



Set NN

[Last revised: 2019.03.22](#)

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VOCAL DUET

That's Entertainment

Keyboard

(Keyboard)

Ab Abaug Db Bb°7 Fm Bbm7 Eb Eb7

(F) The

9 Ab Dbm Bbm7 Eb7 Ab6 Eb°7

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

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

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

21 Bbm7 C°7 Bbm7 Eb7 Ab Dbm Bbm7

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

28 Eb7 Ab6 Eb°7 Bbm7 C7 C7(#5) Fm Db

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

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

gives him her all:
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 EbauG Eb6 F9

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

53

Eb Fm Bbm Eb7

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

57

Ab Dbm Bbm7 Eb7 Ab6 Eb°7

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

63

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

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

69

Ab Bbm7 Ab Bbm7

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

73

1. Ab Dbmaj7 Bbm7 Eb7 2. Ab

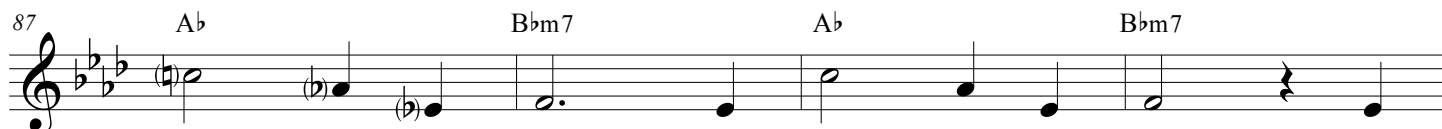
tain - ment! (F) There's the ment! (F) The



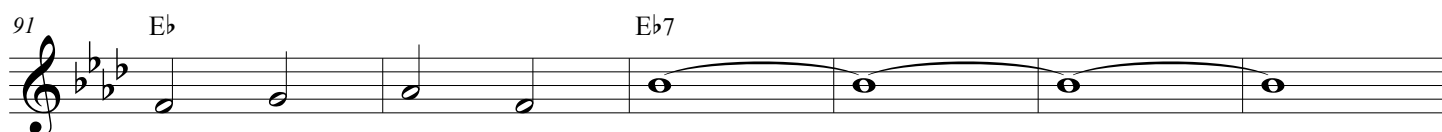
world is a stage, the stage is a world (M) The



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



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



world of en - ter - tain - - - -



ment!

You Fill Up My Senses

Keyboard

F

(Sax)

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

You fill-up my

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2

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

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

Come, let me

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

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

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

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

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

senses like a night in a forest, like the mountains in

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

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

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

desert, like a sleep-y blue ocean, you fill up my

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

senses, come fill me a - gain. come fill me a -

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

gain. Come fill me a - gain.

23 F 13 Cm9 F 7(b9) F m7 Bb7(b9)

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

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

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

31 $Fm9$ A^bm7 D^b9

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

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

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

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

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

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

east of the sun and west of the moon.

Coda

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

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

51 $Gm7$ D^o7 $Fm7$ B^b7

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

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

moon.

East Of The Sun

M

Keyboard

LATIN BEAT

(Keyboard - freely)

3

F maj7 F#°7 Gm7 C7(b9)

I

(Keyboard & Bass)

3

F Dm7 Am Em7 Dm7 D#°7

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

6

C7 Gm7 C7 C°7 Dm7 G6 Gm7 C7

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

11

F maj7 Bb9(#11) Am7 D9

East_____ of the sun and west_____ of the moon,

15

Gm9 Bbm7 Eb9

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

19

Gm7 C7 E7 A7 Dm7

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

23

G13 Dm9 G7(b9) Gm7 C7(b9)

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

27 F maj7 B^b9(#11) A m7 D9

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

31 G m9 B^bm7 E^b9

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

35 G m7 E^b9 D m7 G 13

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

39 G m7 E^b9 C7(b9) To Coda A m7 A^bm7

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

43 G m7 G^b7(#9) F 6 G m7 C7(b9) D.S. al Coda

east of the sun and west _____ of the moon. _____

47 Coda A m7 E^o7 G m7 C7 3

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

51 A m7 E^o7 G m7 C7

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

55 F D^b F (Keyboard) B^bm F

moon. _____

NO SAX

The Wayward Wind

F

Keyboard

(Keyboard)
Ebm Bb Bb/F Eb Bb

(Bass - Top Notes, Keyboard - Bottom Notes)

The way-ward

6 Bb Bb7 Eb Ebm

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

10 Bb F7

wind that yearns to wan - der. And he was

14 Bb9 Bb7 Eb Ebm

born the next of kin, the next of

18 Bb F7 Bb

kin to the way - ward wind. In a

22 F/C Bb F/C Bb

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

26 F/C Bb Cm7 3 F7

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

30 Bb N.C.

ways. And the way - ward

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

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

36 $B\flat$ $F 7$

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

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

born _____ the next of kin, _____ the next of

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

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

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

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

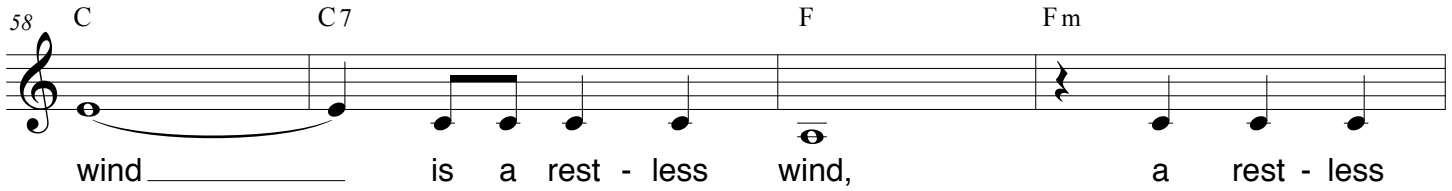
52 F/C $B\flat$ $C m 7$ $F 7$

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

56 $B\flat$ N.C.

