



Set NN

Last revised: 2020.03.03

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NN02-You Fill Up My Senses(KVF).2018.05.08.pdf

NN03-You Belong To My Heart(KVF).2020.03.03.pdf

NN03-You Belong To My Heart(KVM).2020.03.03.pdf

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NN04-The Wayward Wind(KVM).2019.08.24.pdf

NN05-Sincerely(KVF).2020.03.03.pdf

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NN06-Rain Rain Polka(K).2019.03.20.pdf

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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).2019.08.24.pdf

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NN12-Love Letters In The Sand(KVM).2018.11.17.pdf

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NN13-Rags To Riches (KVM).2020.03.03.pdf

NN14-Okie From Muskogee(KVD).2018.03.24.pdf

NN15-Hot Diggity, Dog Ziggity, Boom(KVF).2020.03.03.pdf

NN15-Hot Diggity, Dog Ziggity, Boom(KVM).2020.03.03.pdf

NN16-Return To Me(KVD).2018.11.17.pdf

NN17-Johnson Rag(KV).2020.03.03.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. (F) 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 Eb aug 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

Eb Eb7 Ab Dbmaj7 Bbm7 Eb7 Ab

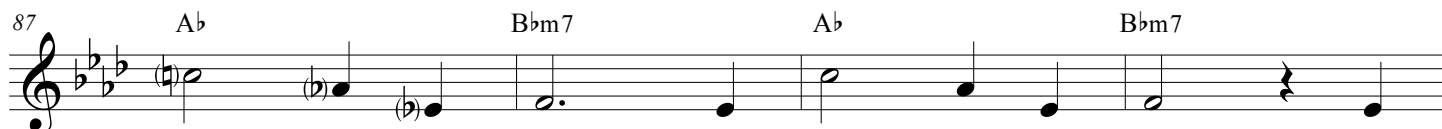
tain - ment! (F) There's the ment! (F) The



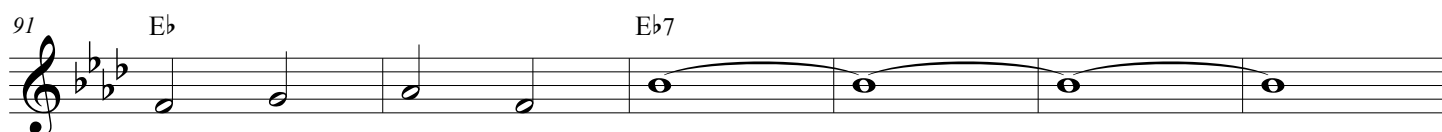
world is a stage, the stage is a world (M) The



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_b E_b sus E_b E_b sus E_b E_b maj7 E_b 6 E_b
 You fill-up my

9 A_b B_b 7 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

17 A_b G m F m A_b B_b
 spring - time, like a walk in the rain. Like a storm in the

25 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

33 A_b G m F m B_b 7 E_b E_b sus E_b E_b sus
 sens - es, come fill me a - gain. Come, let me

41 A_b B_b 7 C m A_b E_b G m7/D C m B_b
 love you, let me give my life to you. Let me drown in your

49 A_b G m F m A_b B_b
 laugh - ter, let me die in your arms. Let me lay downbe

57 A_b B_b C m A_b E_b E_b /D E_b /C
 side you, let me al - ways be with you.

64 E_b /B b A_b G m F m B_b 7 E_b E_b sus E_b E_b sus (Sax)
 Come, let me love you come love me a - gain.

2

73 A \flat B \flat 7 C \flat A \flat E \flat G \flat 7/D C \flat B \flat

81 A \flat G \flat F \flat A \flat B \flat E \flat sus

Come, let me

89 A \flat B \flat 7 C \flat A \flat E \flat G \flat 7/D C \flat B \flat

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

97 A \flat G \flat F \flat B \flat 7 E \flat E \flat sus E \flat E \flat

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

105 A \flat B \flat 7 C \flat A \flat E \flat G \flat 7/D C \flat B \flat

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

113 A \flat G \flat F \flat A \flat B \flat

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

121 A \flat B \flat C \flat 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

129 A \flat G \flat F \flat B \flat 7 E \flat E \flat sus F \flat B \flat 7

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

137 E \flat E \flat sus E \flat B \flat 7 E \flat E \flat maj7 E \flat 6 E \flat sus E \flat

gain. Come fill me a - gain.

You Belong To My Heart

F

Keyboard

(Sax)
F maj7 Gm7 F/A Gm7 C7 N.C.

You be-long to my

5 F Fmaj7 F6 F#°7 C7

heart, now and for - ev - er. And our love had it's

9 Gm7 /F C7/E /C F

start not long a - go. We were

13 F Fmaj7 F6 F#°7

gath - er - ing stars while a mil - lion gui - tars played our

15 C7 Gm7

love song. When I said, "I love you," ev - 'ry

18 C7 F C7 N.C.

beat of my heart said it, too. Twas a mo - ment like

2

21 F Fmaj7 F6 F#°7 C7
 this, _____ do you re - mem - ber? _____ And your eyes threw a

25 Gm7 /F C7/E /C F
 kiss _____ when they met mine. _____ Now we

29 F Fmaj7 F6 F#°7
 own all the stars _____ and the mil - lion gui - tars _____ are still

31 C7 Gm7
 play - ing. _____ Dar-ling, you are the song, and you'll

34 C7 1. F C7 N.C.
 al - ways be - long _____ to my heart. _____

37 2. F F#°7 Gm7 C7
 heart. _____ Dar-ling, you are the song, and you'll al-ways be-long to my

41 F Db7 F
 heart. _____

You Belong To My Heart

M

Keyboard

(Keyboard)

B \flat maj7 Cm7 B \flat /D Cm7 F7 N.C.

