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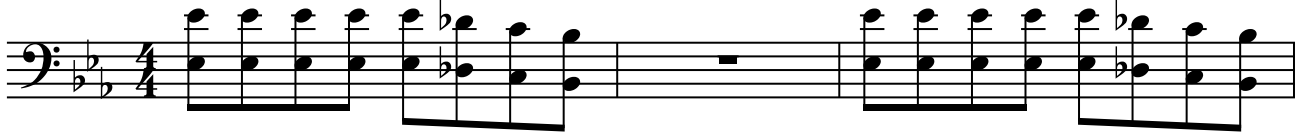
Last revised: 2020.01.01

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Old Time Rock 'n' Roll

Keyboard, Bass, and Rhythm)

Keyboard



Just take those old rec-ords off the shelf.
tan-go_____

I'll sit and lis - ten to 'em
I'd rath - er hear some blues or



by my-self.____
funk - y old soul.

To - day's____ mu - sic ain't____ got the same soul.
There's on - ly one sure way to get me to go:



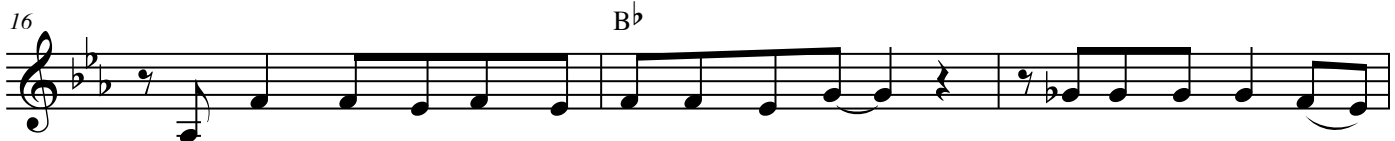
I like that old - time rock 'n' roll.
Start play - ing old - time rock 'n' roll.

Don't try to take me to a
Call me a re - lic, call me



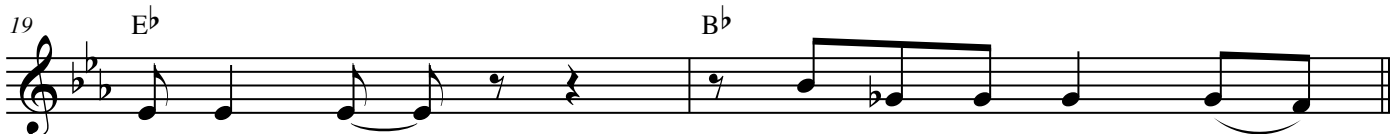
dis - co.____
what you will.

You'll nev'er e - ven get me out on the floor.____
Say I'm old-fash-ioned. Say I'm o - ver the hill.



In ten min-utes I'll be late for the door.
To-day's mu - sic ain't____ got the same soul.

I like that old - time
I like that old time



rock 'n' roll.____
rock 'n' roll.____

Still like that old - time____

2

21 $E\flat$ $A\flat$

rock 'n' roll. That kind of mu-sic just soothes my soul.

24 $A\flat$ $B\flat$

I rem - i - nisce a - bout the days of old _

26 $B\flat$ $E\flat$ $B\flat$ (Sax adlib)

with that old - time rock 'n' roll. _

29 $E\flat$ $A\flat$ $B\flat$

34 $E\flat$ 1. $B\flat$ 2. $B\flat$

Won't go to hear 'em play a Still like that old - time

(3 times: 2nd Time Keyboard & Bass Out - Clap)

38 $E\flat$ $A\flat$

rock 'n' roll. That kind of mu-sic just soothes my soul.

41 $B\flat$

I rem - i - nisce a - bout the days of old _ with that old - time

44 $E\flat$ 1, 2. $B\flat$ 3. $E\flat$

rock 'n' roll. _ Still like that old - time rock 'n' roll.

VOCAL DUET

Aloha Oe

Keyboard

First system of musical notation for 'Aloha Oe'. It features a treble and bass staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the bass staff provides harmonic support. Chords indicated above the staff are C, G, D7, A#7, Am, D7, and G. The system ends with a fermata on a whole note in the treble staff.

Second system of musical notation. It continues the melody from the first system. Chords indicated are G, G7, C, G, and D7. The lyrics 'Proud-ly swept the rain clouds by the cliff, as on it' are written below the staff. The system ends with a fermata on a whole note in the treble staff.

Third system of musical notation. It continues the melody. Chords indicated are N.C., G, G7, C, and G. The lyrics 'glid - ed through the trees. Still, fol - low - ing with grief the lee -' are written below the staff. The system ends with a fermata on a whole note in the treble staff.

Fourth system of musical notation. It continues the melody. Chords indicated are C, D, D7, G, and G7. The lyrics 'ko, the hee-hee - lay - a - hu - a of the vale. A' are written below the staff. The system ends with a fermata on a whole note in the treble staff.

Fifth system of musical notation. It continues the melody. Chords indicated are C, G, and D7. The lyrics 'lo - ha 'Oe A - lo - ho 'Oe. Ee-kay o - ha - o - na' are written below the staff. The system ends with a fermata on a whole note in the treble staff.

Sixth system of musical notation. It continues the melody. Chords indicated are G, G7, C, and G. The lyrics 'no-ho eee - ka lee - ho. One fond em - brace be - fore we now de -' are written below the staff. The system ends with a fermata on a whole note in the treble staff.

Seventh system of musical notation. It continues the melody. Chords indicated are D, D7, and G. The lyrics 'part. Un - til we meet a - gain.' are written below the staff. The system ends with a fermata on a whole note in the treble staff. The word '(Keyboard)' is written at the end of the system.

2
41

G G7 C G D7 N.C.

49

G G7 C G C D D7 G G7

Fare-

57

C G D7

well to thee, fare - well to thee, the charm - ing one who

62

G G7 C G

dwells in the shad-ed bow - ers. One fond em - brace be - fore we now de -

68

D D7 G

part. Un - til we meet a - gain. Un -

73

D D7 G

til we meet a - gain.

Kansas City

F

Keyboard

Standard 12-bar blues intro

C /E /G C B \flat /D /F B \flat F /A /C /A F /A /C /A

I'm goin' to

5 F F7

Kan - sas Cit - y, Kan - sas Cit - y, here I come. I'm goin' to

9 B \flat F

Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

13 C7 B \flat 7 F

cra - zy way of lov - in' there and I'm gon - na get me some.

16 C7 3 F

I'm gon-na be stand-in' on the cor - ner Twelfth Street and
I'm go - in' to pack my clothes, leave at the crack of

19 F7 3 B \flat

Vine. I'm gon-na be stand-in' on the cor - ner Twelfth Street and
dawn. I'm go - in' to pack my clothes, leave at the crack of

23 F C7

Vine. With my Kan - sas Cit - y hon - ey and a
dawn. My old man will be sleep - in' and he

26 B \flat 7 F

bot - tle of Kan - sas Cit - y wine. Well, I
won't know where I've gone. 'Cause if

29 F
might stay take a train, I might take a plane, But
stay with that man, I know I'm gon - na die, Gotta

31 F7
if find I have to walk, I'm go - in' just the same. I'm goin' to
a friend - ly honey and that's the rea - son why

33 B \flat F
Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

37 C7 B \flat 7 1. F (Sax) C7
cra - zy way of lov - in' there and I'm gon - na get me some.

41 2. F C7 B \flat 7
some. They got a cra - zy way of lov - in' there and I'm gon - na get me

45 F C7
some. They got a cra - zy way of lov - in' there and

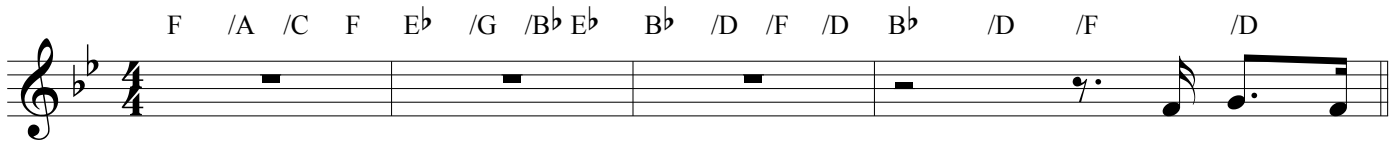
48 B \flat 7 F F7/A B \flat B \flat 7 C G \flat E \flat 9
I'm a gon - na get me some.