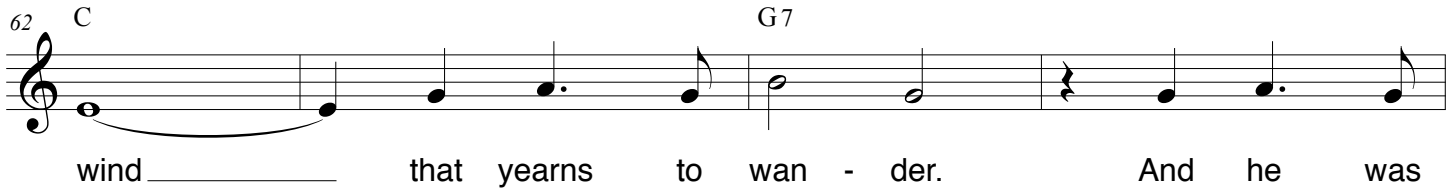
heart. _____ And the way - ward

58 C C7 F Fm



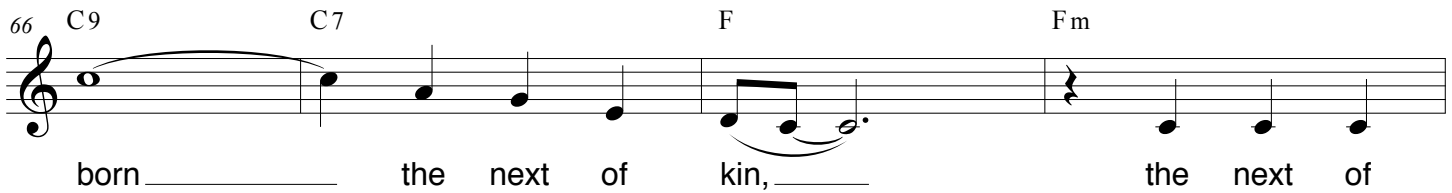
wind is a rest - less wind, a rest - less

62 C G7



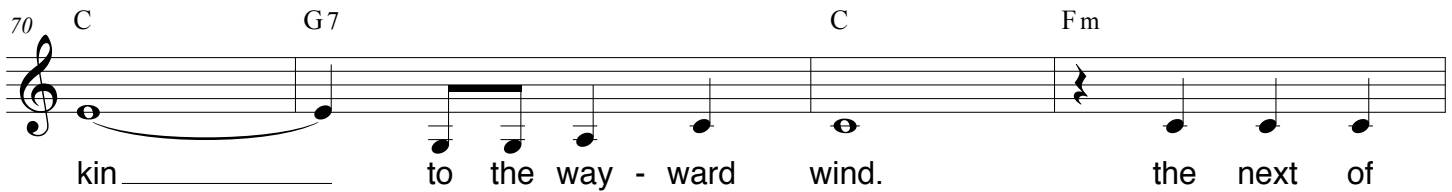
wind that yearns to wan - der. And he was

66 C9 C7 F Fm



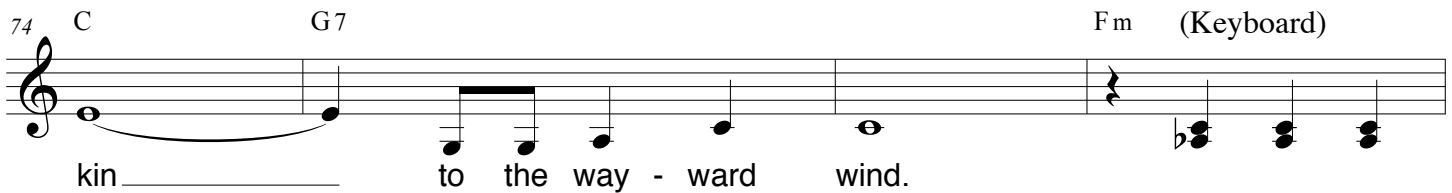
born the next of kin, the next of

70 C G7 C Fm



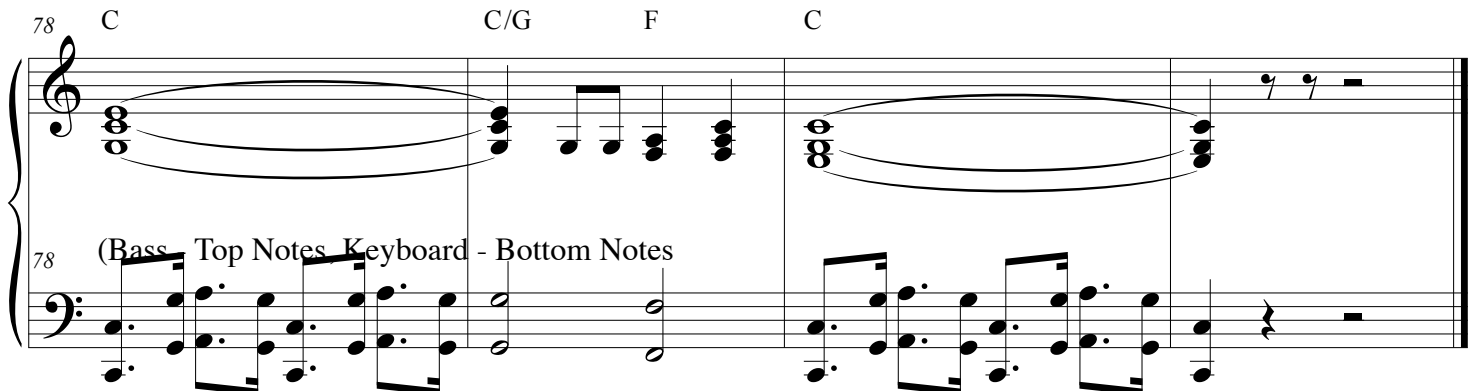
kin to the way - ward wind. the next of

74 C G7 Fm (Keyboard)



kin to the way - ward wind.