You be-long to my

5 B \flat B \flat maj7 B \flat 6 B $^{\circ}$ 7 F7

heart, now and for - ev - er. And our love had it's

9 Cm7 /B \flat F7/A /F B \flat

start not long a - go. We were

13 B \flat B \flat maj7 B \flat 6 B $^{\circ}$ 7

gath - er - ing stars while a mil - lion gui - tars played our

15 F7 Cm7

love song. When I said, "I love you," ev - 'ry

18 F7 B \flat F7 N.C.

beat of my heart said it, too. Twas a mo - ment like

2

21 B^b $B^b\text{maj}7$ B^b6 $B^\circ7$ $F7$
 this, _____ do you re - mem - ber? _____ And your eyes threw a

25 $Cm7$ $/B^b$ $F7/A$ $/F$ B^b
 kiss _____ when they met mine. _____ Now we

29 B^b $B^b\text{maj}7$ B^b6 $B^\circ7$
 own all the stars _____ and the mil - lion gui - tars _____ are still

31 $F7$ $Cm7$
 play - ing. _____ Dar-ling, you are the song, and you'll

34 $F7$ $1. B^b$ $F7$ N.C.
 al - ways be - long _____ to my heart. _____

37 $2. B^b$ $B^\circ7$ $Cm7$ $F7$
 heart. _____ Dar-ling, you are the song, and you'll al-ways be-long to my

41 B^b G^b7 B^b
 heart. _____

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

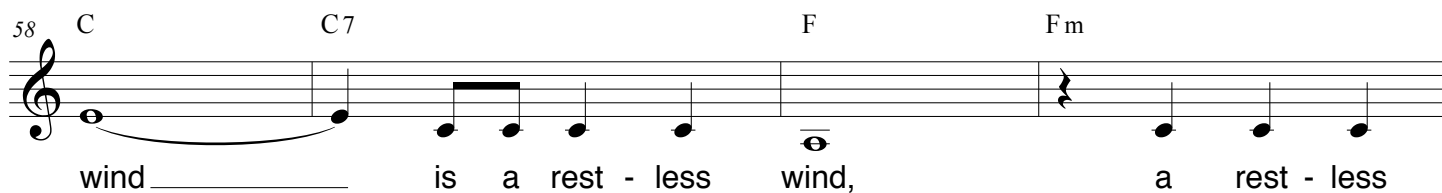
52 F/C $B\flat$ $C m 7$ $F 7$

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

56 $B\flat$ N.C.

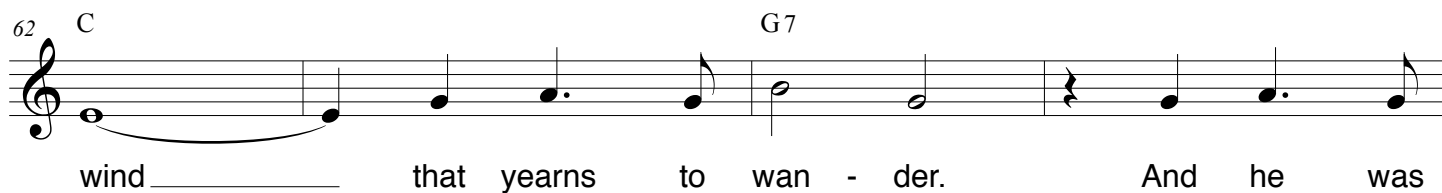
heart. _____ And the way - ward

58 C C7 F Fm



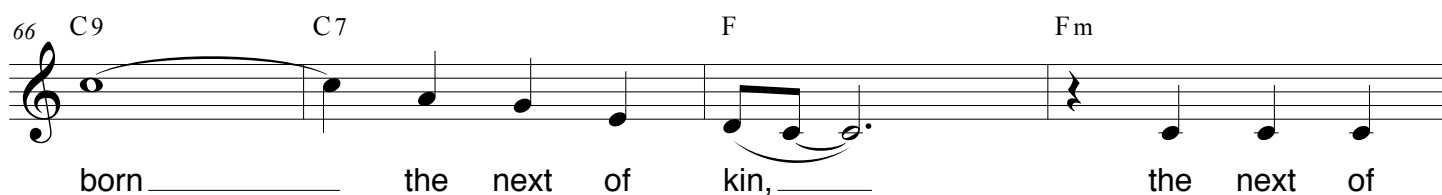
wind _____ is a rest - less wind, a rest - less

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



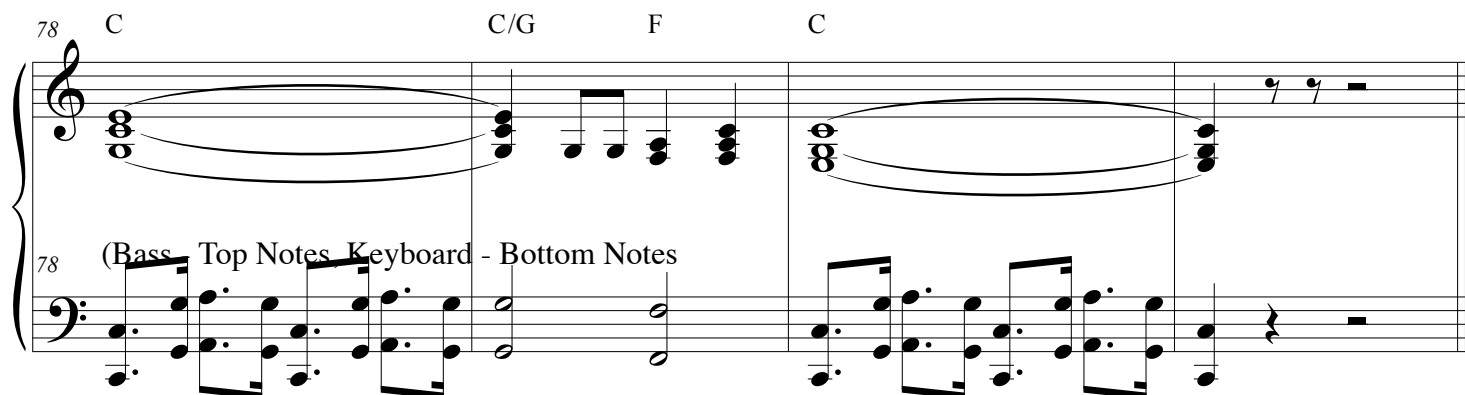
kin _____ to the way - ward wind. the next of

