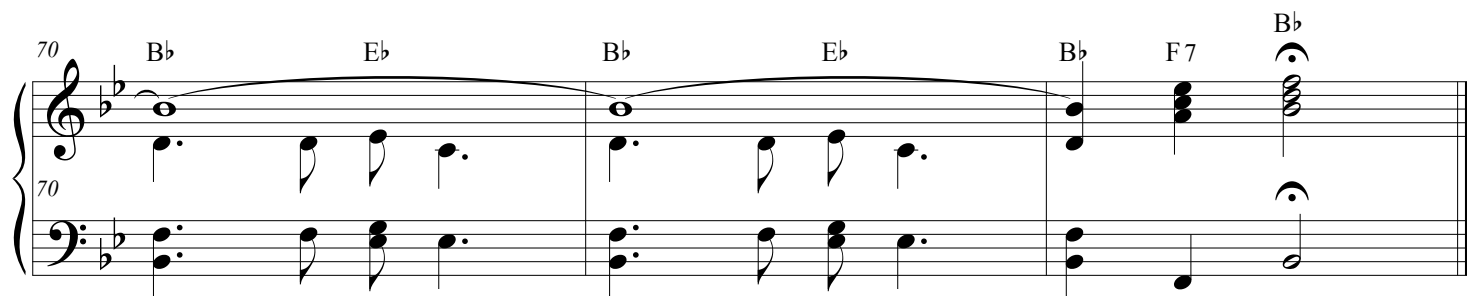
 **Coda** 67 **Bb** **F7** **Bb** **Eb**

67



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

70



VOCAL DUET

Bye Bye Love

Keyboard

Chords: F, A \flat , B \flat , A \flat , F, B \flat , A \flat

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

(M)