Kansas City

M

Keyboard

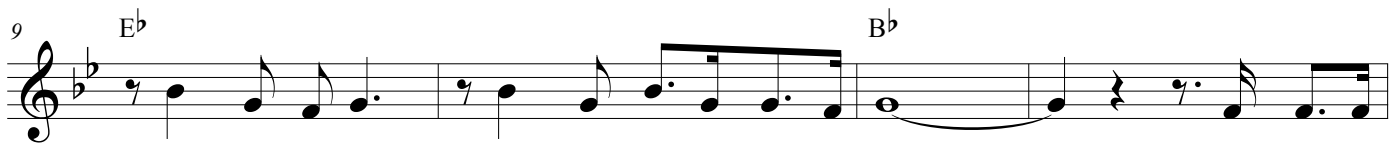
Standard 12-bar blues intro



I'm goin' to



Kan - sas Cit - y, Kan - sas Cit - y, here I come. I'm goin' to



Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a



cra - zy way of lov - in' there and I'm gon - na get me some.

I'm gon-na be stand-in' on the cor - ner Twelfth Street and
I'm go - in' to pack my clothes, leave at the crack ofVine. I'm gon-na be stand-in' on the cor - ner Twelfth Street and
dawn. I'm go - in' to pack my clothes, leave at the crack ofVine. With my Kan - sas Cit - y hon - ey and a
dawn. My wo - man will be sleep - in' and shebot - tle of Kan - sas Cit - y wine. Well, I
won't know where I've gone. 'Cause if I

2

29 $B\flat$

might take a train, I might take a plane, But
 stay with that gal, I know I'm gon - na die, Gotta

31 $B\flat 7$

if I have to walk, I'm go - in' just the same. I'm goin' to
 find a friend - ly honey and that's the rea - son why I'm goin' to

33 $E\flat$ $B\flat$

Kan - sas Cit - y, Kan - sas Cit - y, here I come. They got a

37 $F 7$ $E\flat 7$ 1. $B\flat$ $F 7$

cra - zy way of lov - in' there and I'm gon - na get me some. (Keyboard)

41 2. $B\flat$ $F 7$ $E\flat 7$

some. They got a cra - zy way of lov - in' there and I'm gon - na get me

45 $B\flat$ $F 7$

some. They got a cra - zy way of lov - in' there and

48 $E\flat 7$ $B\flat$ $B\flat 7/DE\flat$ $E\circ 7$ F B $B\flat 9$

I'm a gon - na get me some.

No Sax

Blue Hawaii

F

Keyboard

D A7 D D7 G D C7 B7
 Night and you and blue Ha-wai - i, the night is

7 E7 A7 D Em7 A7
 heav - en - ly, and you are heav-en to me.

11 D D7 G D 3 C7 B7
 Love - ly you and blue Ha - wai - i, with all this

15 E7 A7 D G D D7
 love - li - ness there should be love.

19 G D D#7
 Come with me while the moon is on the sea. The

23 E7 A7 A aug
 night is young and so are we, so are we.

27 D D7 G D ³ C7 B7

Dreams come true in blue Ha - wai - i, and mine could

31 E7 A7 D G D D7

all come true this mag - ic night of nights with you.

35 G D D#7

Come with me while the moon is on the sea. The

39 E7 A7 A aug

night is young and so are we, so are we.

43 D D7 G D ³ C7 B7

Dreams come true in blue Ha - wai - i, and mine could

47 E7 A7 D G D

all come true this mag - ic night of nights with you.


Blue Hawaii

M

No Sax

Keyboard

G D7 G G7 C G F7 E7




Night and you and blue Ha-wai - i, the night is

7 A7 D7 G Am7 D7



heav - en - ly, and you are heav-en to me.

11 G G7 C G F7 E7




Love - ly you and blue Ha - wai i, with all this

15 A7 D7 G C G G7



love - li - ness there should be love.

19 C G G#7



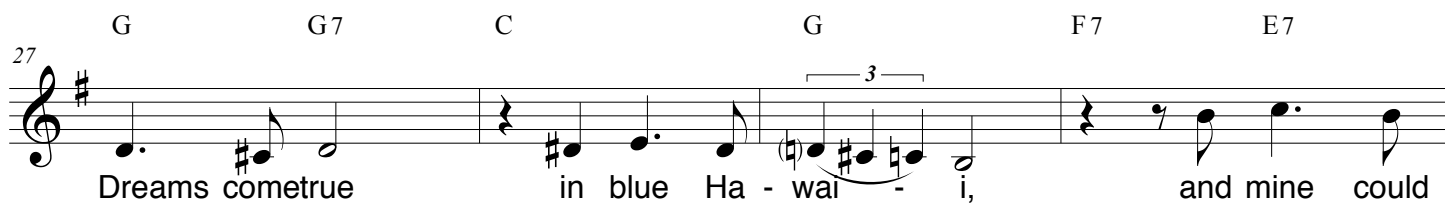
Come with me while the moon is on the sea. The

23 A7 D7 Daug



night is young and so are we, so are we.

27 G G7 C G F7 E7



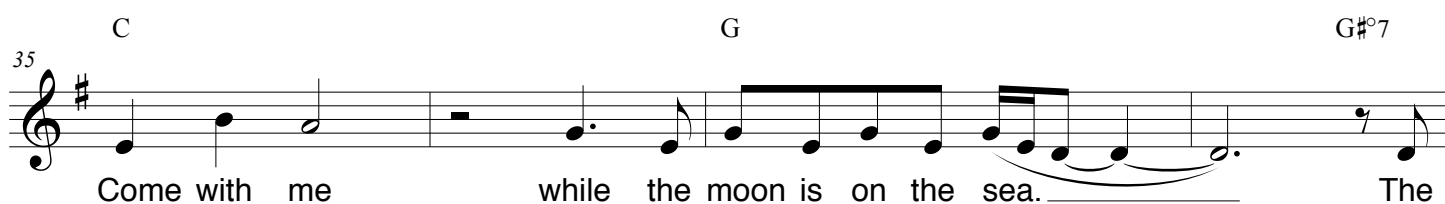
Dreams come true in blue Ha - wai - i, and mine could

31 A7 D7 G C G G7



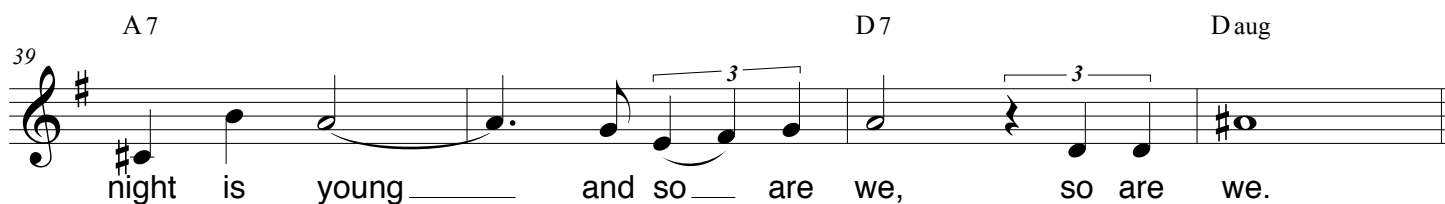
all come true this mag - ic night of nights with you.