74 C G7 C 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.

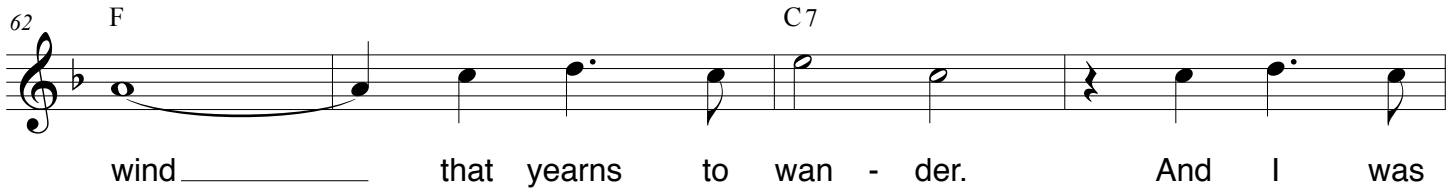
heart. _____ And the way - ward

58 F F7 B \flat B \flat m



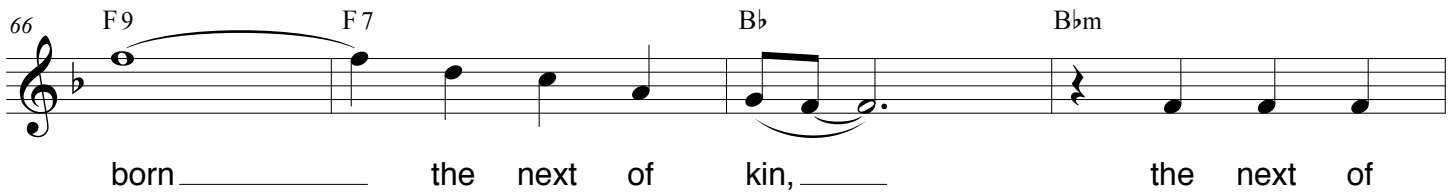
wind _____ is a rest - less wind, a rest - less

62 F C7




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

66 F9 F7 B \flat B \flat m



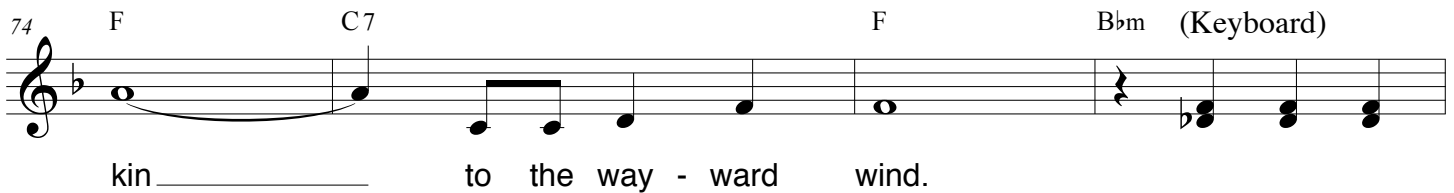
born _____ the next of kin, _____ the next of

70 F C7 F B \flat m



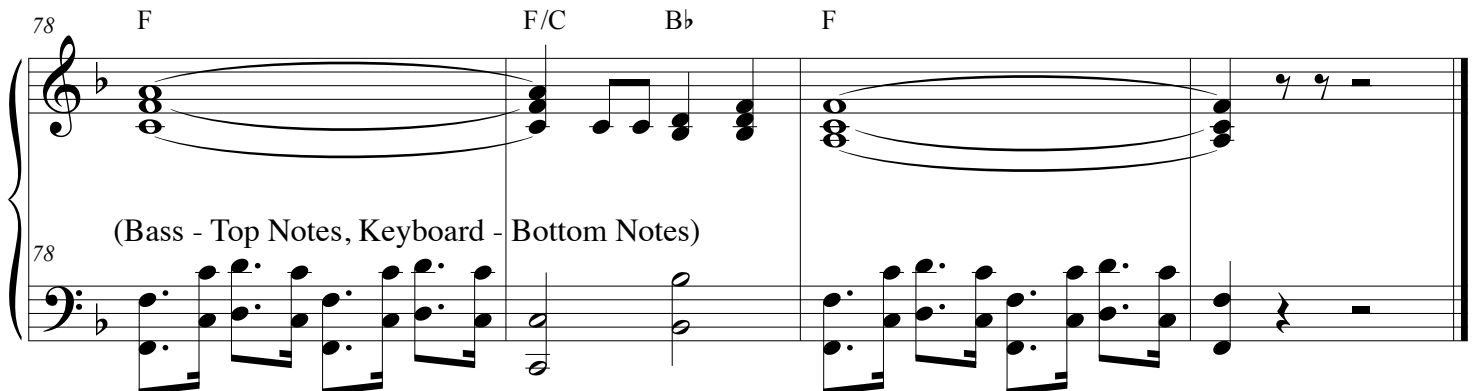
kin _____ to the way - ward wind. the next of

74 F C7 F 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 - Play chords as normal)

(Sax lead) (Bass & Keyboard - As written)

6 Bb Gm Cm F7 Bb Gm Cm F7

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

10 Bb Gm Cm F7 Bb Gm Cm F7 F7(#5)

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

14 Bb Gm Cm F7 Bb Gm Cm F7

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

18 Bb Gm Cm F7 Bb Cm C#o7 Bb7

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

2 22 $\frac{8}{2}$ $E\flat$ $E\flat m$ $B\flat$ $B\flat maj7$ $B\flat 9$

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 $A m$ $D m$ $G7$ C $A m$

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

42 $D m$ $G7$ C $A m$ $D m$ $G7$

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

45 C $A m$ $D m$ $G7$ C F C

mine. Please say you'll be mine.