11 C7 F B \flat F B \flat

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

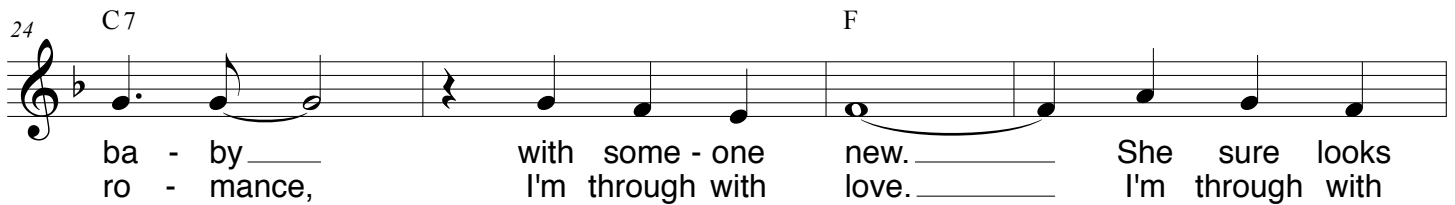
16 F B \flat F C7

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

20 F C7 B \flat N.C.

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

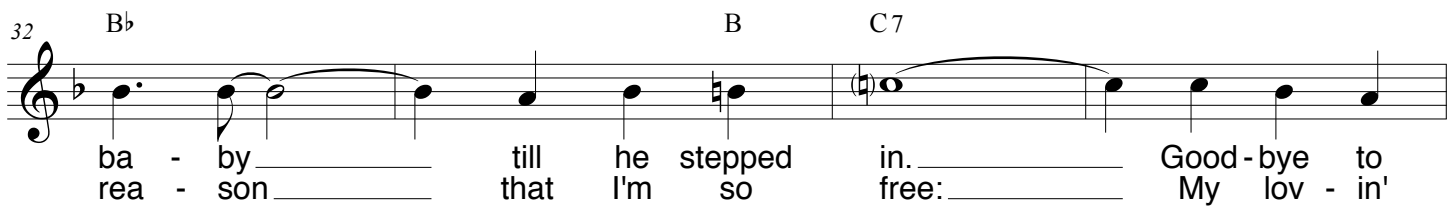


hap - py; _____
count - in' _____

I sure am blue. _____
the stars a - bove. _____

She was my the
And here's the _____

32 Bb B C7

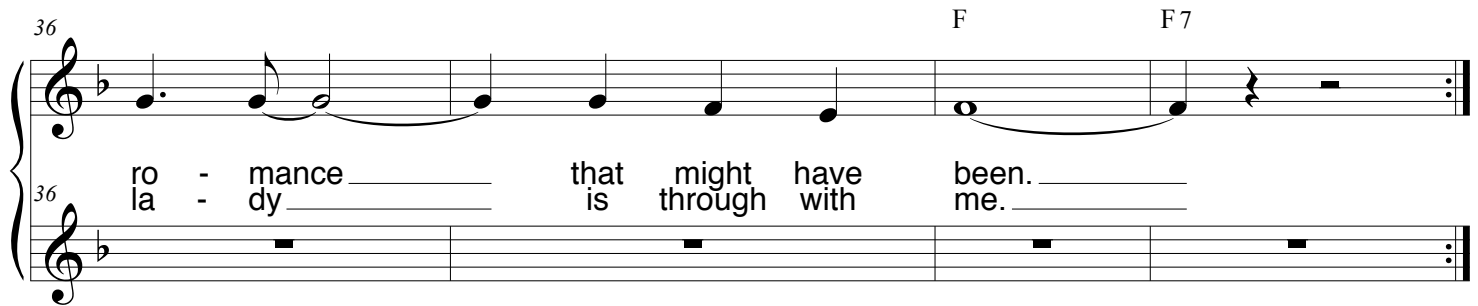


ba - by _____
rea - son _____

till that he stepped so
in. _____

Good - bye to
My lov - in' _____

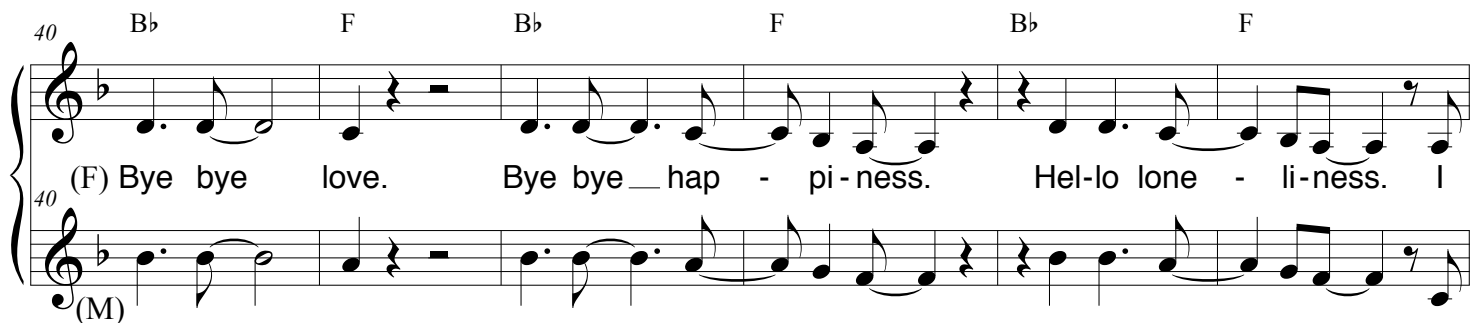
36 F F7



ro - mance _____
la - dy _____

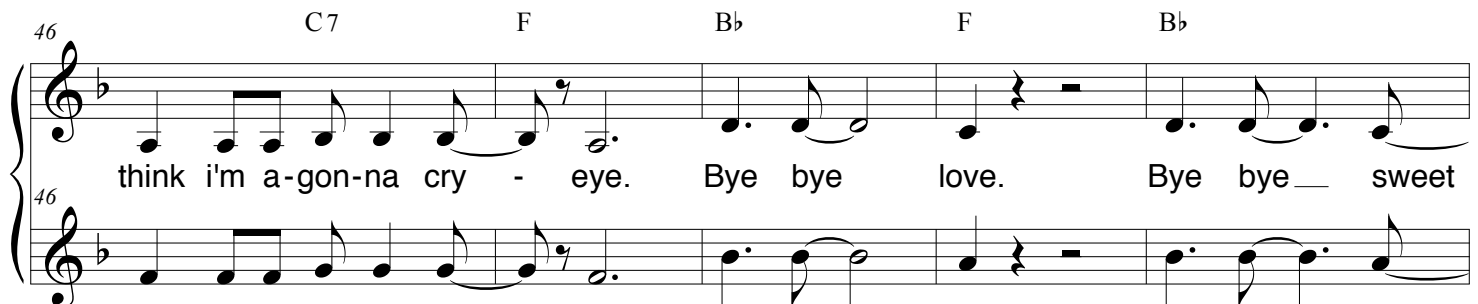
that is through with have
been. _____
me. _____

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 B \flat

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

(Keyboard)

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.