35 C G G#7



Come with me while the moon is on the sea. The

39 A7 D7 Daug



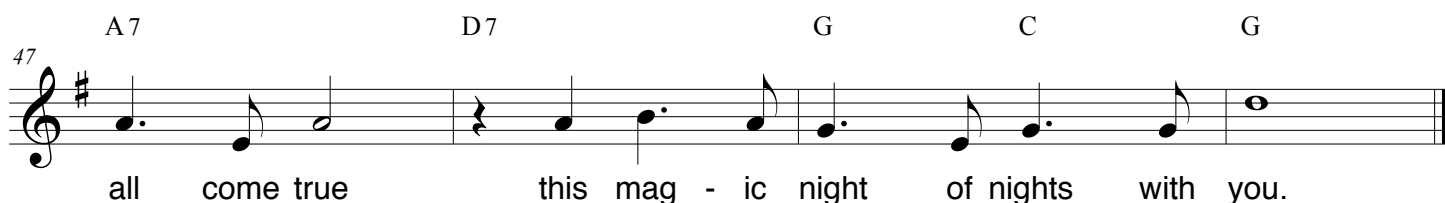
night is young and so are we, so are we.

43 G G7 C G F7 E7



Dreams come true in blue Ha - wai - i, and mine could

47 A7 D7 G C G



all come true this mag - ic night of nights with you.

Rock Around The Clock

F

Give Pitch

Keyboard

One, two, three o clock four o clock rock, five, six seven o clock

eight o clock rock, nine, ten 'leven o clock twelve o clock rock. We're gon-na

rock a - round the clock to - night. Put your

(Keyboard Adlib after 2nd verse,
Sax Adlib after 4th verse)

glad rags on and join me, hon. We'll have some fun when the clock strikes two three, and four, if the band slows down, we'll chimes ring five, six, and seven, we'll be right in eight, nine, ten, elev - en, too, I'll be go - ing strong and clock strikes twelve, we'll cool off, then start a - rock ing round the

clock strikes one. yell for more, sev - enth heaven, We're gon-na rock a-round the clock to-night. We're gon-na so will you, clock a - again,

rock, rock, rock 'til broad day-light. We're gon-na rock, we're gon-na rock a -

round the clock to - night. When the

7 (Sax) Bb Bb/D Eb Db/E F F7 Bb

Rock Around The Clock

M

Keyboard

Give Pitch

One, two, three o clock four o clock rock, five, six seven o clock

eight o clock rock, nine, ten 'leven o clock twelve o clock rock. We're gon-na

rock a - round the clock to - night. Put your

(Keyboard Adlib after 2nd verse,
Sax Adlib after 4th verse)

glad rags on and join me, hon. We'll have some fun when the
clock strikes two three, and four, if the band slows down, we'll
chimes ring five, six, and seven, we'll be right in
eight, nine, ten, elev - en, too, I'll be go - ing strong and
clock strikes twelve, we'll cool off, then start a - rock ing round the

clock strikes one.
yell for more,
sev - enth heaven, We're gon-na rock a-round the clock to-night. We're gon-na
so will you,
clock a - again,

rock, rock, rock 'til broad day-light. We're gon-na rock, we're gon-na rock a -

round the clock to - night. When the

7 (Keyboard)
F F/A Bb Ab/B C C7 F

F

5 Eb6 Eb°7 Bb7



go-ing to a Huk-i lau, hu-ki, hu - ki, hu - ki, hu - ki, hu - ki, hu-ki lau. Ev-'ry -

9

B \flat aug Eb6

bod-y___ loves a Hu-ki lau, where the lau lau is the kau kau at the Hu-ki-lau. We'll

13 C7 F7 Bb7

throw our nets out in-to the sea, and all the am-a am-a come swim-ming to me. Oh, we're

17 Eb6 Bb7 Eb

go-ing to a Hu-ki-lau, hu-ki, hu - ki, hu ki, hu - ki, hu - ki lau. What a

21

won-der-ful day_ for fish-ing_ in the old Haw-ai-ian way.__ All the

25

hu-ki-lau nets are swish-ing down in old La-i - ah Bay. Oh, we're

2
29 Eb6 Eb°7 Bb7

go-ing to a Hu-ki-lau, hu-ki, hu - ki, hu - ki, hu - ki, hu - ki, hu - ki lau. Ev-'ry-

33 Bbaug Eb

bod-y___ loves a Hu-ki lau, where the lau lau is the kau kau at the Hu-ki-lau. We'll

37 C7 F7 Bb7

throw our nets out in-to the sea, and all the am-a am-a come swim-ming to me. Oh, we're

41 Eb6 C7 F7 Bb7 Eb

go-ing to a Hu-ki-lau, hu-ki, hu-ki, hu ki, hu-ki, hu-ki lau. Oh, we're

45 F6 F°7 C7

go-ing to a Huk-i lau, hu-ki, hu - ki, hu - ki, hu - ki, hu - ki, hu - ki lau. Ev-'ry-

49 Caug F6

bod-y___ loves a Hu-ki lau, where the lau lau is the kau kau at the Hu-ki-lau. We'll

53 D7 G7 C7

throw our nets out in-to the sea, and all the am-a am-a come swim-ming to me. Oh, we're

57 F6 C7

go - ing___ to a Hu - ki - lau, hu - ki, hu - ki, hu ki, hu - ki, a -

60 *rit.* F

hu - ki, hu ki, hu - ki, a - hu - ki, hu ki, hu - ki, hu - ki - lau.

M

(Keyboard)

Oh, we're

go-ing to a Huk-i lau, hu-ki, hu - ki, hu - ki, hu - ki, hu - ki, hu-ki lau. Ev-'ry-

bod-y___ loves a Hu-ki lau, where the lau lau is the kau kau at the Hu-ki-lau. We'll

throw our nets out in-to the sea, and all the am-a am-a come swim-ming to me. Oh, we're

go-ing to a Hu-ki-lau, hu-ki, hu - ki, hu ki, hu - ki, hu - ki lau. What a

won-der-ful day__ for fish-ing in the old Haw-ai-ian way.__ All the

hu-ki-lau nets are swish-ing down in old La-i - ah Bay.____ Oh, we're

2
29 $A\flat 6$ $A\flat^{\circ} 7$ $E\flat 7$

go-ing to a Hu-ki-lau, hu-ki, hu-ki, hu-ki, hu-ki, hu-ki, hu-ki lau. Ev-'ry-

33 $E\flat aug$ $A\flat$

bod-y___ loves a Hu-ki lau, where the lau lau is the kau kau at the Hu-ki-lau. We'll

37 $F 7$ $B\flat 7$ $E\flat 7$

throw our nets out in-to the sea, and all the am-a am-a come swim-ming to me. Oh, we're

41 $A\flat 6$ $F 7$ $B\flat 7$ $E\flat 7$ $A\flat$

go-ing to a Hu-ki-lau, hu-ki, hu-ki, hu ki, hu-ki, hu-ki lau. Oh, we're

45 $B\flat 6$ $B\flat^{\circ} 7$ $F 7$

go-ing to a Huk-i lau, hu-ki, hu-ki, hu-ki, hu-ki, hu-ki, hu-ki lau. Ev-'ry-

49 $F aug$ $B\flat 6$

bod-y___ loves a Hu-ki lau, where the lau lau is the kau kau at the Hu-ki-lau. We'll

53 $G 7$ $C 7$ $F 7$

throw our nets out in-to the sea, and all the am-a am-a come swim-ming to me. Oh, we're

57 $B\flat 6$ $F 7$

go - ing___ to a Hu - ki - lau, hu - ki, hu - ki, hu ki, hu - ki, a -

60 *rit.* $B\flat$

hu - ki, hu ki, hu - ki, a - hu - ki, hu ki, hu - ki, hu - ki - lau.