(12/8 Feel)

Sincerely

M
Keyboard

(Keyboard - Play chords as normal)

Eb (Sax lead) Cm 3 Fm Bb7 Eb Cm 3 Fm Bb7Bb7(#5)
 (Bass & Keyboard - As written) Sin -

6 Eb Cm Fm Bb7 Eb Cm Fm Bb7 3
 cere-ly, oh yes, sin-cere-ly, 'cause I love you so

10 Eb Cm Fm Bb7 3 Eb Cm Fm Bb7 Bb7(#5)
 dear-ly, please say you'll be mine. Sin -

14 Eb Cm Fm Bb7 Eb Cm Fm Bb7 3
 cere-ly, oh you know how I love you. I'll do an-y-thing

18 Eb Cm Fm Bb7 3 Eb Fm F#7 Eb7
 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 series of eighth notes and dotted eighth notes, with chords B-flat, B-flat7, F, C7, and F7. The Saxophone part enters at measure 5 with a similar rhythmic pattern, with chords B-flat, F7, B-flat, B-flat7, and F7. At measure 13, the Saxophone has a 'To Coda' instruction. The Keyboard part continues with chords F, C7, F, F7, and B-flat7. At measure 29, the Saxophone has a 'D.S. al Coda' instruction. The Coda section starts at measure 37, with the Keyboard playing F7, B-flat, and B-flat7, and the Saxophone playing G-flat7. The score concludes with measures 41 and 49, featuring B-flat7 and E-flat chords.

57 B \flat 7 E \flat E \flat \circ 7 E \flat

65 B \flat 7 B \flat \circ 7 B \flat 7 E \flat /B \flat B \flat 7 E \flat (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 \circ 7

89 B \flat 7 E \flat E \flat \circ 7 E \flat

97 B \flat 7 E \flat

105 B \flat 7 E \flat E \flat \circ 7 E \flat

113 B \flat 7 B \flat \circ 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 -

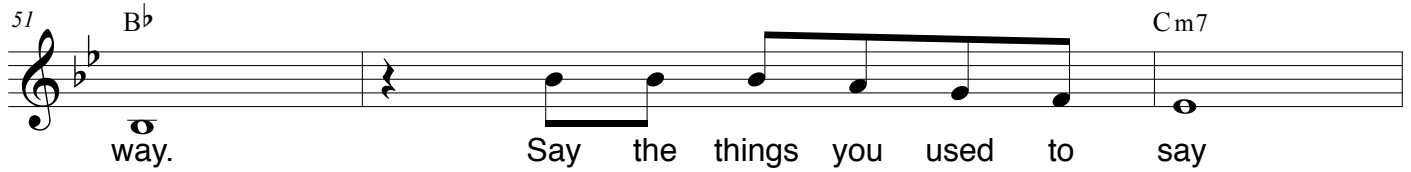
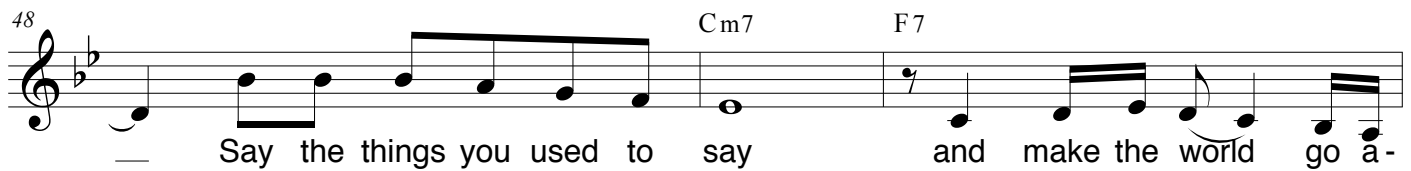
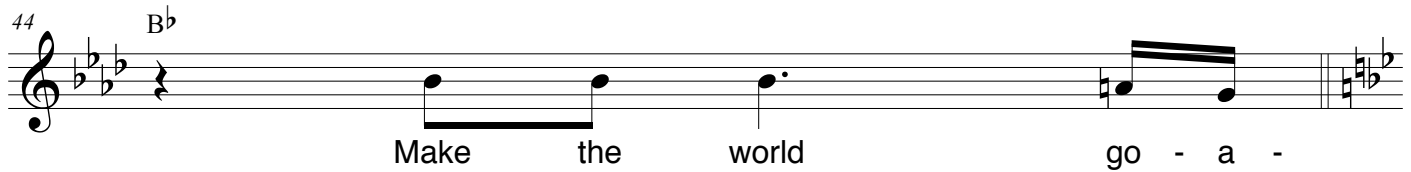
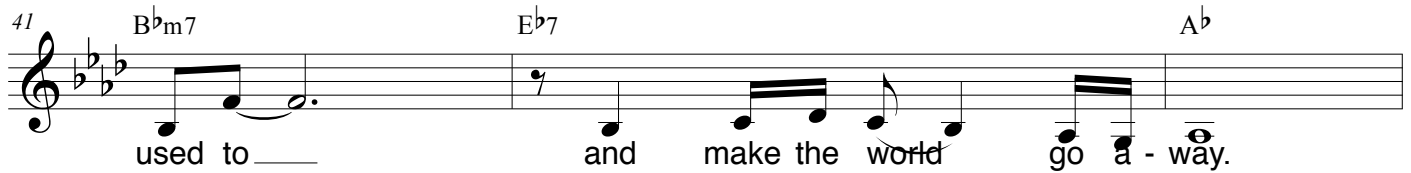
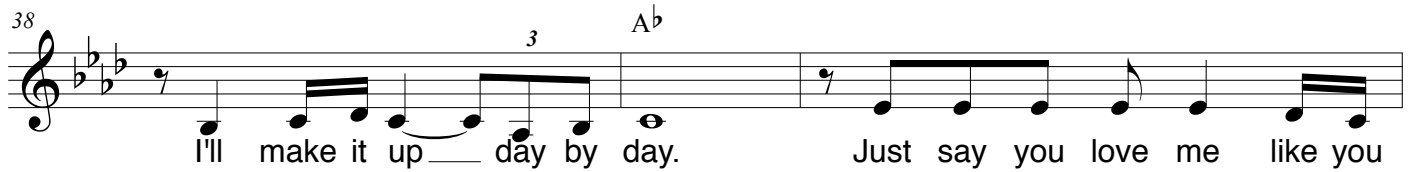
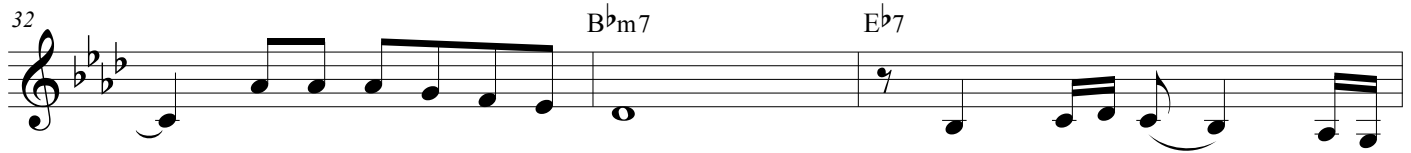
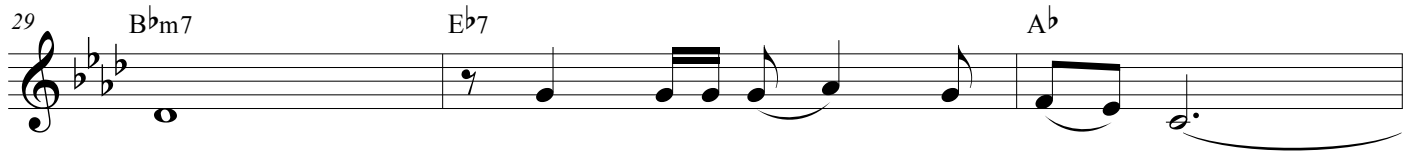
way and get it off my shoul - der.

