

Set NN

Last revised: 2020.03.05

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NN02-You Fill Up My Senses(KVF).2018.05.08.pdf
NN02-You Fill Up My Senses(KVM).2020.03.05.pdf
NN03-You Belong To My Heart(KVF).2020.03.03.pdf
NN03-You Belong To My Heart(KVM).2020.03.03.pdf
NN04-The Wayward Wind(KVF).2019.08.24.pdf
NN04-The Wayward Wind(KVM).2019.08.24.pdf
NN05-Sincerely(KVF).2020.03.03.pdf
NN05-Sincerely(KVM).2020.03.03.pdf
NN06-Rain Rain Polka(K).2019.03.20.pdf
NN07-Make The World Go Away(KVF).2018.05.08.pdf
NN07-Make The World Go Away(KVM).2018.05.08.pdf
NN08-Top Of The World(KVD).2018.11.17.pdf
NN09-Bye Bye Love(KVD).2019.03.21.pdf
NN10-All I Have To Do Is Dream(KVD).2018.03.24.pdf
NN11-Wake Up, Little Susie(KVD).2019.08.24.pdf
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NN12-Love Letters In The Sand(KVM).2018.11.17.pdf
NN13-Rags To Riches (KVF).2020.03.03.pdf
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: _____ (Both) That's en - ter - tain - ment. _____ (F) The
let her es - cape: _____ That's en - ter - tain - ment. _____ It

2
41

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

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

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

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

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

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

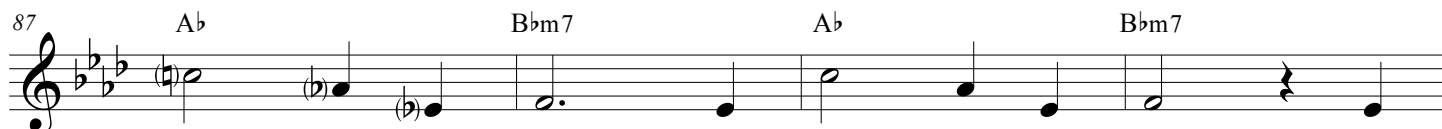
tain tain - ment! (F) There's the ment! (F) The



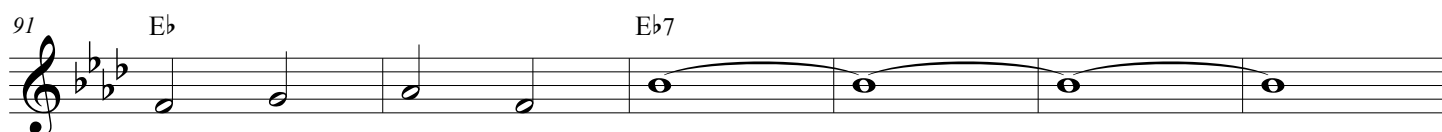
world is a stage, the stage is a world (M) The



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



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



world of en - ter - tain - - - -



ment!

You Fill Up My Senses

Keyboard

F

(Sax)

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

You fill-up my

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2

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 Fill Up My Senses

M
Keyboard

(Keyboard)



You fill-up__ my



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



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



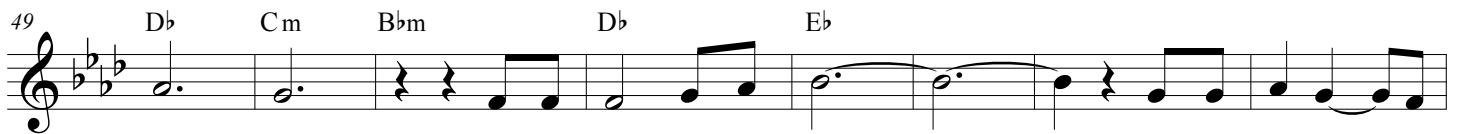
des - ert, like a sleep-y blue o - cean,____ you fill up__ my



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



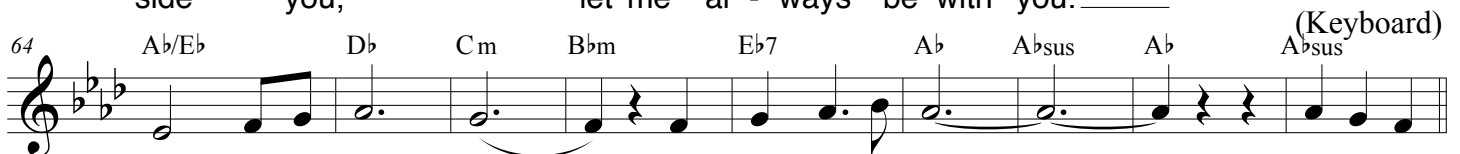
love you, let me give my life to you.____ Let me drown in your



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



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



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

(Keyboard)

73 D \flat E \flat 7 F m D \flat A \flat C m7/G F m E \flat



81 

[illegible]

97 

105

Musical notation for measure 105. The staff contains notes for D-flat, E-flat7, F minor, D-flat, A-flat, C minor 7/G, F minor, and E-flat. Chord symbols are written above the staff.