VOCAL DUET

Wake Up, Little Susie

Keyboard

Chords: D, F, G, F, D, F, G, F

5 D F G F

Wake up, lit - tle Su - sie, wake up!

9 F G

Wake up, lit - tle Su - sie, wake up! We've The

13 G D7 G G D7 G

both been sound a - sleep. Wake up, lit - tle Sus - ie and weep. The mov -
 mov - ie was - n't so hot. It did - n't have much of a plot. You fell -

17 G D7 G D7 G D7 G

- 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.

2
21

A G A

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

25

A G A A G A

3 3

what are we gon-na tell your mom - ma? 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 F

home.

⊕ Coda 53 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 C7 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)

F

37 2. in the sand. (Keyboard)

F

40 C7 Ab°7 3 F

The musical score is written for a single melodic line on a treble clef staff in 4/4 time. The key signature has one flat (Bb). The score is divided into systems of five staves each. Chord symbols are placed above the staff at various points. The lyrics are written below the staff, with some words spanning across bar lines. The score includes a first ending (marked '1.') and a second ending (marked '2.'). The piece concludes with a final chord and a repeat sign.

Slow Rock 4

Rags To Riches

F

Keyboard

The musical score is written for piano, saxophone, and keyboard. 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, each with a vocal line and instrumental accompaniment.

System 1: The piano part begins with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, C5, D5). The keyboard part enters with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, C5, D5). The vocal line 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, C5, D5). The keyboard part continues with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, C5, D5). The vocal line continues with the lyrics 'rich-es tat-tered'.

System 3: The piano part continues with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, C5, D5). The keyboard part continues with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, C5, D5). The vocal line continues with the lyrics 'if you would on-ly say you care. but in my heart I'd be a queen.'

System 4: The piano part continues with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, C5, D5). The keyboard part continues with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, C5, D5). The vocal line continues with the lyrics 'And tho' my pock-ets may be emp-ty, Your love is all that ev-er I'd be a mil-lion-'

System 5: The piano part continues with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, C5, D5). The keyboard part continues with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (Bb4, C5, D5). The vocal line 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

27 true? ____ Or will I go ____ from rags to

29 B^bm7 E^b7 3

29 rich - es? ____ My fate is up ____ to

31 A^b D.S. al Coda

31 you. (Keyboard) (Sax)

Φ Coda Block chords E^b E^b7

33 B^bm7 E^b7 N.C.

33 rich - es? ____ My fate is up to

In rhythm as before A^b

36 you (Keyboard & Sax)

Rags To Riches

M

Slow Rock 4

Keyboard

(Keyboard)

(Sax)

N.C.

I know I'd go from rags to

rich-es
tat-tered

if you would on - ly say you care.
but in my heart I'd be a queen.

1.
Fm7 Bb7

And tho' my pock-ets may be emp-ty,
Your love is all that ev - er

I'd be a mil-lion-

aire.

(Keyboard)

My clothes may still be torn and

2

13 Fm7 B \flat B \flat 7

mat-tered, — it's ev - 'ry thing. So,

(Keyboard & Sax)

17 E \flat B \flat

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

(Keyboard)

20 E \flat

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

22 B \flat E \flat N.C.

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

25 Slow Rock 4 Fm7 B \flat 7 3

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

(Sax)

27 E^b $D^b\circ 7$ C7 To Coda Coda

true? ____ Or will I go ____ from rags to

29 $Fm7$ B^b7 3

rich - es? ____ My fate is up ____ to

31 E^b D.S. al Coda

you.

(Keyboard) (Sax)

Coda Block chords B^b B^b7

33 $Fm7$ B^b7 N.C.

rich - es? ____ My fate is up to

In rhythm as before E^b

36 you

(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'. We like hold - in' hands