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 -

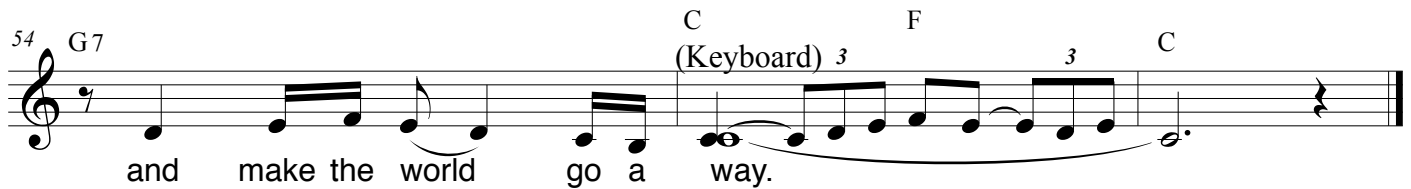
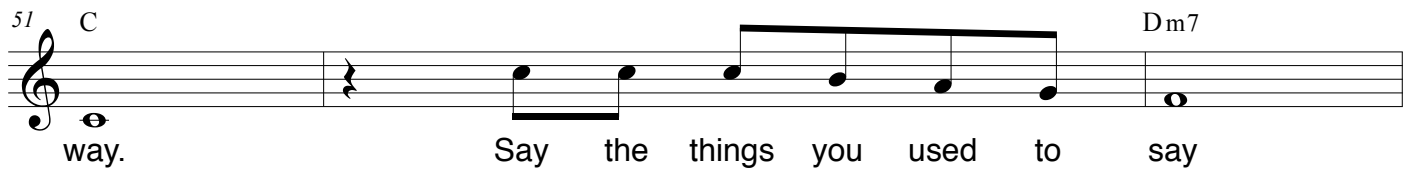
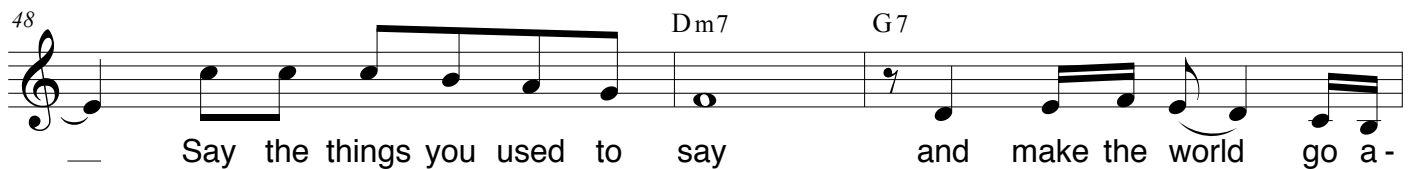
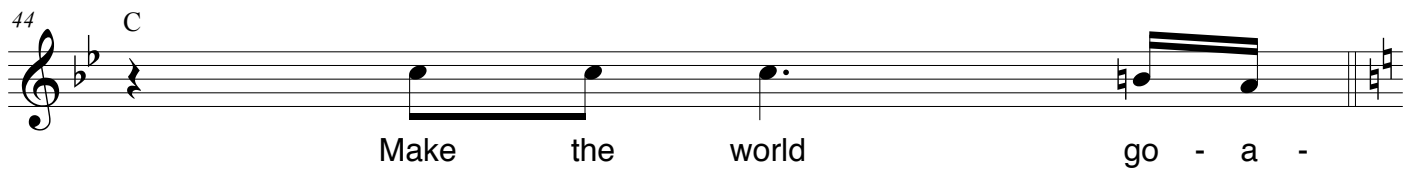
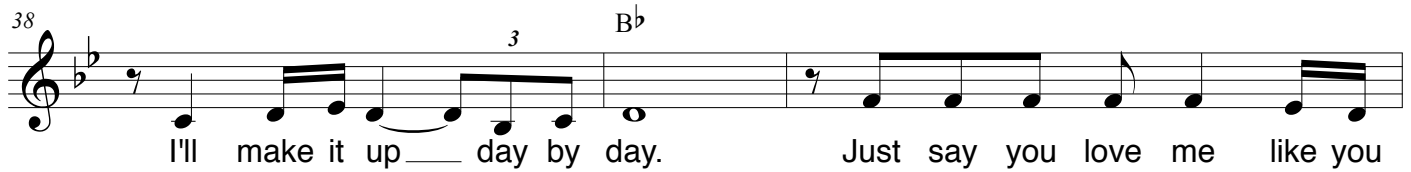
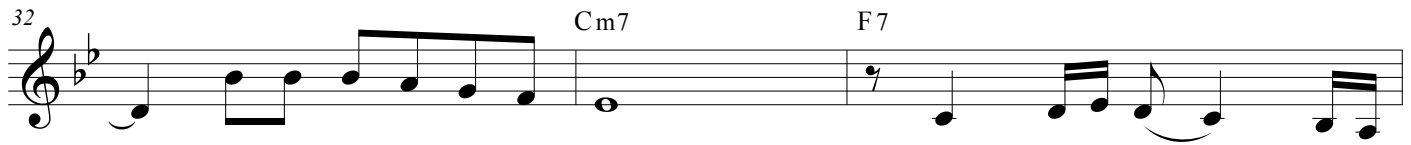
way and get it off my shoul - der.