VOCAL DUET

Wake Up, Little Susie

Keyboard

First system of musical notation for 'Wake Up, Little Susie'. The treble staff contains chords D, F, G, F, D, F, G, F. The bass staff contains a melody of eighth and quarter notes.

Second system of musical notation for 'Wake Up, Little Susie'. The treble staff contains chords D, F, G, F. The bass staff contains a melody of eighth and quarter notes. The lyrics "Wake up, lit - tle Su - sie, wake up!" are written below the treble staff.

Third system of musical notation for 'Wake Up, Little Susie'. The treble staff contains chords D, F, G. The bass staff contains a melody of eighth and quarter notes. The lyrics "Wake up, lit - tle Su - sie, wake up! We've The" are written below the treble staff.

Fourth system of musical notation for 'Wake Up, Little Susie'. The treble staff contains chords G, D7, G, G, D7, G. The bass staff contains a melody of eighth and quarter notes. The lyrics "both been sound a - sleep. mov - ie was - n't so hot. Wake up, lit - tle Sus - ie and weep. The mov - plot. You fell -" are written below the treble staff.

Fifth system of musical notation for 'Wake Up, Little Susie'. The treble staff contains chords G, D7, G, D7, G, D7, G. The bass staff contains a melody of eighth and quarter notes. 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.

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 \oplus 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,

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 D

VOCAL DUET

Tiny Bubbles

Keyboard

D
(Keyboard - Straight rhythm)

(Bass-As written)

(M)Ti - ny

D **A7**

(F)Ti - ny bub - bles in the wine make me

bub-bles in the wine make me

9 **D**

make me hap-py, make me feel fine. Ti - ny

hap-py, make me feel fine. Ti - ny

13 **D** **G**

Ti - ny bub-bles make me warm all o - ver with a

bub-bles make me warm all o - ver with a

17 **D** **A7** **D To Coda**

feel - ing that I'm gon - na love you 'til the end of time.

feel - ing that I'm gon - na love you 'til the end of time. Now

21 **G** **D**

here's to the gold - en moon, here's to the sil - ver sea.

25 **E** **E7** **A** **D.S. al Coda**

Most-ly here's a toast to you and me Ti - ny

2 Coda

29 $B\flat$ $E\flat$ $B\flat 7$

Ti - ny bub-bles in the wine make me

Ooo - a - leek - ee

eek - a - may - lee

34 $E\flat$ $E\flat$

hap-py, — make me feel fine. Tin - y bub-bles

ah ka o-lee

ekk-a - bah-al-hee. Tin - y bub - bles

39 $A\flat$ $E\flat$ $B\flat 7$

make me warm all o - ver with a feeling that I'm gon-na love you 'til the end of

make me warm all o - ver with a feel-ing that I'm gon-na love you 'til the end of

44 $E\flat$ $E\flat$ $B\flat 7$

time. with a feel-ing that I'm gon-na love you 'til the end of

time. with a feel-ing that I'm gon-na love you 'til the end of

48 $E\flat$ $E\flat$ $B\flat 7$

time. with a feel-ing that I'm gon-na love you, gon-na love you 'til the

time. with a feel-ing that I'm gon-na love you, gon-na love you 'til the

52 $E\flat$ $A\flat$ $B\flat 7$ $E\flat$

end, 'til the end of time.

end, 'til the end of time.

Pearly Shells

VOCAL DUET

Keyboard

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

7 F F

(F) Pearl-y shells from the o-cean,

(M) Pearl-y shells from the o-cean, shin-ing in the

13 B \flat C7 F

shin-ing in the sun, cov-er-ing the shore. Ooo

sun, cov-'ring the shore. When I see them, my heart

19 B \flat F C7 F

tells me that I love you more than all the lit-tle pearly shells. For ev-'ry

25 C7 C7 F F

Aa-yah, aa-yah. Aa-yah, aa-yah. Aa-yah, aa-yah. Aa-yah, aa-yah.

grain of sand up - on the beach, I've got a kiss for you. And I've got

29 C7 C7 G7 C7

Aa - yah, aa-yah. Aa - yah, aa-yah. Ah

more left o - ver for each star that twink-les in the blue. Pearl-y

2

33 F B \flat

Pearl-y shells from the o-ccean, shin-ing in the sun,

shells from the o-ccean, shin-ing in the sun, cov-'ring the

39 C7 F B \flat

cov-er-ing the shore. Ooo

shore. When I see them, _____ my heart tells me that I love you more than

45 F C7 F (Keyboard)

all the lit - tle _____ pearl - y shells. _____

all the lit - tle _____ pearl - y shells. _____

49 F F7 B \flat F C7 F

For ev-'ry

57 C7 C7 F F

Aa-yah, aa-yah. Aa-yah, aa-yah. Aa-yah, aa-yah. Aa-yah, aa-yah.

grain of sand up-on _____ the beach, I've got a kiss for you. _____ And I've got

61 C7 C7 G7 C7

Aa-yah, aa-yah. Aa - yah, aa-yah. Ah

more left o-ver for each star that twink-les in the blue. Pearl-y

65 F Bb

Pearl-y shells from the o-cean, shin-ing in the sun,

shells from the o-cean, shin-ing in the sun, cov-'ring the

71 C7 F Bb

cov-er-ing the shore. Ooo

shore. When I see them my heart tells me that I love you more than

77 F C7 F

More than

all the lit - tle pearl - y shells.

81 C7 F

all the lit - tle pearl - y shells.

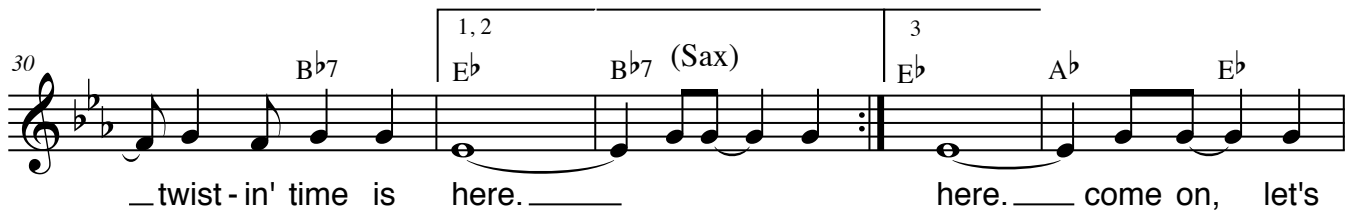
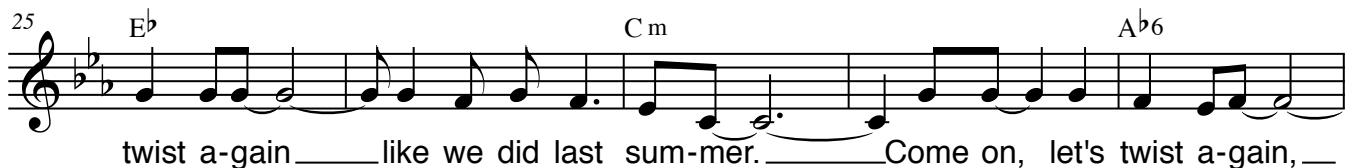
Play 3 Times

Let's Twist Again

F

(Spoken: *Come on everybody clap your hands; now you're looking good. We're gonna sing this song and it won't take long. We gotta do the twist and it goes like this:*)

Keyboard



Play 3 Times

Let's Twist Again

M

Keyboard

(Spoken: *Come on everybody clap your hands; now you're looking good. We're gonna sing this song and it won't take long. We gotta do the twist and it goes like this:*)

The musical score is written on a single staff in 4/4 time, key of B-flat major (three flats). It includes a key signature change to B-flat major at measure 10. Chord symbols are placed above the staff: Eb7, Ab, Fm, Db6, Eb, Eb7, Ab, Fm, Db6, Eb7, Ab, Db, Ab, Db, Eb7, Ab, Fm, Db6, Eb7, Ab, Eb7 (Keyboard), Ab, Db, Ab, Db6, Eb7, Ab, Db, Ab, Db6, Eb7, Ab.