113

D \flat C m B \flat m D \flat E \flat

121

D \flat E \flat F m D \flat A \flat A \flat /G A \flat /F A \flat /E \flat

129 

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



The musical notation for measures 137-140 is shown in a single staff. Measure 137 starts with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The notes are A-flat (quarter), A-flat (quarter), B-flat (quarter), and a quarter rest. Measure 138 has notes E-flat (quarter), F (quarter), and G (quarter). Measure 139 has notes A-flat (quarter), B-flat (quarter), C (quarter), and D (quarter). Measure 140 has notes E-flat (quarter), F (quarter), G (quarter), and A-flat (quarter). The piece ends with a double bar line.

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

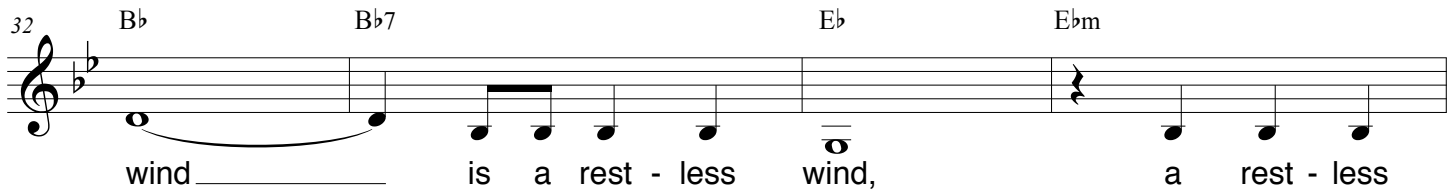
26 F/C Bb Cm7 3 F7

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



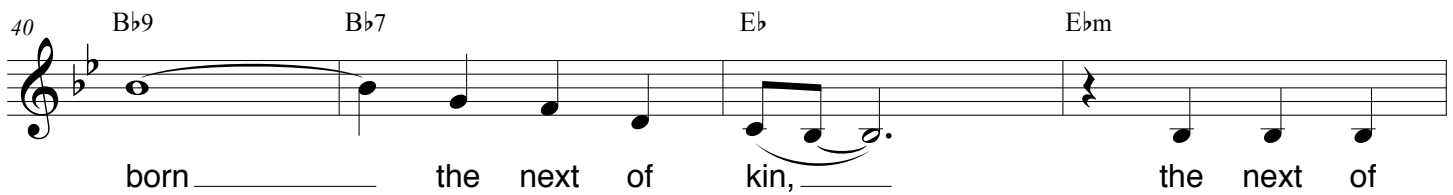
wind _____ is a rest - less wind, a rest - less

36 $B\flat$ $F 7$



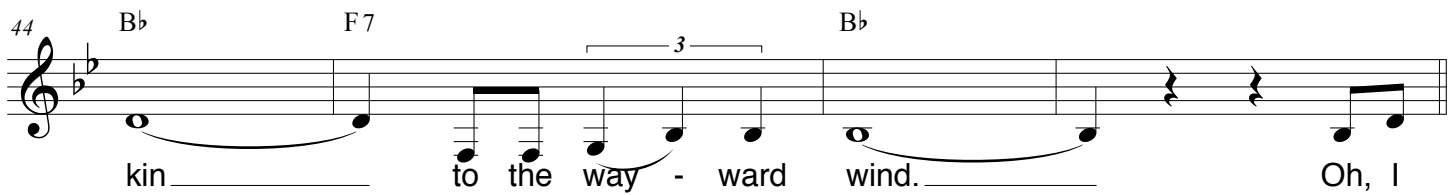
wind _____ that yearns to wan - der. And he was

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



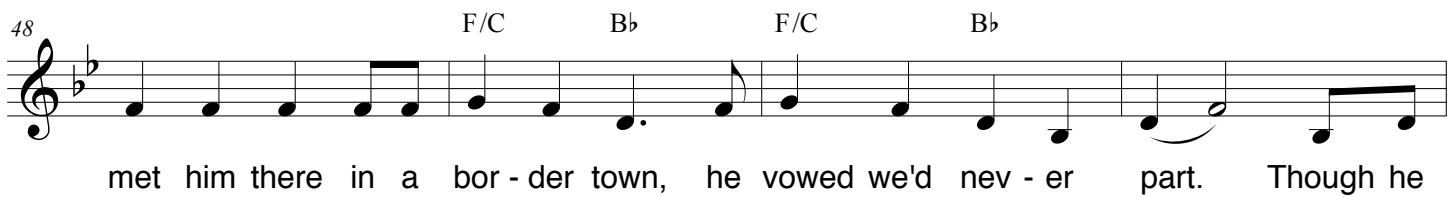
born _____ the next of kin, _____ the next of