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 B \flat Cm F To Coda Coda symbol

57 put me at the top of the world.

59 1. B \flat E \flat B \flat E \flat

59

63 B \flat E \flat B \flat F E \flat /G F/A 2. B \flat F D.S. al Coda E \flat /G F/A

63 I'm on the

Coda symbol Coda 67 B \flat F7 B \flat E \flat

67

70 B \flat E \flat B \flat E \flat B \flat F7 B \flat

70

VOCAL DUET

Bye Bye Love

Keyboard

F A \flat B \flat A \flat F B \flat A \flat

5 B \flat F B \flat F B \flat F

11 C7 F B \flat F B \flat

16 F B \flat F C7

20 F C7 F N.C.

(F) Bye bye love. Bye bye hap - pi - ness. Hel-lo lone - li-ness. I
 (M) think i'm a-gon-na cry - eye. Bye bye love. Bye bye sweet
 car-ress. Hel-lo emp - ti - ness. I feel like I could die -
 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. _____ 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)

5 (Keyboard)

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

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

12 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. dream, dream, dream, dream. When 2. dream,

15 C Am F G7 C Dm G7 C

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 are: "Wake up, lit - tle Su - sie, wake up!". The melody continues with eighth and quarter notes.

Third system of musical notation. Treble and bass staves. Chords D, F, G are indicated above the treble staff. The lyrics are: "Wake up, lit - tle Su - sie, wake up! We've The". 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 are: "both been sound a - sleep. Wake up, lit - tle Sus - ie and weep. The mov - plot. You fell -". 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 are: "- 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." 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

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

29 A G A N.C.

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

33 D A D To Coda Θ A7

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

37 D G D D7 Well, I

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

41 G

Sus - ie, ba - by, looks like we goofed a - gain. Wake up, lit - tle

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 D

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)

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 measures. The score includes a first ending (1.) and a second ending (2.) for the phrase 'in the sand'. The piece concludes with a final measure containing a triplet of eighth notes.

Slow Rock 4

Rags To Riches

F

Keyboard

(Add bass & drums)

(Keyboard)

A^b (Sax)

2

13 $B^b m7$ E^b E^b7
 (Keyboard)
 mat-tered, — it's ev - 'ry thing. So, —
 (Sax) 3 3 3

17

17 A^b E^b
 (Keyboard)
 o - pen your arms and you'll o - pen the door, to ev - 'ry trea - sure that

20

20 A^b
 I'm hop - ing for. Hold me and kiss me and

22

22 E^b A^b N.C. (Sing both times)
 tell me you're mine ev - er - more. Must I for-ev-er be a

Slow Rock 4

25

25 $B^b m7$ E^b7 3
 beg-gar (Sax) whose gold-en dreams will not come

27 A^b $G^b\circ 7$ F7 To Coda Θ^3

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

29 $B^bm 7$ $E^b 7$ 3

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

31 (Keyboard) (Sax) D.S. al Coda

31 you.

Θ Coda Block chords E^b $E^b 7$

33 $B^bm 7$ $E^b 7$ N.C.

33 rich - es? ____ My fate is up to

33 (Sax) 3 3 3 3

36 A^b (Sax)

36 you.

Slow Rock 4

Rags To Riches

M
Keyboard

(Add bass & drums)

(Keyboard) 3 (Sax)

3 N.C.

I know I'd go from rags to

5 Dm7 G7 3 C Bb7

rich-es
tat-tered

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

8 A7 1. Dm7 G7

And tho' my pock-ets may be empty,
Your love is all that ev - er I'd be a mil-lion

11 C (Keyboard) 3 Dm7 3 G7 3 C N.C.

aire. My clothes may still be torn and

The musical score is written for a 4/4 time signature. It features a piano introduction with a keyboard part (treble and bass clef) and a saxophone part (treble clef). The score includes lyrics and musical notation for the main body of the song. Chords are indicated above the notes. The score is divided into systems, with measures 1-4, 5-8, 9-11, and 12-15. The key signature is one flat (Bb). The tempo is marked 'Slow Rock 4'. The score includes a repeat sign at the end of the final system.

§

2
2.

13 Dm7 (Keyboard) G7

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

13 (Sax)

3 3

17 C G

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

17 (Keyboard)

20 C

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

20

22 G C N.C. (Sing both times)

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

Slow Rock 4

25 Dm7 G7 3

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

25 (Sax)

27 C B \flat 7 A7 To Coda Coda

27 true? Or will I go from rags to

29 Dm7 G7 3

29 rich - es? My fate is up to

31 (Keyboard) 3 (Sax) D.S. al Coda

31 you.

Coda Block chords G G7

33 Dm7 G7 N.C.

33 rich - es? My fate is up to

36 C (Sax)

36 you.

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

E \flat E

55

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

E

59

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

B7

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

E

71

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

E

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)

N.C. D Em A7 A[°]7 A7

Oh,

11 D A7

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

16 D D

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

22 A7 D A7 D

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

27 D A7 Em7 A7

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

32 Em7 D A7 D A7

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

38 Em7 A7 Em7 D A7

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

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) Bb Bb7

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

61 Eb Bb7 Fm7 Bb7

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 Eb Bb7 Eb Bb7

— 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 Bb7 Fm7 Eb Bb7

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

77 Eb

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

81 Bb7 Eb Eb

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

87 Bb7 To Coda (Sax) Eb Eb Bb7

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

Θ 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.