Lyrics:

Come on, let's twist a-gain_____like we did last sum-mer._____Yeah, let's

twist a-gain_____ like we did last year._____ Do you re - mem-ber when____

_____things we real-ly hum-min'?_____Yeah, let's twist a-gain,_____twist-in' time is

here._____ Yeah, round and round 'n up 'n down we go_____ a-gain.

_____ Oh ba - by make me know you love me so. Then let's

twist a-gain_____like we did last sum-mer._____Come on, let's twist a-gain,_____

_____twist - in' time is here._____ here._____ come on, let's

twist a - gain,_____ like we did last year._____ Come on,_____ let's

twist a - gain,_____ twist - in' time is here._____

No Sax

Hawaiian Wedding Song

F

VOCAL DUET - FEMALE LEAD

Keyboard

F Bb F
 This is the mo - ment I've wait-ted for
 5 /G Dm G C C7
 I can hear my heart sing-ing. Soon, bells will be ring-ing.
 9 F Bb C C7 F
 This _____ is the mo - ment of ___ sweet A - lo - ha."
 13 F Gm C7 F
 I will love you long-er than for - ev - er. ___ Promise me that you will leave me nev - er. ___
 17 F Dm Bbmaj7 Bb6 C7 F
 Here and now, dear, all my love I vow here.
 21 F Gm C7 F
 Promise me that you will leave me nev - er. ___ I will love you long-er than for - ev - er. ___
 25 F F7 Bb G G7 C C7
 Now that we are one, clouds won't hide the sun. Blue
 29 F D Bb Gm C7 F
 skies _____ of Haw - a - ii smile on this, our wed-ding day. I
 33 F D G7 C7 F
 do (M)I do (F) love you (M)love you (F) with all _____ my _____ heart.

No Sax

Hawaiian Wedding Song

M

VOCAL DUET - MALE LEAD

Keyboard

B \flat E \flat B \flat
 This is the mo - ment I've wait-ted for
 5 /C Gm C F F7
 I can hear my heart sing-ing. Soon, bells will be ring-ing.
 9 B \flat E \flat F F7 B \flat
 This _____ is the mo - ment of ___ sweet A - lo - ha."
 13 B \flat Cm F7 B \flat
 I will love you long-er than for - ev - er. _ Promise me that you will leave me nev - er. _
 17 B \flat Gm Ebmaj7 Eb6 F7 B \flat
 Here and now, dear, all my love I vow here.
 21 B \flat Cm F7 B \flat
 Promise me that you will leave me nev - er. _ I will love you long-er than for - ev - er. _
 25 B \flat B \flat 7 Eb C C7 F F7
 Now that we are one, clouds won't hide the sun. Blue
 29 B \flat G Eb Cm F7 B \flat
 skies _____ of Haw - a - ii smile on this, our wed-ding day. I
 33 B \flat G C7 F7 B \flat
 do (F) I do (M)love you (F)love you (M)with all _____ my _____ heart.

Splish, Splash

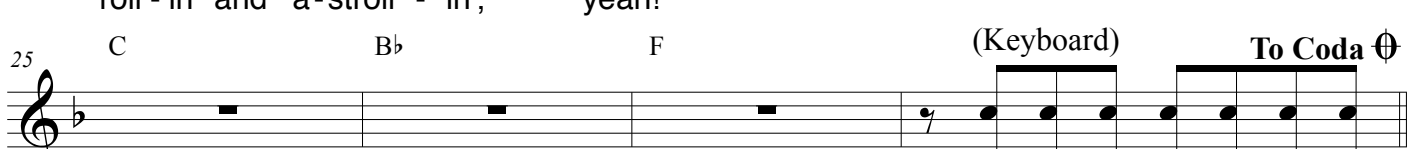
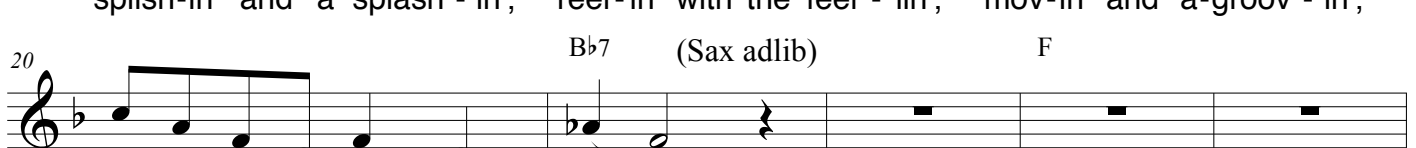
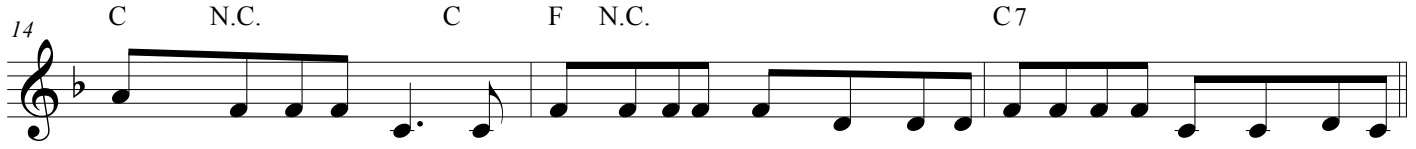
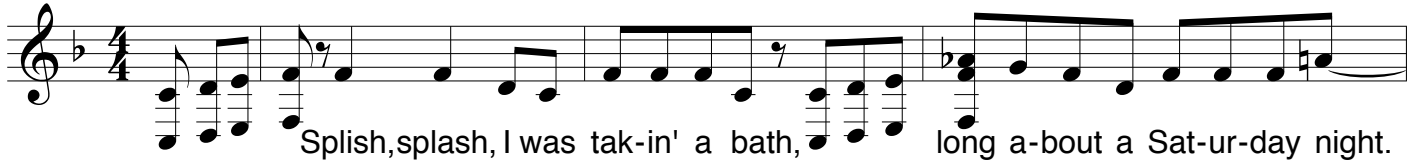
F

TWIST BEAT

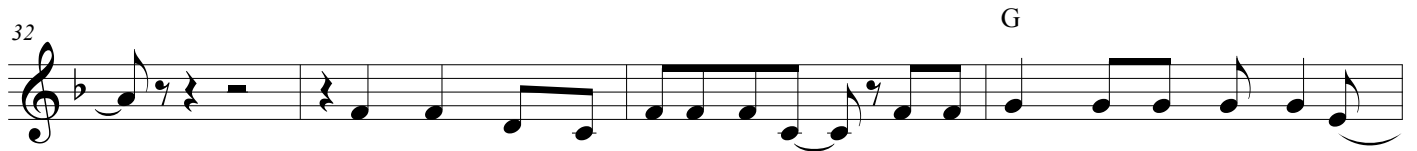
(Keyboard) F N.C.