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



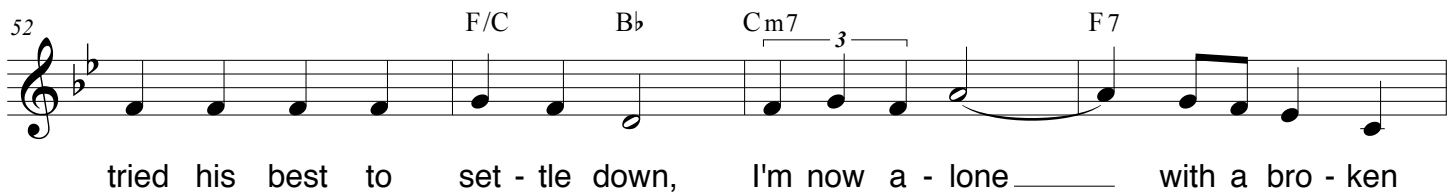
kin _____ to the way - ward wind. _____ Oh, I

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



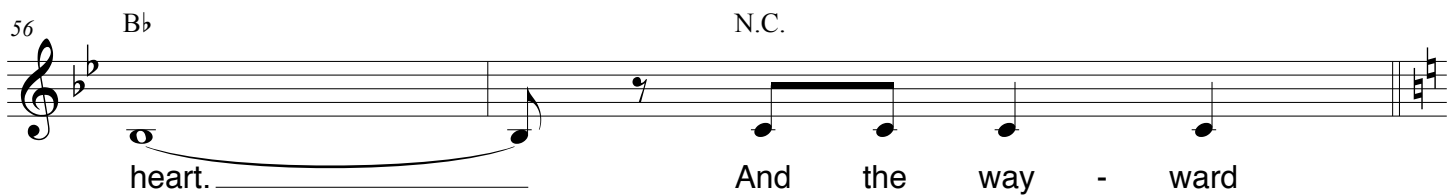
met him there in a bor - der town, he vowed we'd nev - er part. Though he

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.

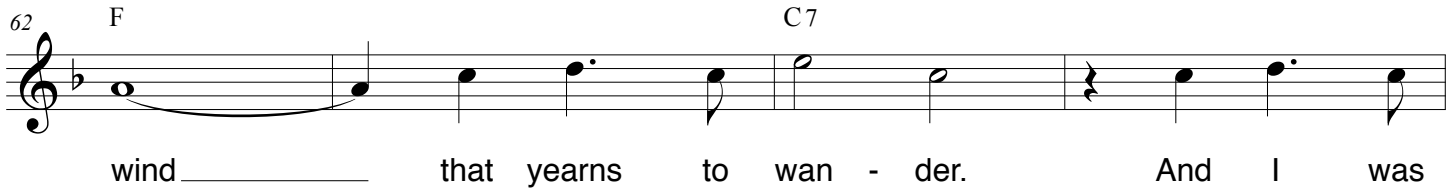
heart. _____ And the way - ward

58 F F7 B \flat B \flat m



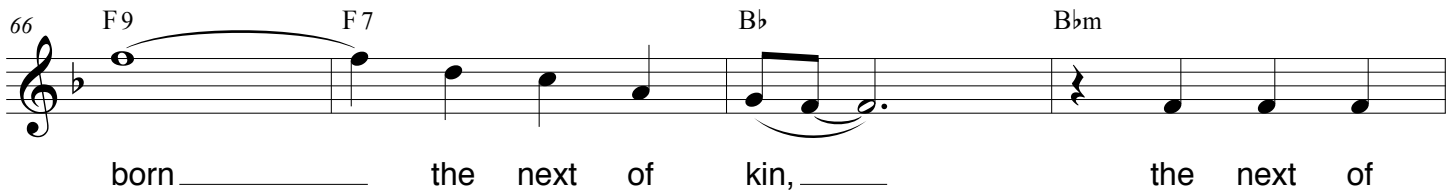
wind _____ is a rest - less wind, a rest - less

62 F C7



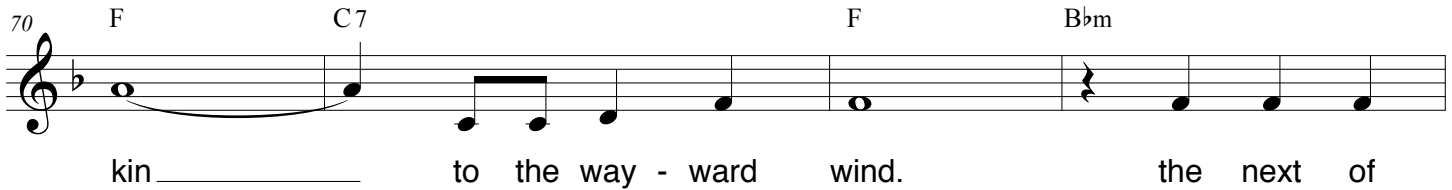
wind _____ that yearns to wan - der. And I was

