



## Set NN

[Last revised: 2019.03.20](#)

NN01-That\_s Entertainment(KVD).2018.06.12.pdf  
NN02-You Fill Up My Senses(KVF).2018.05.08.pdf  
NN02-You Fill Up My Senses(KVM).2018.05.08.pdf  
NN03-East Of The Sun(KVF).2018.05.08.pdf  
NN03-East Of The Sun(KVM).2018.05.08.pdf  
NN04-The Wayward Wind(KVF).2019.01.16.pdf  
NN04-The Wayward Wind(KVM).2018.11.17.pdf  
NN05-Sincerely(KVF).2018.11.17.pdf  
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**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).2018.11.17.pdf  
NN10-All I Have To Do Is Dream(KVD).2018.03.24.pdf  
**NN11-Wake Up, Little Susie(KVD).2019.03.20.pdf**  
NN12-Love Letters In The Sand(KVF).2018.11.17.pdf  
NN12-Love Letters In The Sand(KVM).2018.11.17.pdf  
NN13-Rags To Riches (KVF).2018.11.17.pdf  
**NN13-Rags To Riches (KVM).2019.03.20.pdf**  
NN14-Okie From Muskogee(KVD).2018.03.24.pdf  
NN15-Hot Diggity, Dog Ziggity, Boom(KVF).2018.11.17.pdf  
NN15-Hot Diggity, Dog Ziggity, Boom(KVM).2018.05.08.pdf  
NN16-Return To Me(KVD).2018.11.17.pdf  
NN17-Johnson Rag(KV).2018.11.17.pdf

## VOCAL DUET

## That's Entertainment

Keyboard

(Keyboard)

Ab Abaug Db Bb°7 Fm Bbm7 Eb Eb7

(F) The

9 Ab Dbm Bbm7 Eb7 Ab6 Eb°7

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

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

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

21 Bbm7 C°7 Bbm7 Eb7 Ab Dbm Bbm7

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

28 Eb7 Ab6 Eb°7 Bbm7 C7 C7(#5) Fm Db

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

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

gives him her all:  
let her es-cape:

(Both) That's en-ter-tain-ment. (F) The  
That's en-ter-tain-ment. (F) It

2  
41

Db Dbaug Db6 Ebm7 Ab7 Db Dbaug

plot can be hot, sim-ply teem-ing with sex, \_\_\_\_\_ a gay di - vor-cee who is  
might be a fight like you see on the screen, \_\_\_\_\_ a swain get-ting slain for the

47

Db6 Bb7 Eb Ebdaug Eb6 F9

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

53

Eb Fm Bbm Eb7

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

57

Ab Dbm Bbm7 Eb7 Ab6 Eb°7

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

63

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

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

69

Ab Bbm7 Ab Bbm7

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

73

1. Eb Eb7 Ab Dbmaj7 Bbm7 Eb7 2. Ab

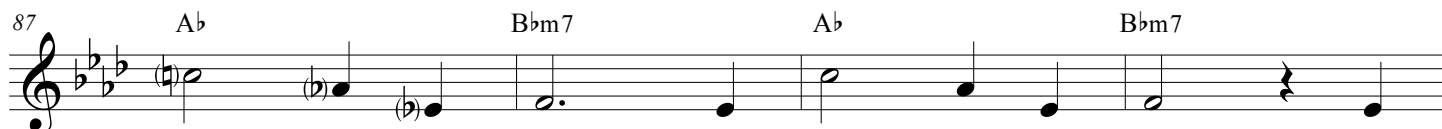
tain - ment! (F) There's the ment! (F) The



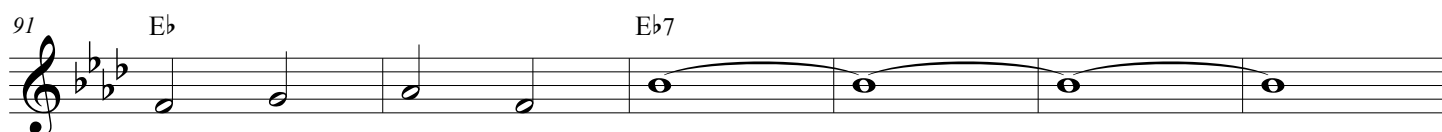
world is a stage, the stage is a world (M) The



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



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



world of en - ter - tain - - - -



ment!

# You Fill Up My Senses

Keyboard

F

(Sax)