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

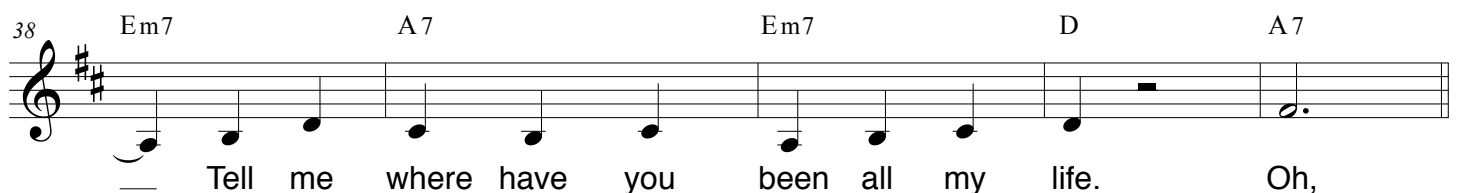
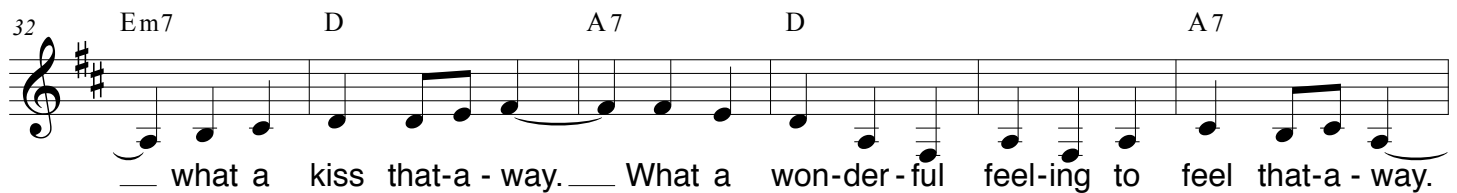
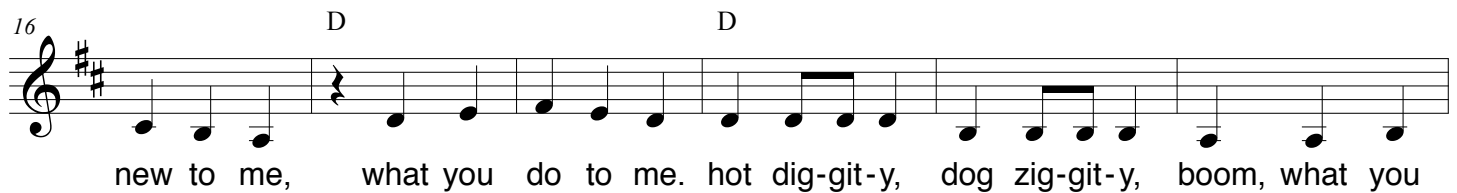
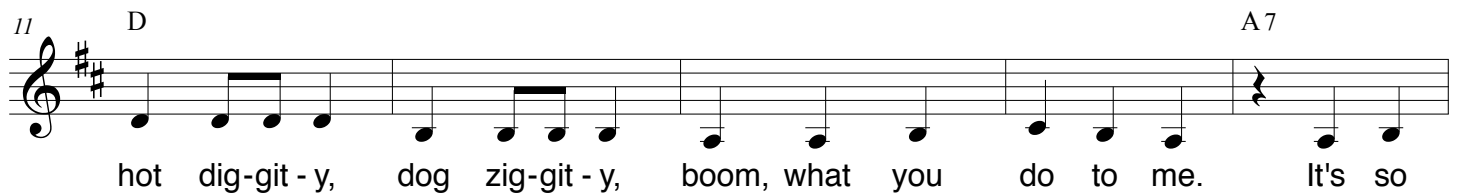
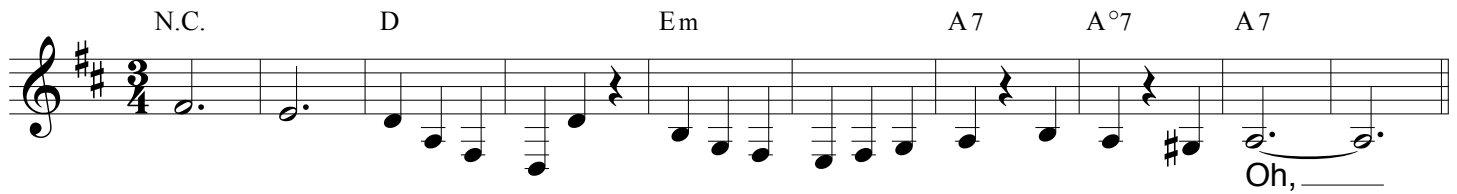
ko - gee, Ok - la - ho - ma, U S A

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.