(Keyboard)
C7 F

Keyboard



2

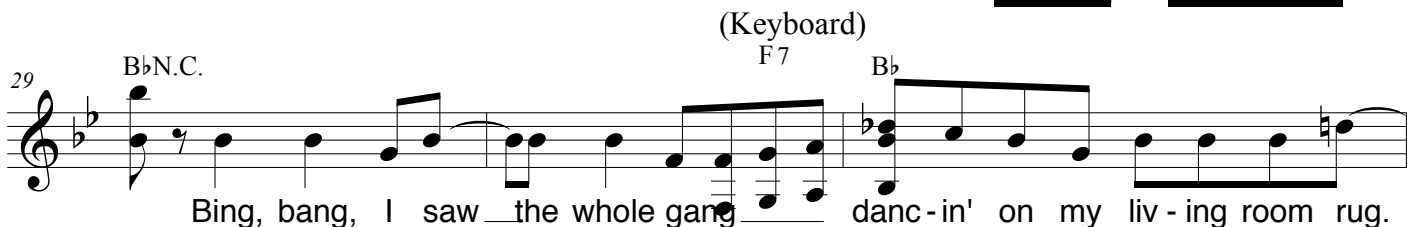
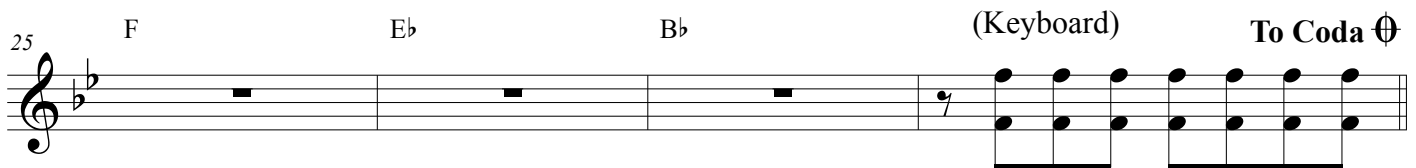
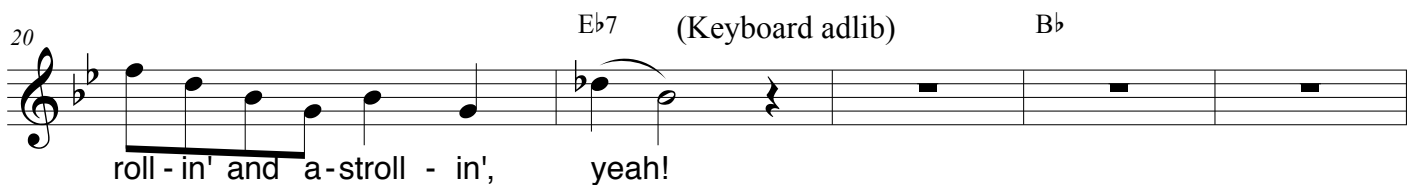
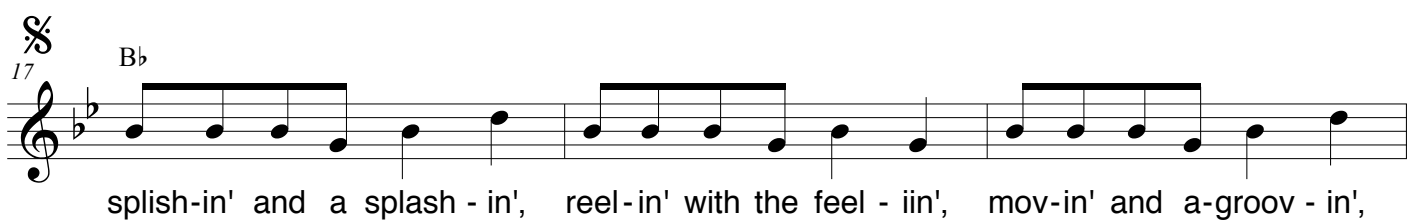
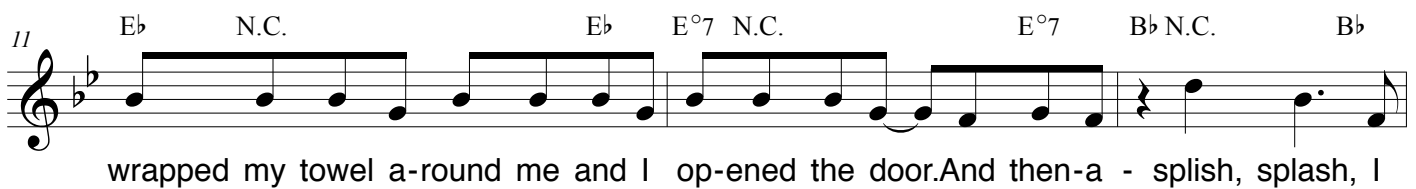
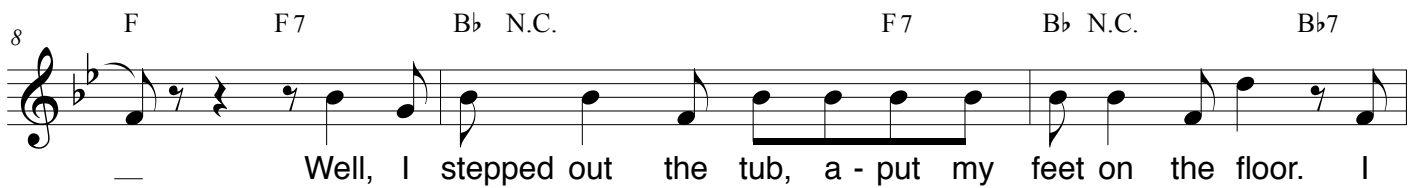
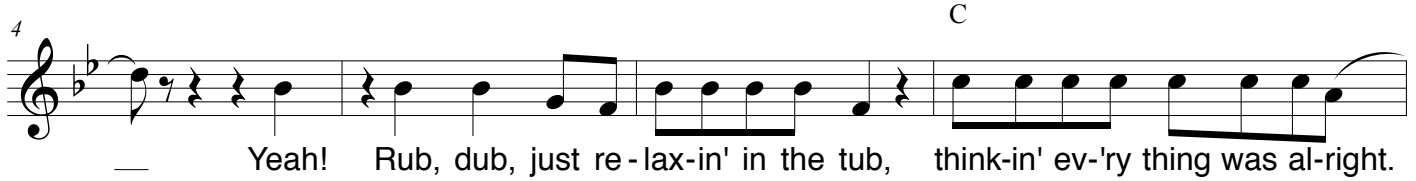


Splish, Splash

M

Keyboard

TWIST BEAT

(Keyboard) B \flat N.C.(Keyboard) F7 B \flat 

Sweet Leilani

F

Keyboard

B \flat B \flat $^{\circ}$ 7 Cm7 F7 B \flat B \flat $^{\circ}$ 7 Cm7 F7

Sweet Lei-

5 B \flat B \flat 7/A \flat 3 E \flat E \flat m B \flat E \flat 9 F9

la-ni, hea-ven-ly flow-er na-ture fash-ioned ro-ses kissed with
la-ni hea-ven-ly flow-er, trop-ic skies are jeal-ous as they

8 B \flat Gm F $^{\circ}$ 7 F7 E \flat

dew, shine. and then she placed them in a
I think they're jeal-ous of your

10 B \flat F $^{\circ}$ 7 F7 B \flat F7

bow-er, blue eyes, it was the start of you. Sweet Lei-
jeal-ous be-cause you're mine.

13 B \flat B \flat 7/A \flat 3 E \flat E \flat m B \flat E \flat 9 F9

la-ni, hea-ven-ly flow-er I dreamed of par-a dise for

16 B \flat Gm F $^{\circ}$ 7 F7 E \flat B \flat F $^{\circ}$ 7 F7

two. You are my par-a dise com-plet-ed. You are my dream come

20 1. B \flat F7 2. B \flat F7 B \flat B \flat 7/A \flat

true. Sweet Lei-true. Sweet Lei-la-ni, sweet Lei

23 E \flat E \flat m F7 B \flat E \flat F7 B \flat

la-ni, You are my dream come true.