78 C C/G F C



(Bass, Top Notes, Keyboard - Bottom Notes)

NO SAX

The Wayward Wind

M
Keyboard

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

(Bass - Top Notes, Keyboard - Bottom Notes)

The way-ward

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

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

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

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

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

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

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

32 Eb Eb7 Ab Abm

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

36 Eb Bb7

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

40 Eb9 Eb7 Ab Abm

born _____ the next of kin, _____ the next of

44 Eb Bb7 Eb

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

48 Bb/F Eb Bb/F Eb

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

52 Bb/F Eb Fm7 Bb7

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

56 Eb N.C.

heart. _____ And the way - ward

58 F F7 Bb Bbm

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

62 F C7

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

66 F9 F7 Bb Bbm

born _____ the next of kin, _____ the next of

70 F C7 F Bbm

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

74 F C7 Bbm (Keyboard)

kin _____ to the way - ward wind.

78 F F/C Bb F

78 (Bass - Top Notes, Keyboard - Bottom Notes)

(12/8 Feel)

Sincerely

F

Keyboard

(Keyboard & Sax)

Chords: B \flat Gm Cm F7 B \flat Gm Cm F7 F7(#5)

(Bass- As written)

Sin -

6 Chords: B \flat Gm Cm F7 B \flat Gm Cm F7

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

10 Chords: B \flat Gm Cm F7 B \flat Gm Cm F7 F7(#5)

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

14 Chords: B \flat Gm Cm F7 B \flat Gm Cm F7

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

18 Chords: B \flat Gm Cm F7 B \flat Cm C \sharp 7 B \flat 7

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

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

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

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

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

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

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

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

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

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

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

42 Dm $G7$ C Am Dm $G7$

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

45 C Am Dm $G7$ C F C

mine. Please say you'll be mine.

(12/8 Feel)

Sincerely

M
Keyboard

(Keyboard)

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

(Bass- As written)

Sin -

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

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

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

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

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

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

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

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

22 Ab Abm Eb $\text{Eb}^{\flat}\text{maj}7$ $\text{Eb}9$

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

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

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

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

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

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

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

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

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

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

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

45 F Dm Gm $\text{C}7$ F Bb F

mine. Please say you'll be mine.