93 $E\flat$ $B\flat 7$ 3

98 $E\flat$ $E\flat$

104 $B\flat 7$ $E\flat$ $B\flat 7$ **D.S. al Coda**

There's a

⊕ Coda

109 $E\flat$ $B 7$ E

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

114 $B 7$ $C\sharp$ $A 7$ $B\flat^{\circ} 7$

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

121 E/B $F\sharp m 7$ $B 7$ E

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

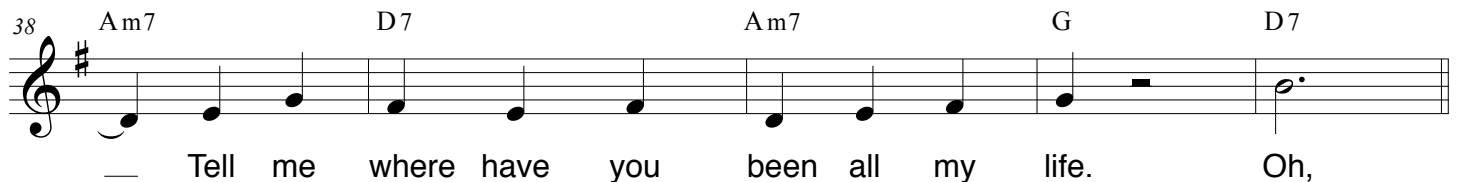
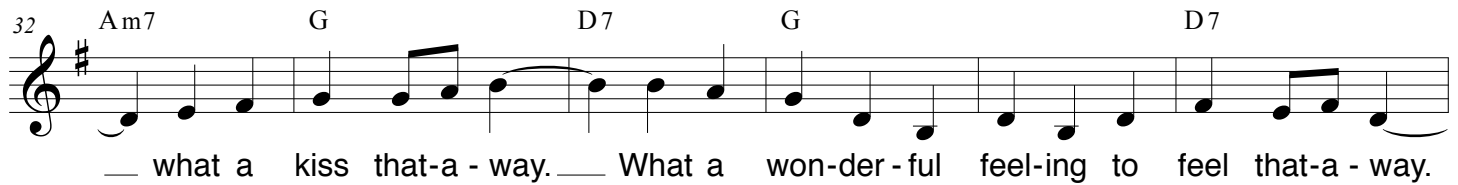
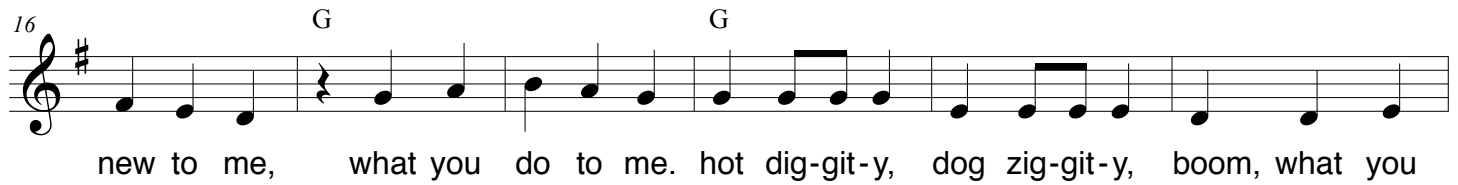
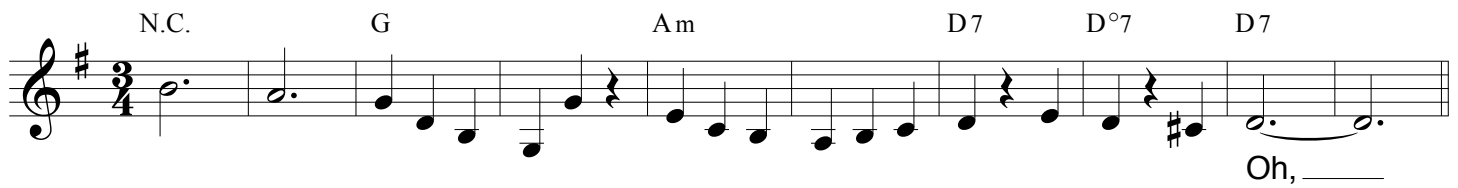
128 $B 7$ E $B 7$ E

Hot dog!