66 F9 F7 B \flat B \flat m




born _____ the next of kin, _____ the next of

70 F C7 F B \flat m



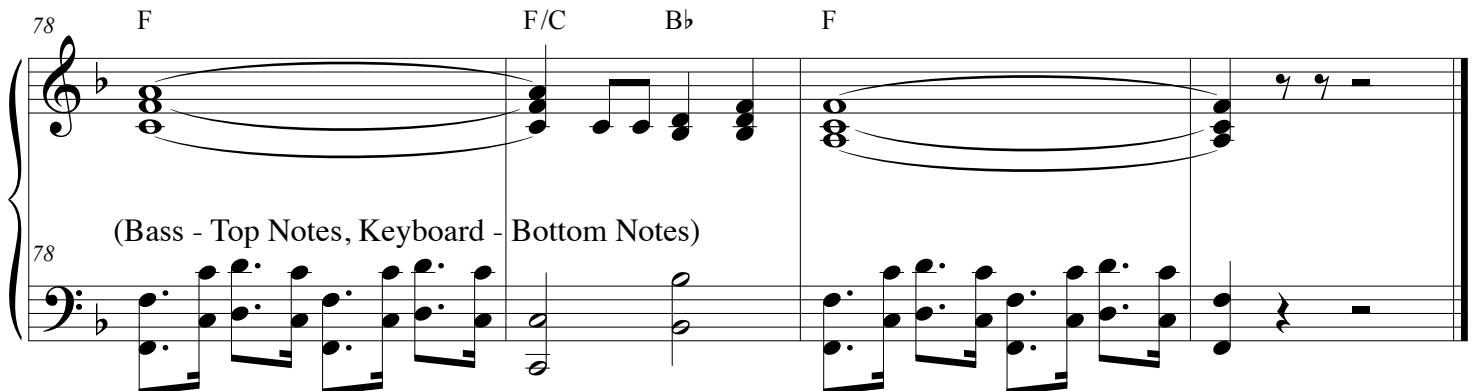
kin _____ to the way - ward wind. the next of

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

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

14 Bb Gm Cm F7 Bb Gm Cm F7

18 Bb Gm Cm F7 Bb Cm C#o7 Bb7

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 $A m$ $D m$ $G7$ 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