Rain Rain Polka

Keyboard

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

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

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

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

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

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

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

49 B \flat 7 E \flat

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

2

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

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

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

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

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 -

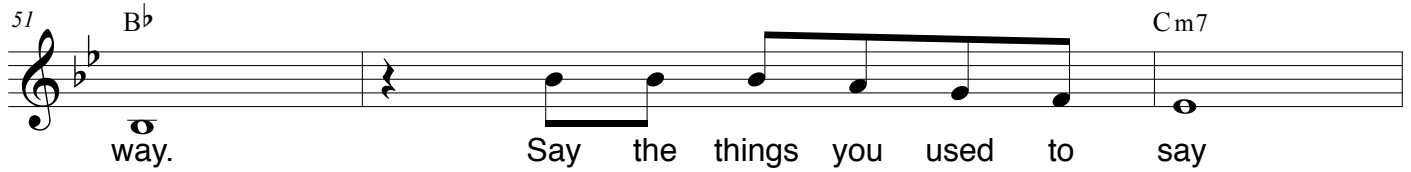
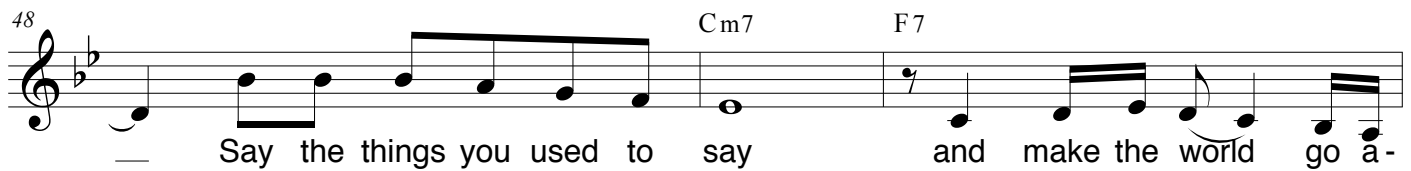
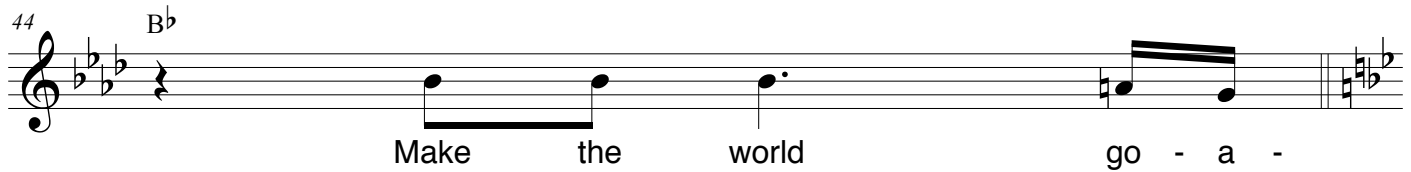
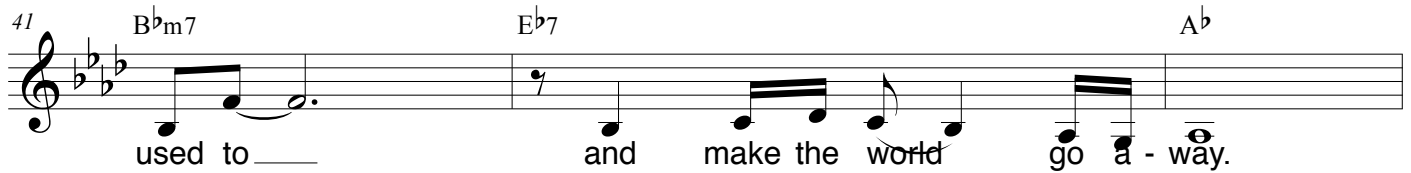
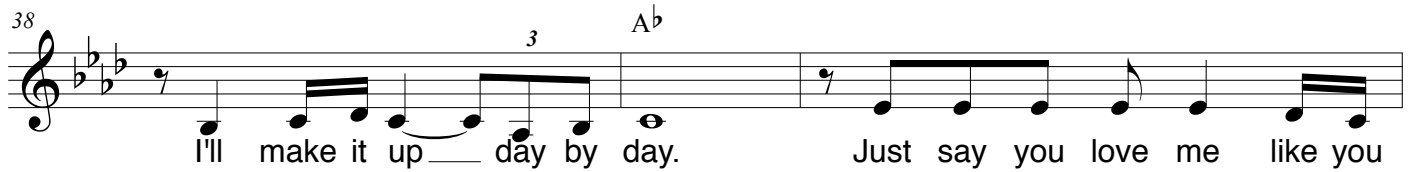
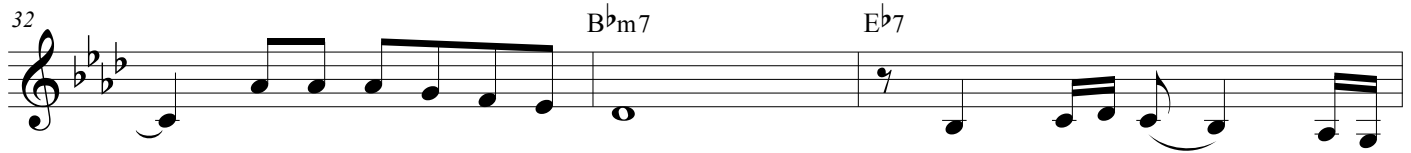
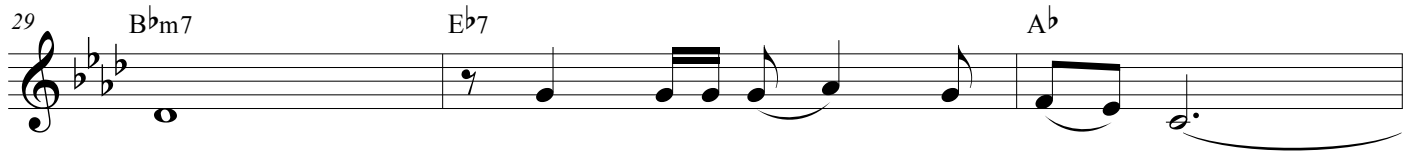
way and get it off my shoul - der.