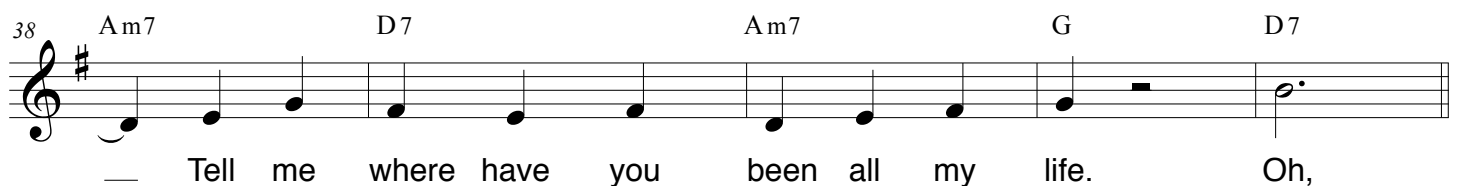
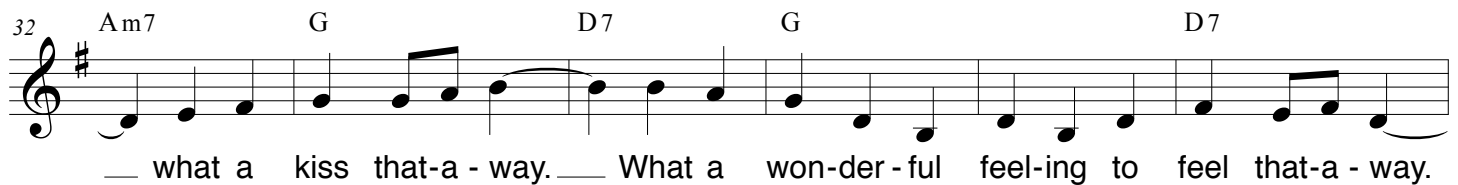
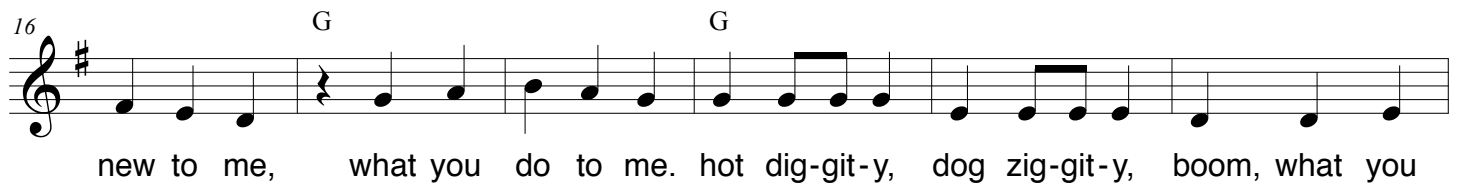
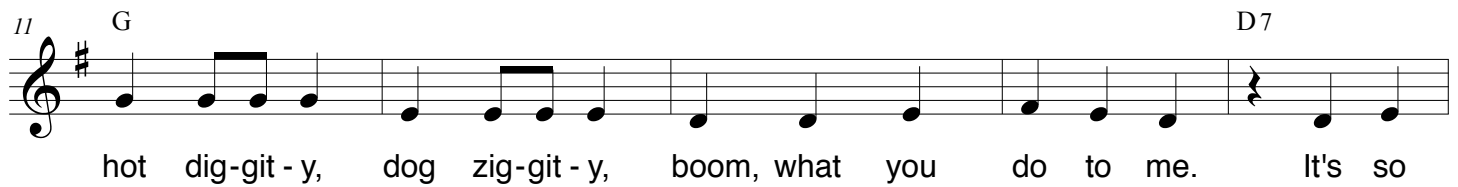
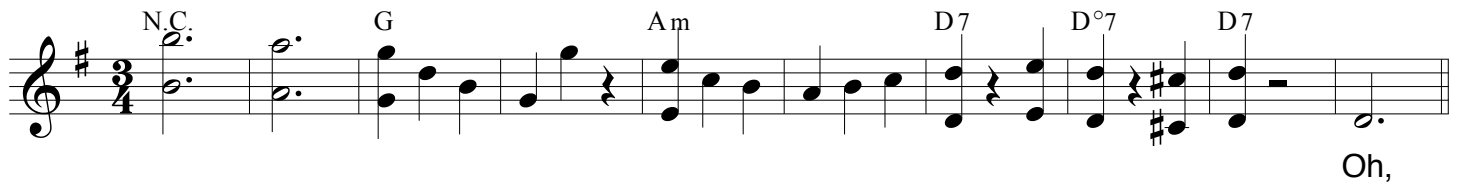
128 $B 7$ E $B 7$ E $B 7$ E

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 Eb7 (Keyboard) Ab Eb7

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

93 A \flat E \flat 7 3

98 A \flat A \flat

104 E \flat 7 A \flat E \flat 7 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 E \flat 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

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

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)



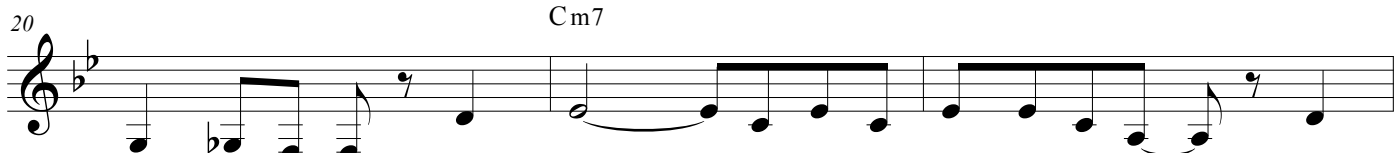
(Bass continues as written - keyboard add chords)



(F)Hep



hep, ___ there goes the John-son rag, hey hey, ___ there goes the
jump, ___ don't let your left foot drag, jeep jeep, ___ it's like a