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 -

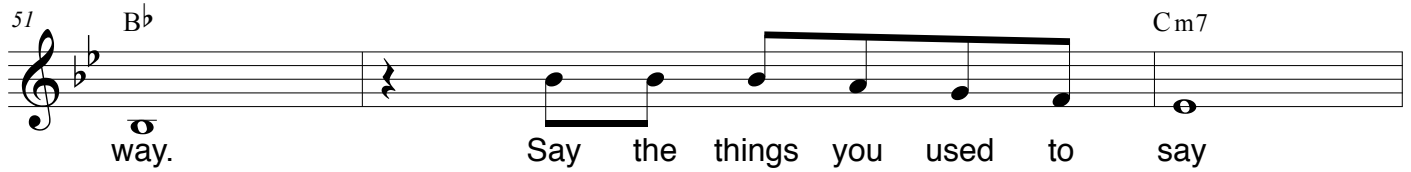
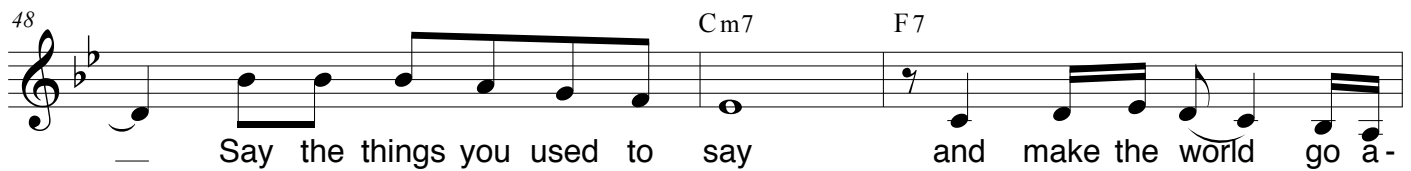
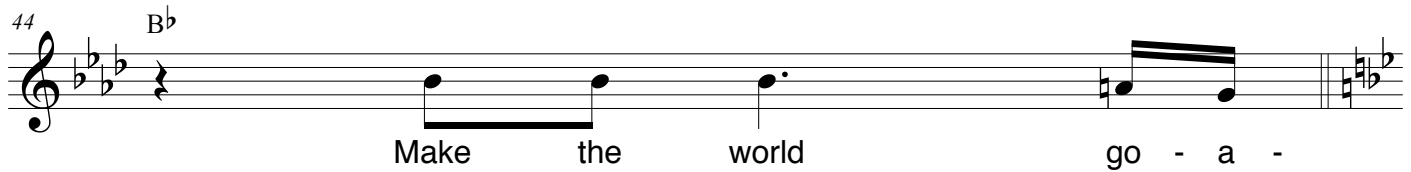
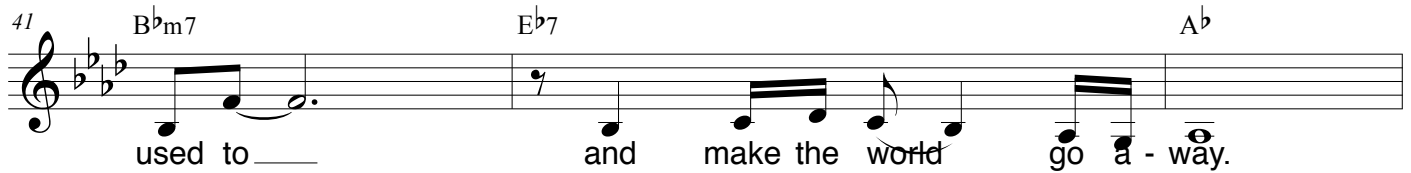
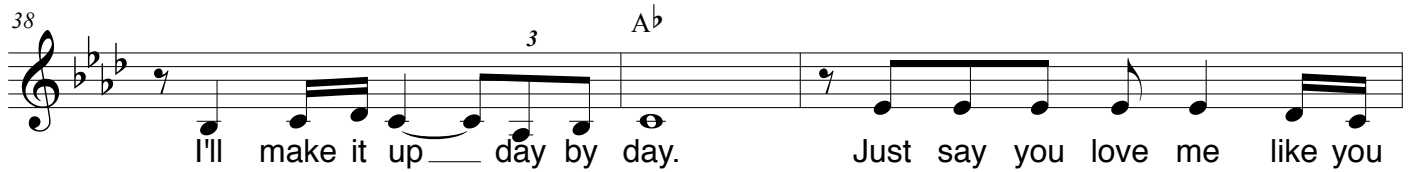
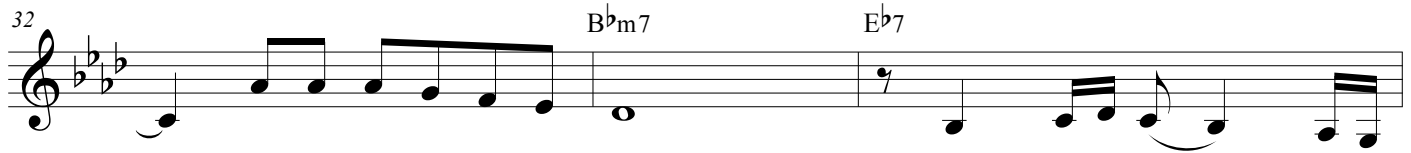
way and get it off my shoul - der.

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

way.

(Sax)

2



Make The World Go Away

M

Keyboard

(Keyboard)

1 $B\flat$ $3 E\flat$ $3 B\flat$ $B\flat$ $3 E\flat$ $3 B\flat$

Make the world go a-

5 $Cm7$ $F7$ $B\flat$

way and get it off my shoul - der.

8 $Cm7$ $F7$

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

11 $B\flat$

way. Do you re - mem - ber when you

13 $F7$ $B\flat$

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

16 $Cm7$ $F7$

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

19 $B\flat$

way. Make the world go - a -

21 $Cm7$ $F7$ $B\flat$

way and get it off my shoul - der.