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 -

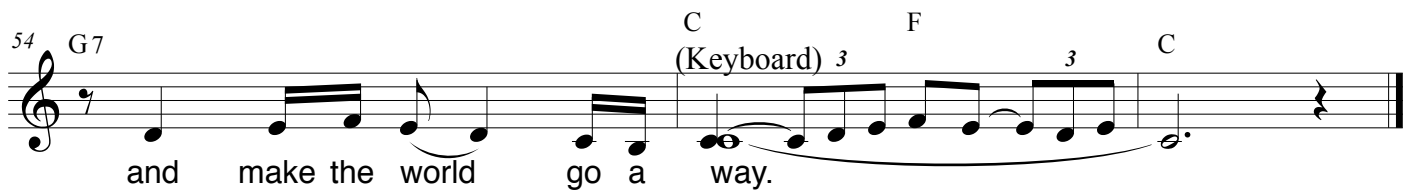
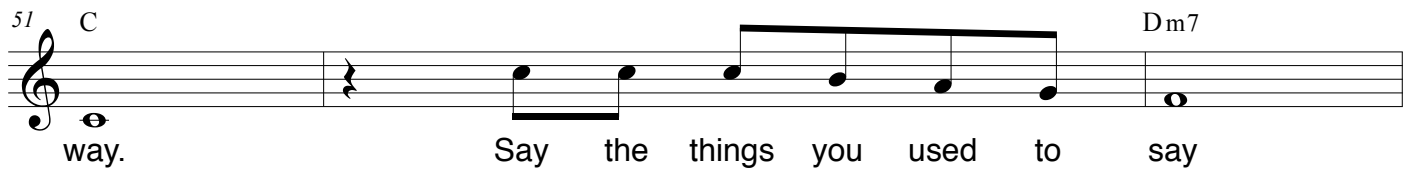
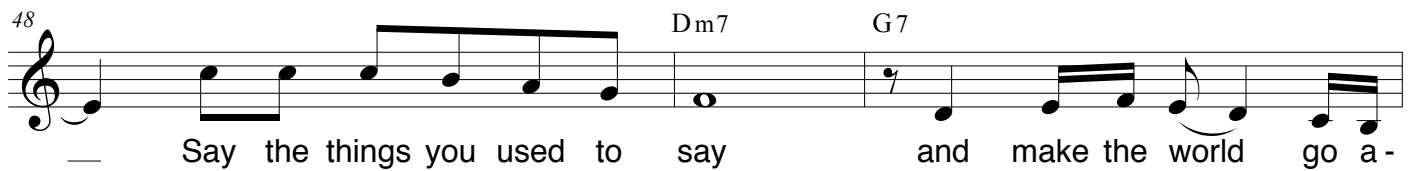
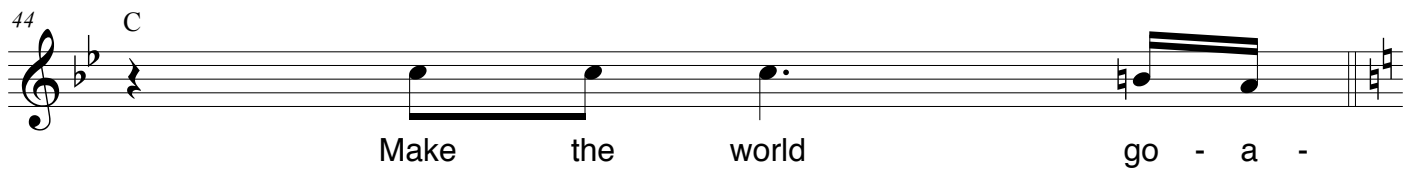
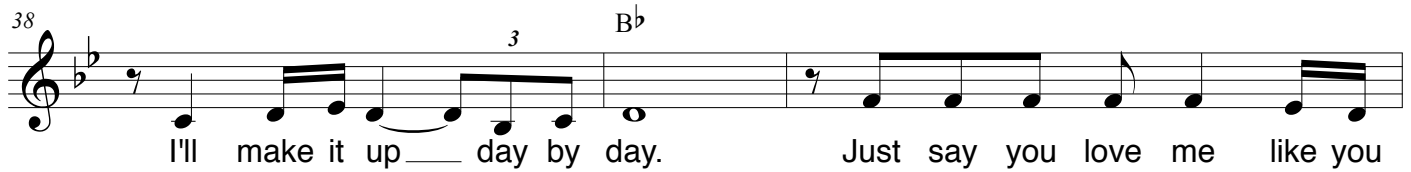
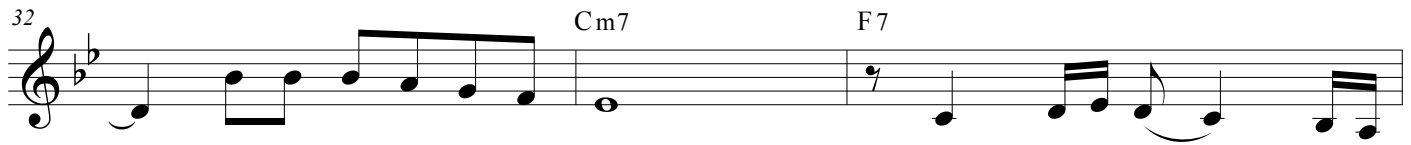
way and get it off my shoul - der.

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

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

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. When

9 I want you 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. 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

Detailed description: This block contains the first system of the musical score, measures 19 through 22. The treble staff has a key signature of one flat (F major/D minor) and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. Chords are indicated above the staff: F (measures 19-20), Em (measures 21-22), Dm (measure 23), G7 (measure 24), and C (measure 25). The lyrics are written below the treble staff, aligned with the melody.

23 F Em D7 G7

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

23

Detailed description: This block contains the second system of the musical score, measures 23 through 26. The melody continues with eighth and quarter notes. The bass staff accompaniment remains consistent. Chords are indicated above the staff: F (measures 23-24), Em (measures 25-26), D7 (measure 27), and G7 (measures 28-29). The lyrics are written below the treble staff, with a long dash indicating a continuation of the phrase.

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

Detailed description: This block contains the third system of the musical score, measures 27 through 30. The melody features quarter and eighth notes. The bass staff accompaniment continues. Chords are indicated above the staff: C (measures 27-28), Am (measures 29-30), F (measures 31-32), G7 (measures 33-34), C (measures 35-36), Am (measures 37-38), F (measures 39-40), and G7 (measures 41-42). The lyrics are written below the treble staff.

31 C Am F G7 C Dm G7 C

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

31

Detailed description: This block contains the fourth system of the musical score, measures 31 through 34. The melody continues with quarter and eighth notes. The bass staff accompaniment remains consistent. Chords are indicated above the staff: C (measures 31-32), Am (measures 33-34), F (measures 35-36), G7 (measures 37-38), C (measures 39-40), Dm (measures 41-42), G7 (measures 43-44), and C (measures 45-46). The lyrics are written below the treble staff.

(Keyboard)

35 F Em Dm G7 C

39 F Em D7 G A7

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

43 D Bm G A7 D Bm G A7

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

47 D Bm G A7 D Em A7 D

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

51 D Bm G A7 D Bm G A7 D

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

VOCAL DUET

Wake Up, Little Susie

Keyboard

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

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

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

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

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

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

Love Letters In The Sand

F

Keyboard

(Sax) Dm7 G7 C N.C.

5 C F D7 G7 On a

10 C G7 N.C. C F

16 D7 G7 C

21 E E7 Am

25 D7 Dm G7 N.C.

29 C F D7 G7

34 1. C N.C. (Sax)

37 2. C (Sax)

40 G7 Eb°7 3 C

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

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

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

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

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

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

in the sand.