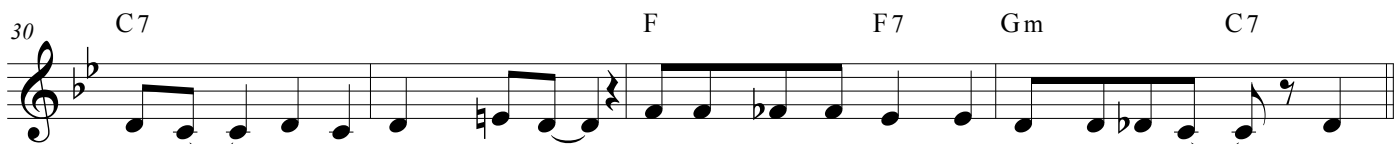
lat - est shag. Ho ho, ___ it real-ly is - n't a gag, hep
game of tag. Juke juke, ___ it's ev - en good for a stag, jump



hep, ___ there goes the John - son rag. Jump John - son rag.
jump, ___ and do the



If you're feel-in' in the groove, it sends you out of the world. ___



Fun-ny ___ how it makes you move. I don't want to coax, but don't be a "mokes." Zig

2

34 B^b



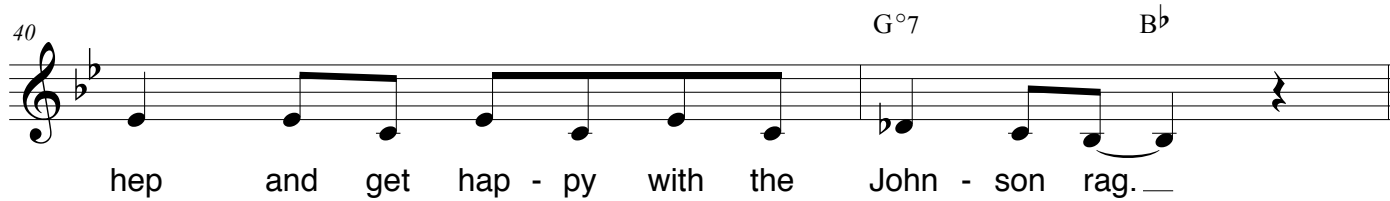
zag, then add a zig zig zag, zoop zoop, just let your

37 $Cm7$



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

40 $G^{\circ}7$ B^b



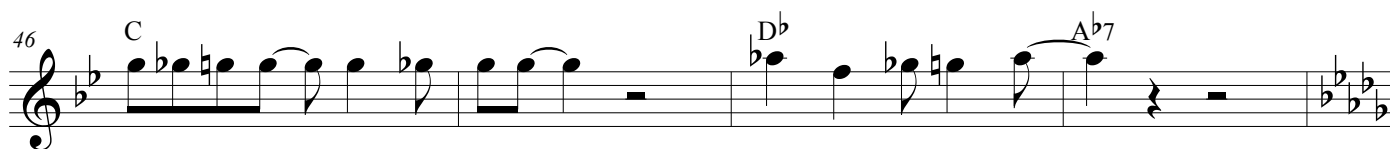
hep and get hap - py with the John - son rag.

(Keyboard) B^b B



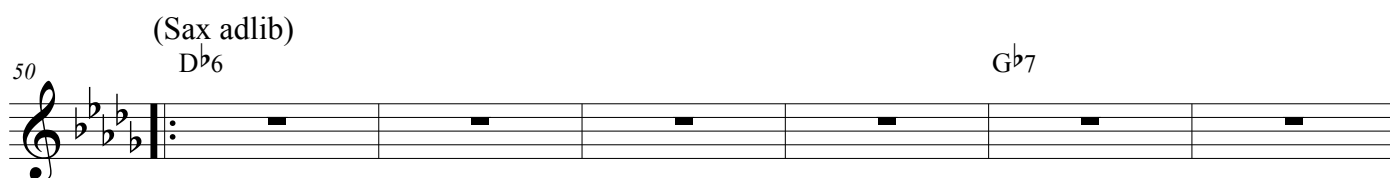
(Keyboard) B^b B

46 C D^b A^b7



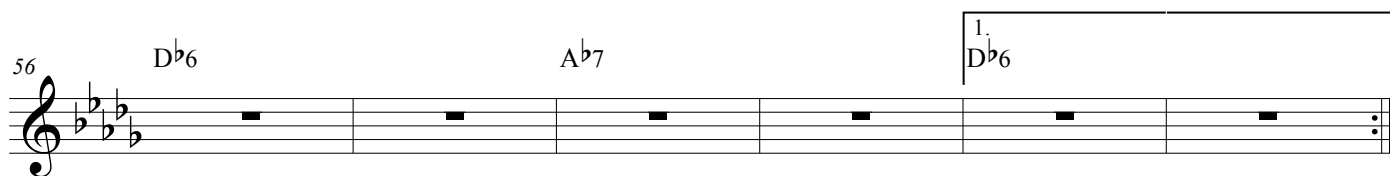
C D^b A^b7

(Sax adlib) D^b6 G^b7



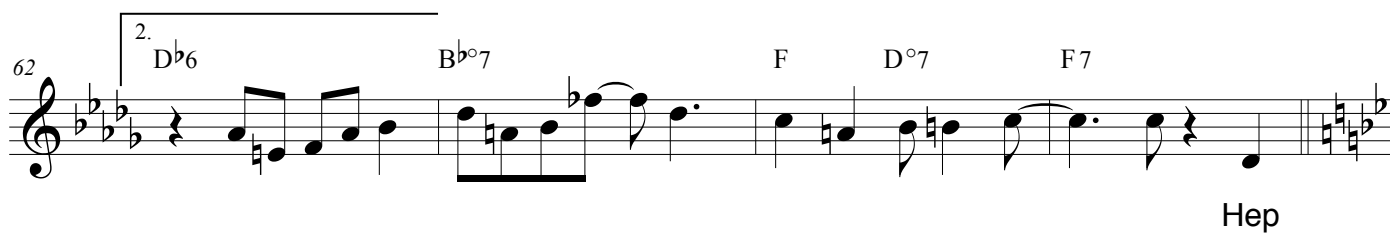
(Sax adlib) D^b6 G^b7

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



D^b6 A^b7 1. D^b6

62 2. D^b6 B^b7 F $D^{\circ}7$ $F7$ Hep



2. D^b6 B^b7 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.