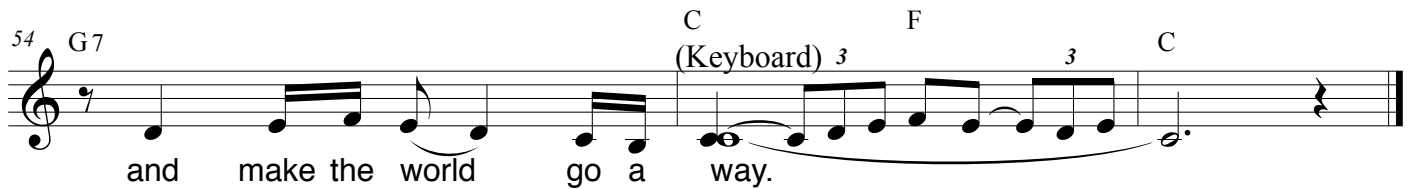
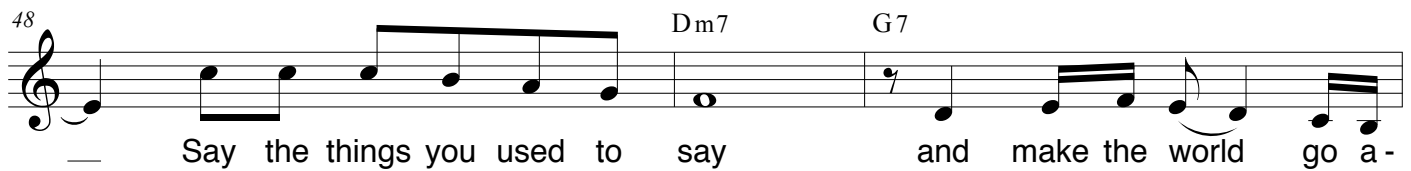
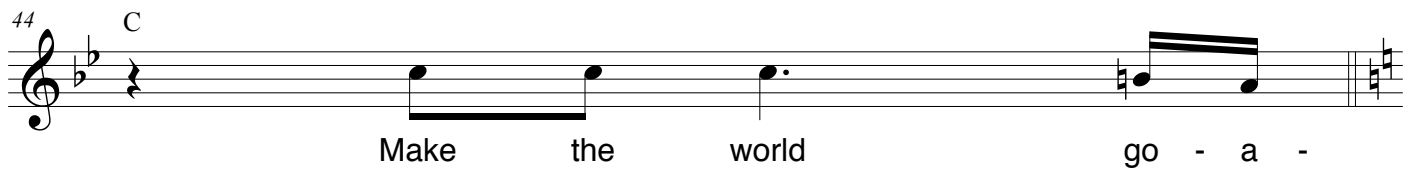
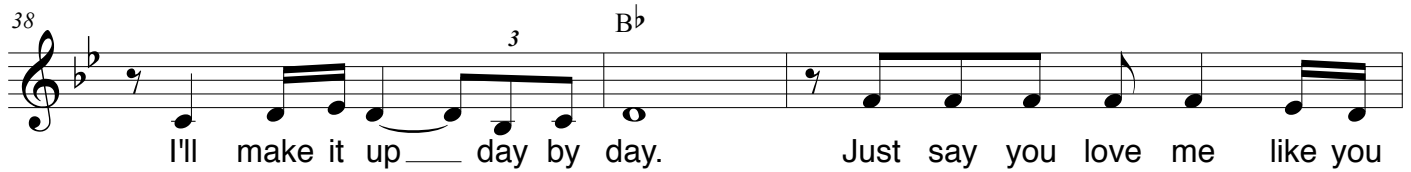
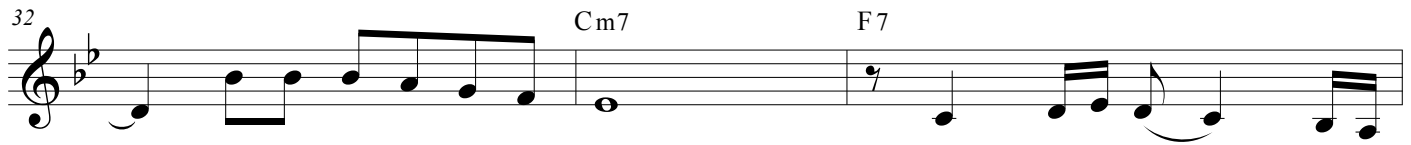
24 $Cm7$ $F7$

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

27 $B\flat$ (Keyboard)

way.

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

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 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

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

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

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

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

24 C7 F

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

28 C7 F F7

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

32 Bb B C7

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

36 F F7

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

40 Bb F Bb F Bb F

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

46 C7 F Bb F Bb

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

51 F B \flat F C7

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

55 F C7 F

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

58 C7 F C7 F

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

(Keyboard)

62 B \flat C F

62 B \flat C F

VOCAL DUET

All I Have To Do Is Dream

Keyboard

(Keyboard)

4/4

F Em Dm G F G

5

C Am F G7 C Am F G7

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

9

C Am F G7 C Am

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

12

F G7 C Am F G7

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

15

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

dream, dream, dream, dream. When dream,

19 F Em Dm G7 C

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

19

23 F Em D7 G7

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

23

27 C Am F G7 C Am F G7

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

27

31 C Am F G7 C Dm G7 C

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

31

(Keyboard)

35 F Em Dm G7 C

39 F Em D7 G A7

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

43 D Bm G A7 D Bm G A7

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

47 D Bm G A7 D Em A7 D

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

51 D Bm G A7 D Bm G A7 D

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

VOCAL DUET

Wake Up, Little Susie

Keyboard

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

Second system of musical notation. Treble and bass staves. Chords D, F, G, F are indicated above the treble staff. The lyrics 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 - ie was - n't so hot. It did - n't have much of a 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

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) 3 (Sax) D.S. al Coda

31 you. 3 3 3 3

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. 3 3 3 3

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 staff, and dynamics like accents (>) and triplets (3) are used throughout. The score is divided into systems, with measures 1-4, 5-8, 9-11, and 12-15. The key signature has one flat (Bb). The tempo is marked 'Slow Rock 4'.