In the sand.

Love Letters In The Sand

M

Keyboard

(Keyboard)

Gm7 C7 F N.C.

5 F Bb G7 C7 On a

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

F N.C. F Bb

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

G7 C7 F

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

A A7 Dm

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

G7 Gm C7 N.C.

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

F Bb G7 C7

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

37 2. in the sand. (Keyboard)

40 C7 Ab°7 F

3

Slow Rock 4

Rags To Riches

F
 Keyboard

(Keyboard) (Add bass & drums)

3 N.C.

I know I'd go from rags to

5 Bbm7 Eb7 3 Ab Gbm7

rich-es
tat - tered

(Sax)

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

8 F7 1. Bbm7 Eb7

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

11 Ab (Keyboard) Bbm7 Eb7 Ab N.C.

aire. My clothes may still be torn and

2

13 $B^b m7$ E^b E^b7
(Keyboard)

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

(Sax) 3 3 3

17 A^b E^b
(Keyboard)

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

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

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

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

beg-gar whose gold-en dreams will not come

27 A^b $G^b\circ 7$ F7 To Coda Θ^3

true? ____ Or will I go ____ from rags to

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

rich - es? ____ My fate is up ____ to

(Keyboard) D.S. al Coda

31 you.

Θ Coda Block chords E^b $E^b 7$

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

rich - es? ____ My fate is up to

33 (Sax) 3 3 3 3

36 A^b (Keyboard & Sax)

you.

Slow Rock 4

Rags To Riches

M
Keyboard

(Keyboard) (Add bass & drums)

3 3 C

3 3

3 N.C.

I know I'd go from rags to

5 Dm7 G7 3 C Bb7

rich-es
tat-tered

(Sax)

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) Dm7 3 G7 3 C N.C.

aire. My clothes may still be torn and

§

2.
13 Dm7 (Sax) 3 3

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

G (Keyboard) G7

17 C G

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

(Keyboard)

20 C

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

22 G C N.C.

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

Slow Rock 4

25 Dm7 G7 3

beg-gar (Sax) whose gold - en dreams will not come

27 C B \flat 7 A7 To Coda Θ

27 true? Or will I go from rags to

29 Dm7 G7

29 rich - es? My fate is up to

(Keyboard) D.S. al Coda

31 you.

Θ Coda Block chords G G7

33 Dm7 G7 N.C.

33 rich - es? My fate is up to

33 (Sax)

36 C (Keyboard & 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

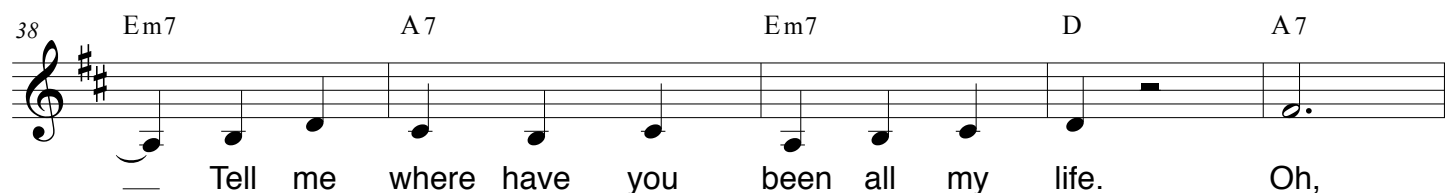
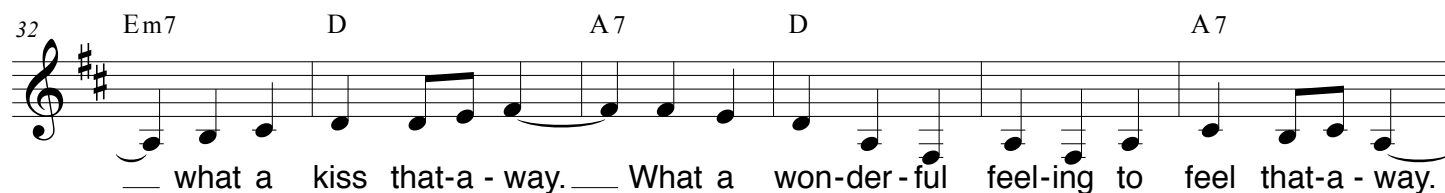
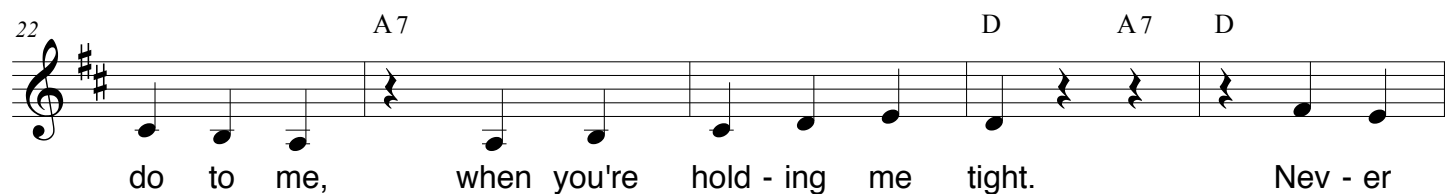
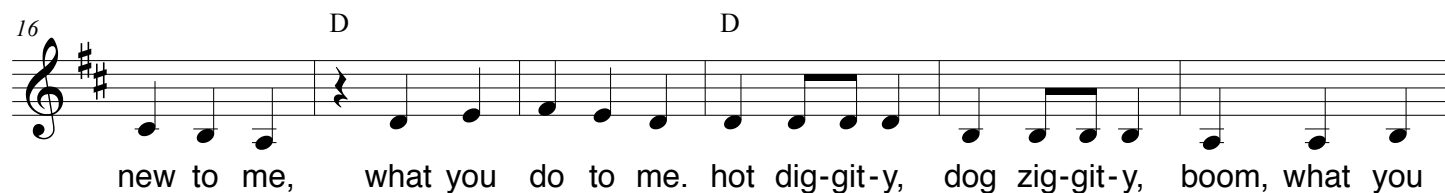
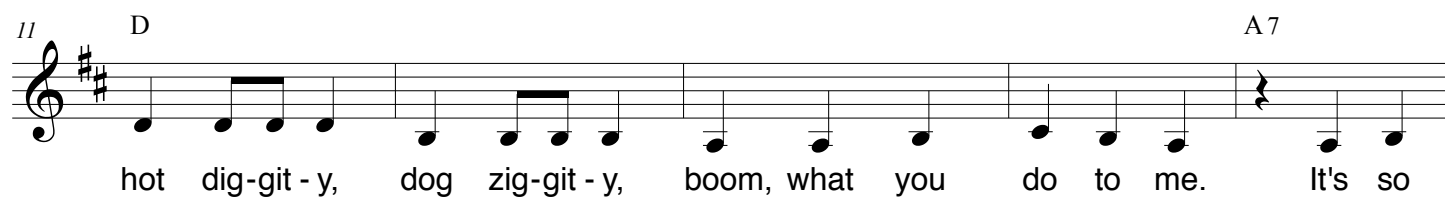
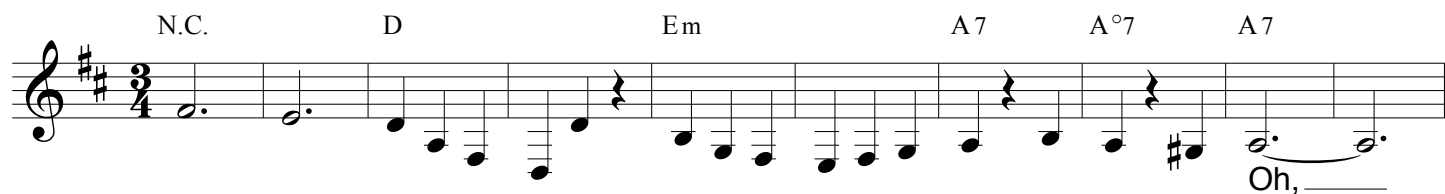
ko - gee, Ok - la - ho - ma, U S A