Sweet Leilani

M

Keyboard

First system of musical notation (measures 1-4). The key signature is B-flat major (two flats). The time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Eb, Eb°7, Fm7, Bb7, Eb, Eb°7, Fm7, Bb7. The lyrics 'Sweet Lei-' are written below the bass line.

Second system of musical notation (measures 5-7). The melody continues in the treble clef. Chords are indicated above the staff: Eb, Eb7/Db 3, Ab, Abm, Eb, Ab9, Bb9. The lyrics are: la-ni, hea-ven-ly flow-er, na - ture fash - ioned ro - ses kissed with la-ni, hea-ven-ly flow-er, trop - ic skies are jeal - ous as they

Third system of musical notation (measures 8-9). The melody continues in the treble clef. Chords are indicated above the staff: Eb, Cm, Bb°7, Bb7, Ab. The lyrics are: dew, shine. and then think she placed them in a

Fourth system of musical notation (measures 10-12). The melody continues in the treble clef. Chords are indicated above the staff: Eb, Bb°7, Bb7, Eb, Bb7. The lyrics are: I think they're jeal - ous of your bow - er, blue eyes, it was the start of you. Sweet Lei- jeal - ous be - cause you're mine.

Fifth system of musical notation (measures 13-15). The melody continues in the treble clef. Chords are indicated above the staff: Eb, Eb7/Db 3, Ab, Abm, Eb, Ab9, Bb9. The lyrics are: la - ni, hea-ven-ly flow-er I dreamed of par - a dise for

Sixth system of musical notation (measures 16-19). The melody continues in the treble clef. Chords are indicated above the staff: Eb, Cm, Bb°7, Bb7, Ab, Eb, Bb°7, Bb7. The lyrics are: two. You are my par-a dise com-plet-ed. You are my dream come

Seventh system of musical notation (measures 20-22). The melody continues in the treble clef. Chords are indicated above the staff: 1. Eb, Bb7; 2. Eb, Bb7, Eb, Eb7/Db. The lyrics are: true. Sweet Lei - true. Sweet Lei - la - ni, sweet Lei

Eighth system of musical notation (measures 23-24). The melody continues in the treble clef. Chords are indicated above the staff: Ab, Abm, Bb7, Eb, Ab Bb7, Eb. The lyrics are: la - ni, You are my dream come true.

(Bass & Keyboard
Bass play top notes)

Walk Right In

F

Keyboard

Bass line for the first system (measures 1-4). Chords: D, D, D7, B7, E7, A7, D, A7.

Vocal line for the first system (measures 1-4). Chords: D, D, D7, B7, E7, A7. Lyrics: Walk right in, sit right down, Dad - dy let your mind roll, Walk right in, sit right down, Ba - by let your hair hang.

Vocal line for the second system (measures 5-7). Chords: D, A7, D, D, D7, B7. Lyrics: on. down. Walk right in, sit right down, Walk right in, sit right down.

Vocal line for the third system (measures 8-10). Chords: E7, A7, D. Lyrics: Dad - dy let your mind roll on. down. Ev - 'ry - bod - y's talk - in' 'bout a Ba - by let your hair hang Ev - 'ry - bod - y's talk - in' 'bout a

Vocal line for the fourth system (measures 11-13). Chords: G7, F°7. Lyrics: new way of walk - in.' Do you want to lose your mind? new way of walk - in.' Do you want to lose your mind?

Vocal line for the fifth system (measures 14-16). Chords: D, D, D7, B7, E7, A7. Lyrics: Walk right in, sit right down, Dad - dy let your mind roll, Walk right in, sit right down, Ba - by let your hair hang

Vocal line for the sixth system (measures 17-19). Chords: D, A7, D, Bb7. Lyrics: on. down.

2
22

E \flat E \flat E \flat 7 C7 F7 B \flat 7 E \flat B \flat 7

26 E \flat E \flat E \flat 7 C7 F7 B \flat 7

30 E \flat A \flat 7 A $^{\circ}$ 7

34 E \flat E \flat E \flat 7 C7 F7 B \flat 7 E \flat B \flat 7

38 E \flat E \flat E \flat 7 C7 F7 B \flat 7 Well, a
walk right in and a sit right down. Well, a Dad-dy let your mind roll

41 E \flat B \flat 7 E \flat E \flat 7 C7
on. Well, a walk right in and a sit right down, Well,

44 F7 B \flat 7 E \flat
Dad-dy let your mind roll on. Well, now ev-'ry-bod-y's talk-in' 'bout a

47 A \flat 7 A $^{\circ}$ 7
new way of walk-in.' Do you want to lose___ your mind?___ Well, a

50 E \flat E \flat E \flat 7 C7 F7 B \flat 7
walk right in,___ a sit right down. Well, Dad-dy let your mind roll

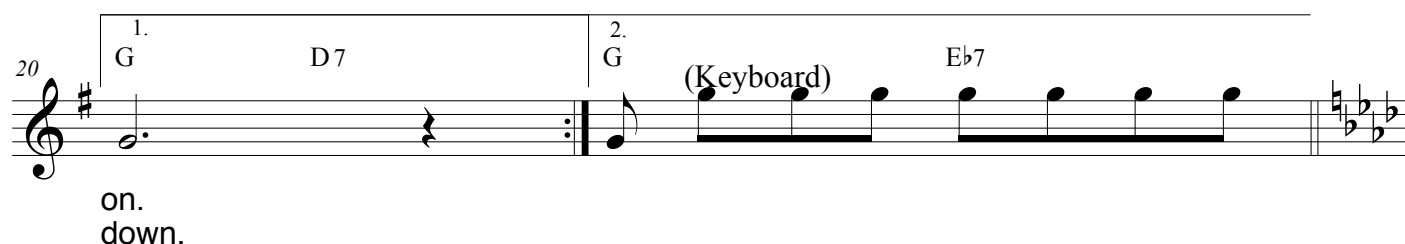
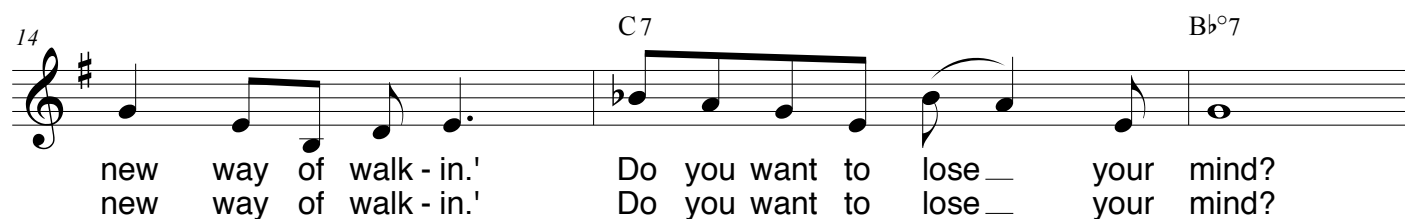
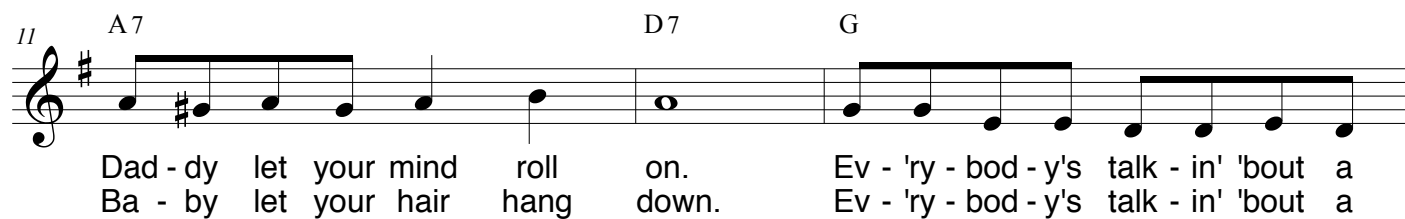
53 E \flat B \flat 7 E \flat B \flat 7 E \flat
on. Well, Dad - dy let your mind roll___ on.