§

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 $\text{\textcircled{C}}$

27 true? Or will I go from rags to

29 Dm7 G7

29 rich - es? My fate is up to

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

31 you.

$\text{\textcircled{C}}$ Coda

33 Dm7 G7 N.C. Block chords G G7

33 rich - es? My fate is up to

33 (Sax) 3

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

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)

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) 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

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!

M

Keyboard

The first staff of music is in treble clef, key of D major (one sharp), and 3/4 time. It begins with a 'N.C.' (No Chord) label above the first measure, which contains a quarter note D. The second measure contains a quarter note E. The third measure contains a quarter note F# and a quarter note G, with a 'G' chord label above. The fourth measure contains a quarter note A and a quarter note B, with an 'Am' chord label above. The fifth measure contains a quarter note C and a quarter note D, with a 'D7' chord label above. The sixth measure contains a quarter note E and a quarter note F#, with a 'D°7' chord label above. The seventh measure contains a quarter note G and a quarter note A, with a 'D7' chord label above. The eighth measure contains a quarter rest. The ninth measure contains a quarter note B. The staff ends with a double bar line. The lyrics 'Oh,' are written below the final note.

22 D7 G D7 G

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


27 G D7 Am7 D7



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

32 Am7 G D7 G D7

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

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

2
43 G D7

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

49 G G

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

55 D7 G (Keyboard) Eb Eb7

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

61 Ab Eb7 Bbm7 Eb7

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

66 Bbm7 Ab Eb7 Ab Eb7

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

72 Bbm7 Eb7 Bbm7 Ab Eb7

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

77 Ab

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

81 Eb7 Ab Ab

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

87 Eb7 To Coda Φ 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 $A\flat$ $E 7$ A
tight. Oh, hot dig-git - y, dog zig-git - y, boom, what you

114 $E 7$ $F\sharp$ $D 7$ $E\flat 7$
do to me. All my fut-ure will shine. Hot dig-git-y, dog zig-git-y,

121 A/E $Bm 7$ $E 7$ A
boom, what you do to me from the mom-ent you're mine.

128 $E 7$ A $E 7$ A
Hot dog!

VOCAL DUET

Return To Me

Keyboard

(Keyboard) A7

(F) Re-turn to
(M)

5 D A7

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

9 1. D

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

13 2. D

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

16 G Em7 A7 D

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

Please, for -

20 C#7 F#m A7

Re-turn to

give me _____ and please say you are mine. _____

24 D A7

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

28 D Bb (Keyboard)

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

32 Eb Bb7

3

36 Eb

(F) My

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

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

40 _____

Please, for-

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

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

44 _____

48 $E\flat$ $B\flat7$

Re-turn to me. _____ Hur-ry

48 _____

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

52 $E\flat$ Gm/D

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

52 _____

(Keyboard)

56 $B\flat7$ $E\flat$

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

56 _____

Johnson Rag

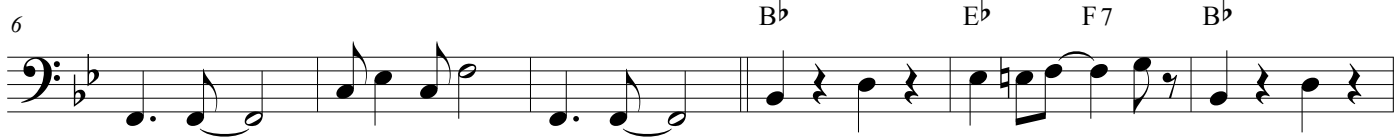
Keyboard

(Bass, Keyboard, and Drums.

Bass and Keyboard - Play notes as written in unison)



(Bass continues as written - keyboard add chords)