Hot Diggity Dog Ziggity Boom

F

Keyboard

(Keyboard)



2
43 D A7

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

49 D D

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

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

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

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

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

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

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

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

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

77 E \flat

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

81 B \flat 7 E \flat E \flat

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

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

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

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

98 $E\flat$ $E\flat$

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

There's a

⊕ Coda

109 $E\flat$ $B 7$ E

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

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

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

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

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

128 $B 7$ E $B 7$ E

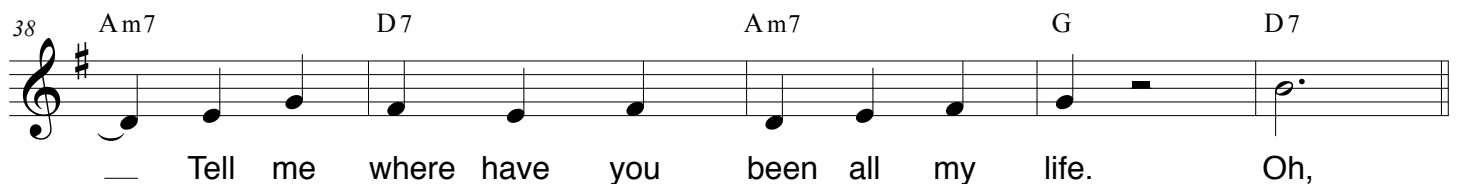
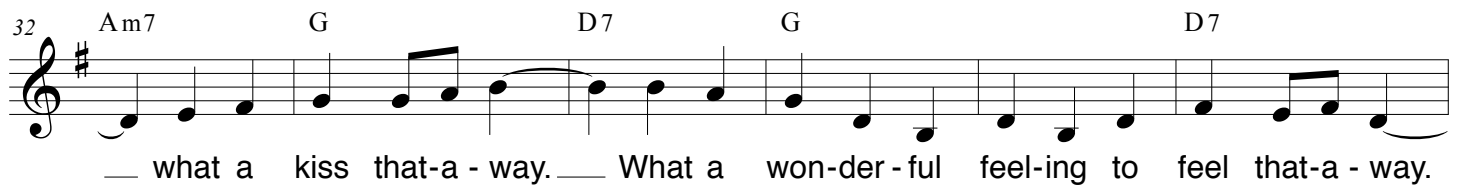
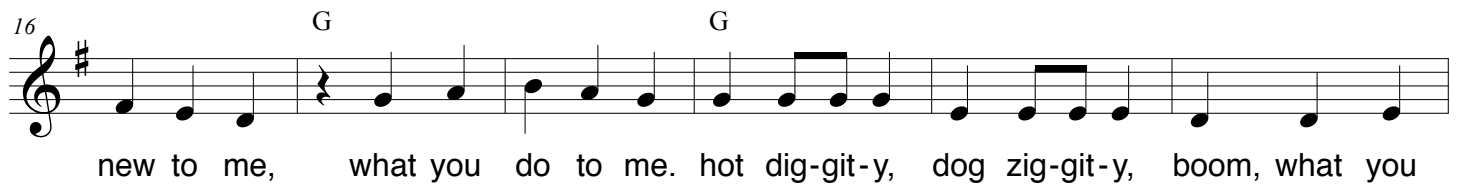
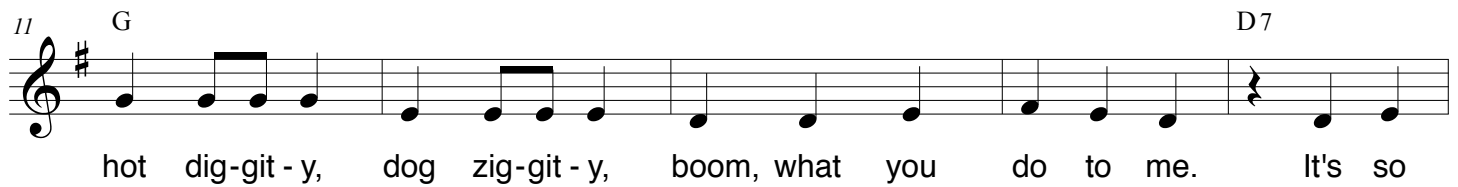
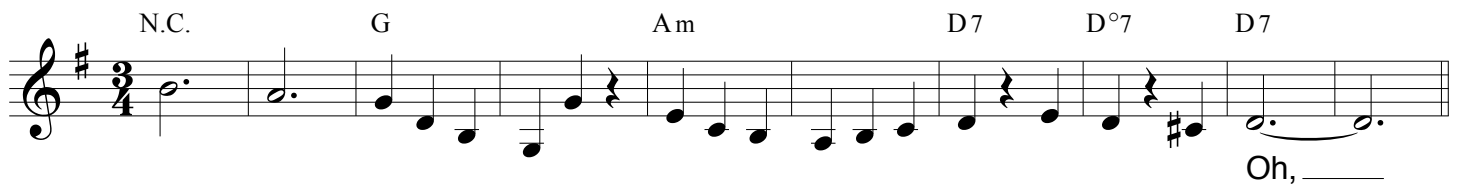
$B 7$ E
(Keyboard)