Hot Diggity Dog Ziggity Boom

M
Keyboard

(Keyboard)



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 Eb7 3

98

104 Eb7 Ab Eb7 D.S. al Coda

There's a

⊕ Coda

109 Ab E7 A

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

114 E7 F# D7 Eb°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 (Keyboard) E7 A

Hot dog!

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. Please, for-

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

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

48 $E\flat$ $B\flat7$

Re-turn to me. Hur-ry
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

(Keyboard)

56 $B\flat7$ $E\flat$

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

Johnson Rag

Keyboard

(Bass, Keyboard, and Drums.

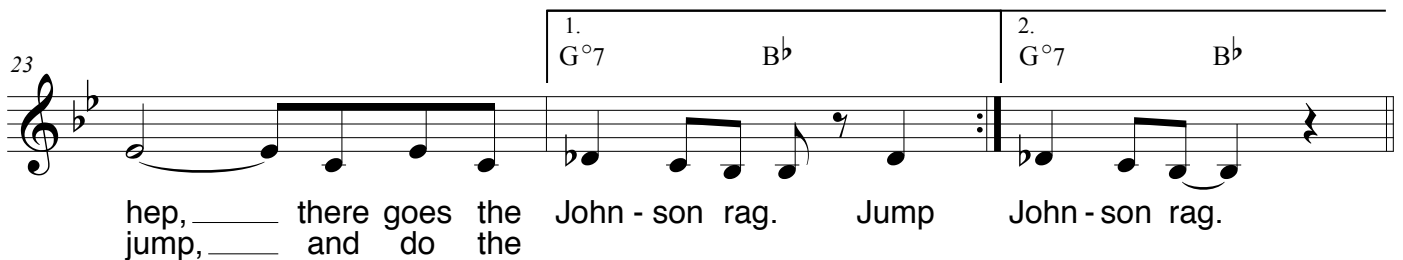
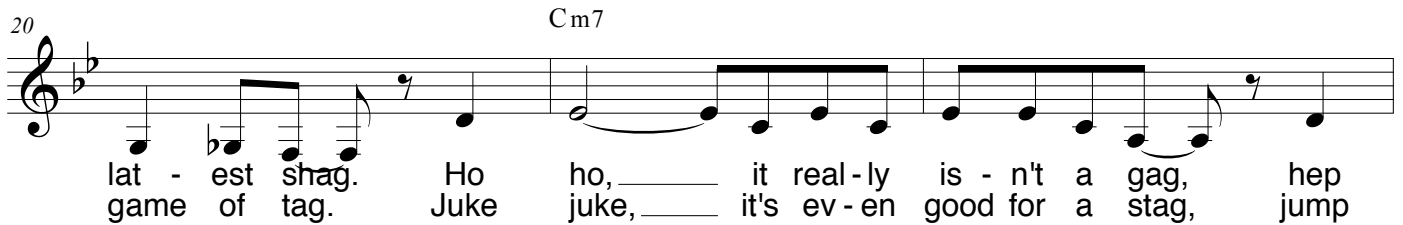
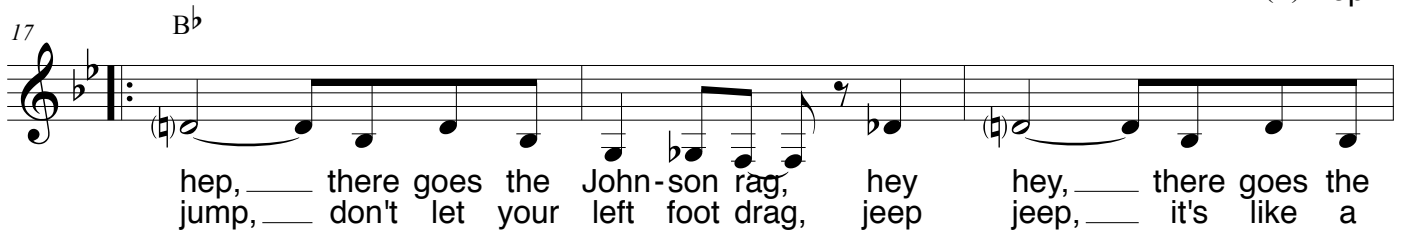
Bass and Keyboard - Play notes as written in unison)




(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. —

G°7 Bb

(Keyboard)
B \flat


42

B


46

C D^b A^b7

50 (Sax adlib)
D^b6 G^b7



56 D^b6 A^b7 1. D^b6



62 2. D^b6 B^b7 F D^o7 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 $B\flat$