(F)Hep



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

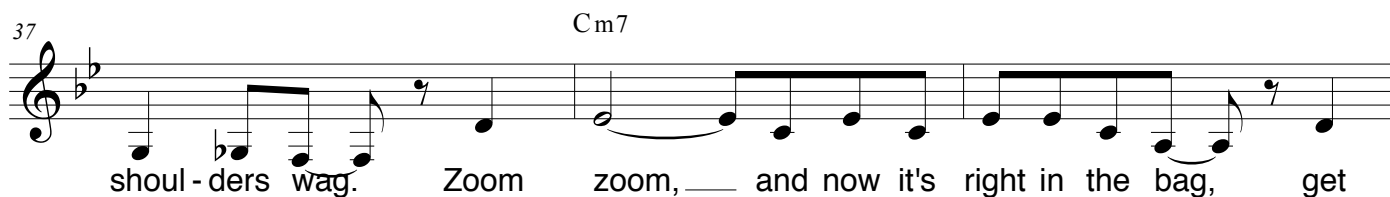
2

34 B^b



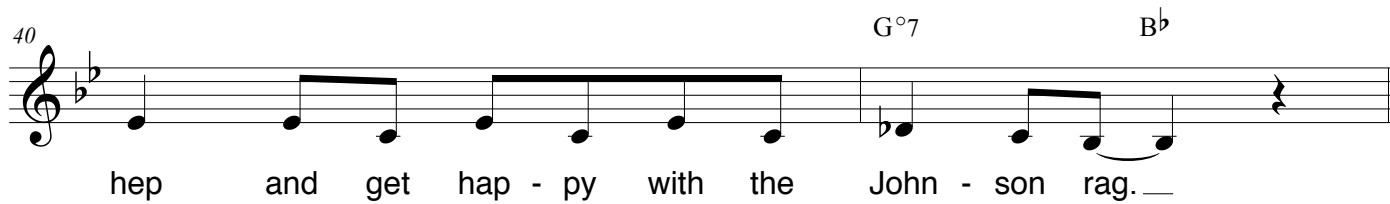
zag, then add a zig zig zag, zoop zoop, just let your

37 $Cm7$



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

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



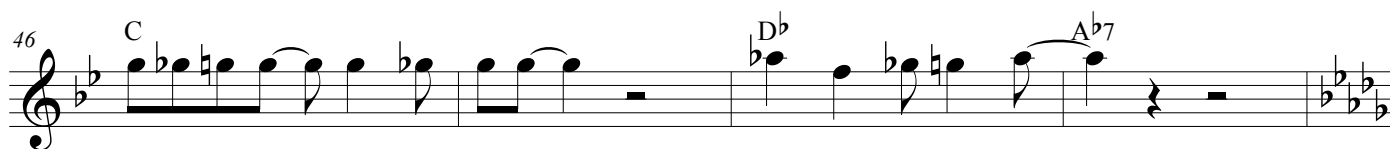
hep and get hap - py with the John - son rag.

(Keyboard) B^b B

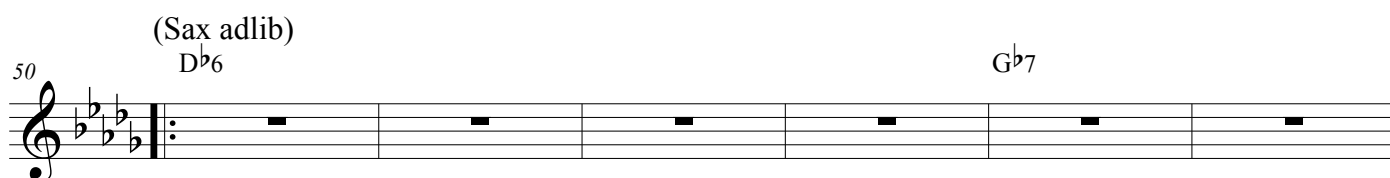


(Keyboard)

46 C D^b A^b7

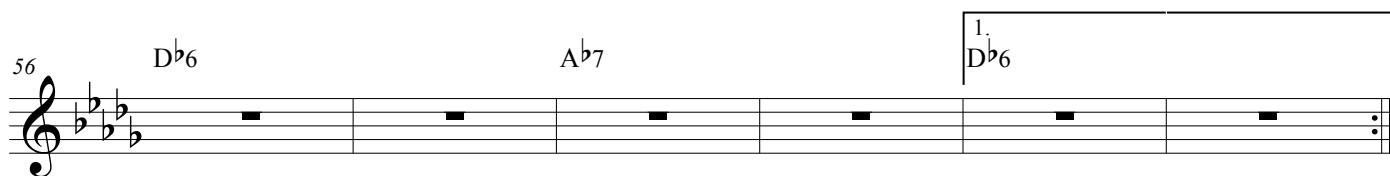


(Sax adlib) D^b6 G^b7

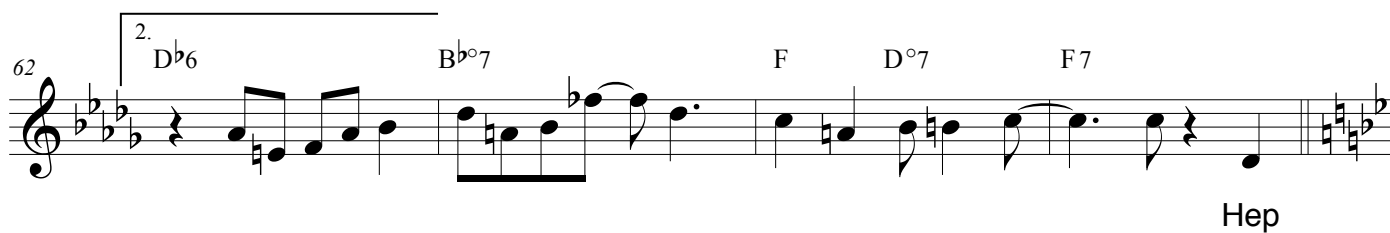


(Sax adlib)

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



62 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.