Hot dog!

Hot Diggity Dog Ziggity Boom

M
Keyboard

(Keyboard)



2
43 G D7

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

49 G G

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

55 D7 G (Keyboard) Eb Eb7

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

61 Ab Eb7 Bbm7 Eb7

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

66 Bbm7 Ab Eb7 Ab Eb7

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

72 Bbm7 Eb7 Bbm7 Ab Eb7

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

77 Ab

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

81 Eb7 Ab Ab

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

87 Eb7 To Coda Φ Ab (Keyboard) Ab Eb7

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

93 Eb7 3

98

104 Eb7 Ab Eb7 D.S. al Coda

There's a

⊕ Coda
109 Ab E7 A

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

114 E7 F# D7 Eb°7

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

121 A/E Bm7 E7 A

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

128 E7 A (Keyboard) E7 A

Hot dog!

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.

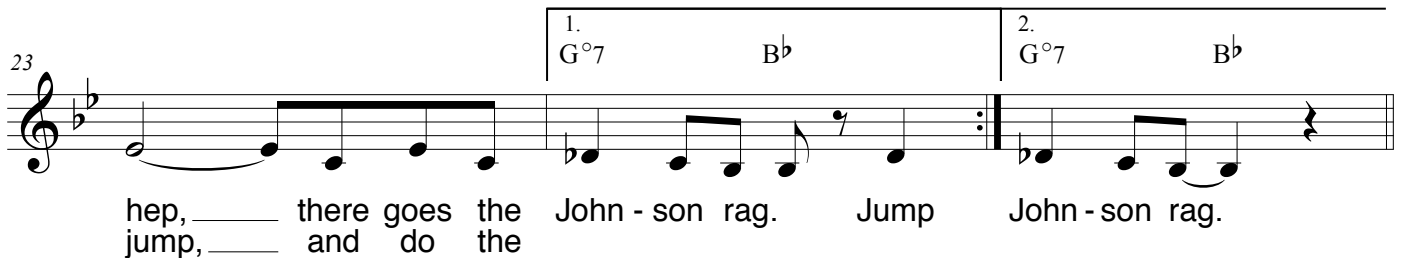
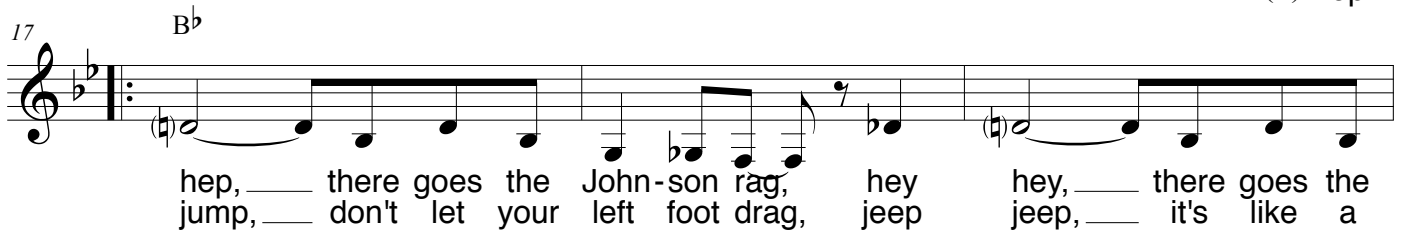
Bass and Keyboard - Play notes as written in unison)



(Bass continues as written - keyboard add chords)



(F) Hep



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

46 C D^b A^b7

(Sax adlib) D^b6 G^b7

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 $B\flat$