Walk Right In

M

Keyboard

(Bass & Keyboard)



22 A^b A^b A^b7 $F7$ B^b7 E^b7 A^b E^b7

26 A^b A^b A^b7 $F7$ B^b7 E^b7

30 A^b B^b7 $B^{\circ}7$

34 A^b A^b A^b7 $F7$ B^b7 E^b7 A^b E^b7
Well, a

38 A^b A^b A^b7 $F7$ B^b7 E^b7
walk right in and a sit right down. Well, a Dad-dy let your mind roll

41 A^b E^b7 A^b A^b A^b7 $F7$
on. Well, a walk right in and a sit right down, Well,

44 B^b7 E^b7 A^b
Dad-dy let your mind roll on. Well, now ev-'ry-bod-y's talk-in' 'bout a

47 D^b7 $B^{\circ}7$
new way of walk-in.' Do you want to lose___ your mind?___ Well, a

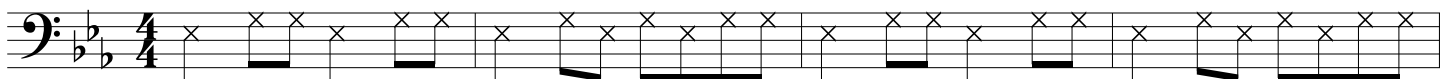
50 A^b A^b A^b7 $F7$ B^b7 E^b7
walk right in,___ a sit right down. Well, Dad-dy let your mind roll___

53 A^b E^b7 A^b E^b7 A^b
on. Well, Dad - dy let your mind roll___ on.

VOCAL DUET

Hawaiian War Chant

Keyboard

Tom-toms
N.C.

(Tom-toms & Sax only)

5

(Sax)



9



(Add Keyboard & Bass - Swing Rhythm)

13

Eb



17

Ab

Eb

Bb7

Eb



21

Ab

Eb

Bb7

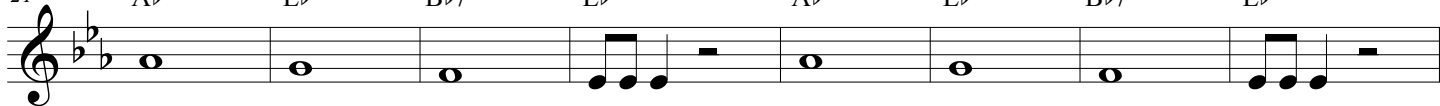
Eb

Ab

Eb

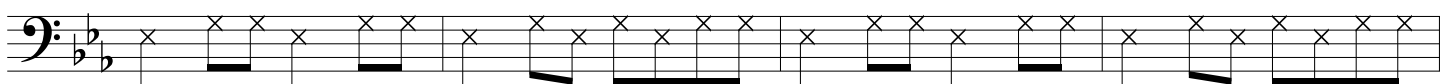
Bb7

Eb



29

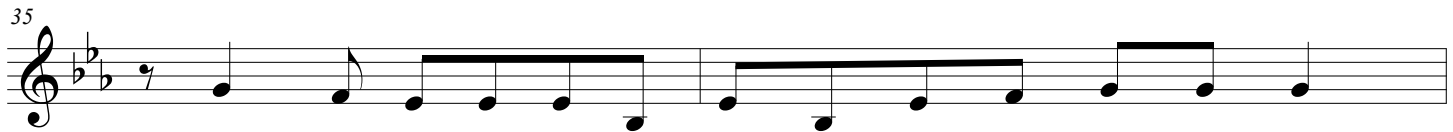
Tom-toms



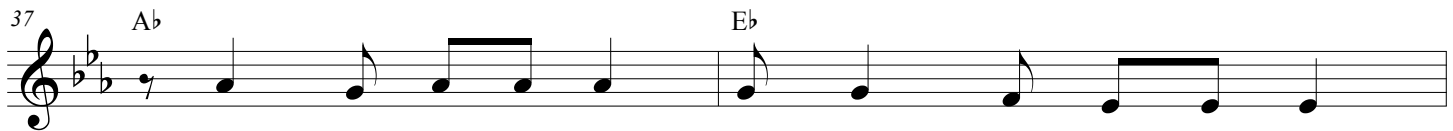
(All)



(F) There's a sun - ny lit - tle fun - ny lit - tle mel - o - dy
 (M) Soon, the oth - er lit - tle na - tives start - ed sing - ing it,



that was start - ed by a na - tive down in Wai - ki - ki.
 and the hu - la hu - la maid - ens start - ed swing - ing it.



He would gath - er crowd down be - side the sea,
 Like a trop - i - cal storm, that's the way it hit.



and they'd play his gay Ha - wai - ian chant.
 Fun - ny lit - tle gay Ha - wai - ian chant.

41 Ab Eb Bb7 Eb

41 (Both) Ah way tah hoo ah lah.

45 Ab Eb Bb7 Eb

45 Ah way tah hoo ah lah.

(Keyboard - Play as written)

49 F

53 B \flat F C7 F

57 B \flat F C7 F

61 B \flat F C7 F

65 C7 F C7 F

69 C7 F F

(Both) Ah way tah hoo ah lah.

Ah way tah hoo ah lah.

Tah hoo ah lah. Tah hoo ah lah. That

ev - er lov - in' gay Haw - wai - ian war chant. War chant!

Route 66

Keyboard

B \flat F7

Well, if

8 \flat

5 B \flat 6 E \flat 9 B \flat 6

you winds ev - er plan to mo - tor west, trav - el
from Chi - ca - go to L. A., more than

9 E \flat 9 B \flat 6 G7(b9) C m7

my way, take the high - way that's the best. Get your kicks on
two thou - sand miles all the way.

14 F9 F7 1. B \flat 6 D \flat 7 C m7 F7 2. B \flat 6 D \flat 7 C m7 F7

Route Six - ty - six! It Now you

19 B \flat 7 N.C. E \flat 9 N.C.

go through Saint Loo - ey, Jop - lin, Mis - sour - i, and

21 B \flat 7 N.C. B \flat 7 E \flat 7

Ok - la - ho - ma Cit - y is might - y pret - ty. You'll see Am - a - ril - lo,

25 B \flat 6 C m7 F9

Gal - lup, New Mex - i - co, Flag - staff, Ar - i - zo - na,

28 C m7 F 9 D m7 D^b7 C m7 F 7

don't for-get Wi-no-na, King-man, Bar-stow, San Ber-nar-di-no. Won't

31 B^b6 E^b9 B^b6

you get hip to this time-ly tip when you

35 E^b9 B^b6 G 7(b9)

make that Cal-i-for-nia trip? Get your

39 C m7 F 9 F 7 B^b6 D^b7 C m7 F 7

To Coda Θ D.S. al Coda

kicks on Route Six-ty-six.

Θ Coda 43 B^b6 G 7(b9) C m7 F 9 F 7 B^b6

Get your kicks on Route Six-ty-six.

48 G 7(b9) C m7 F 9 F 7 B^b6 D^b7 F 7 B^b6

Get your kicks on Route Six-ty-six.