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

You fill-up my

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

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

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

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

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

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

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

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

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

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

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

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

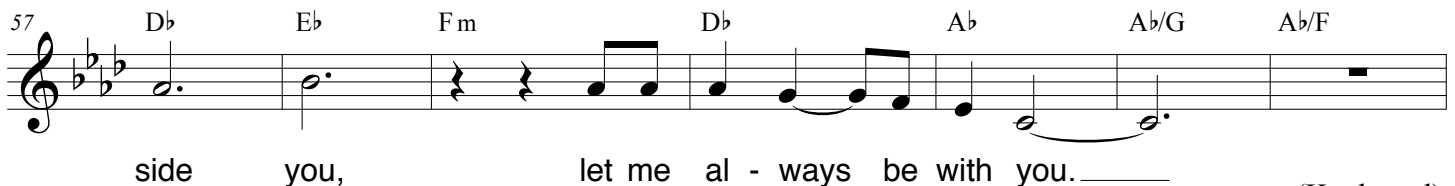
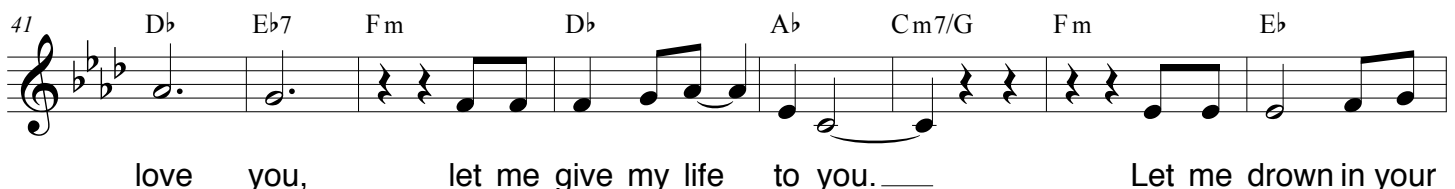
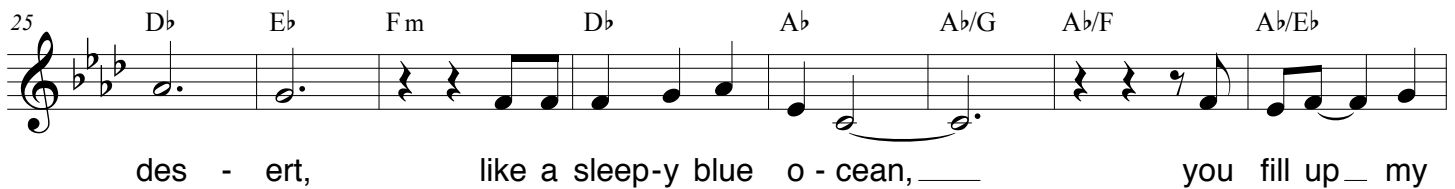
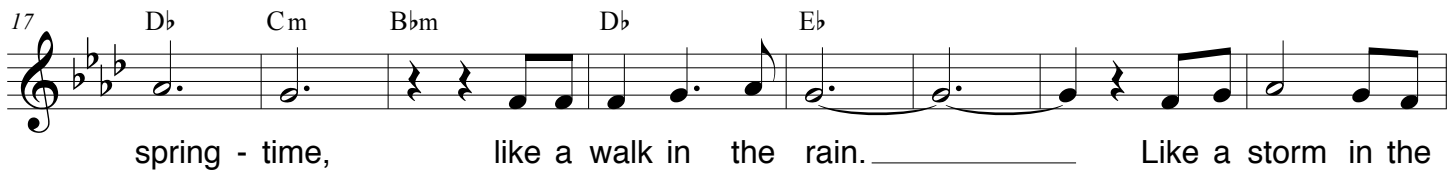
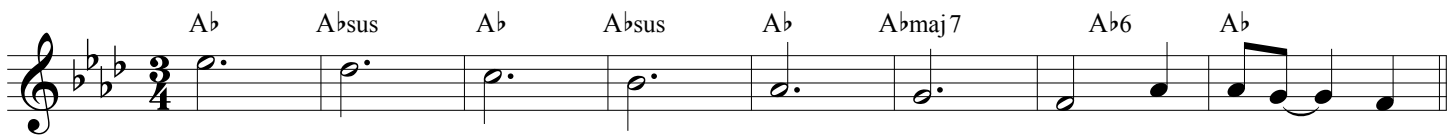
137 E $\flat$  E $\flat$ sus E $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ maj7 E $\flat$ 6 E $\flat$ sus E $\flat$

gain. Come fill me a - gain.

# You Fill Up My Senses

**M**  
Keyboard

(Keyboard)



(Keyboard)

2

73 D $\flat$  Eb7 Fm D $\flat$  A $\flat$  Cm7/G Fm Eb

81 D $\flat$  Cm Bbm D $\flat$  Eb Absus

Come, let me

89 D $\flat$  Eb7 Fm D $\flat$  A $\flat$  Cm7/G Fm Eb

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

97 D $\flat$  Cm Bbm Eb7 A $\flat$  Absus A $\flat$  A $\flat$

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

105 D $\flat$  Eb7 Fm D $\flat$  A $\flat$  Cm7/G Fm Eb

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

113 D $\flat$  Cm Bbm D $\flat$  Eb

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

121 D $\flat$  Eb Fm D $\flat$  A $\flat$  A $\flat$ /G A $\flat$ /F A $\flat$ /Eb

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

129 D $\flat$  Cm Bbm Eb7 A $\flat$  Absus Bbm Eb7

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

137 A $\flat$  Absus A $\flat$  Eb7 A $\flat$  Abmaj7 A $\flat$ 6 Absus

gain.\_\_\_\_ Come fill me a - gain.\_\_\_\_



# East Of The Sun

# F

LATIN BEAT

Keyboard

(Keyboard - freely)

1

(Keyboard &amp; Bass)

wish that we could live up in the sky

where we could find a place a way up high

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

East of the sun and west of the moon,

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

Near to the sun in the day, and near to the moon at night. We'll live in a love-ly way, dear, liv-ing on love and pale moon-light.

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

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

31  $Fm9$   $A^bm7$   $D^b9$

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

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

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

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

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

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

east of the sun and west of the moon.

**Coda**

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

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

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

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

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

moon.

# East Of The Sun

# M

Keyboard

LATIN BEAT

(Keyboard - freely)

3

F maj7 F#°7 Gm7 C7(b9)

I

(Keyboard & Bass)

3 F Dm7 Am Em7 Dm7 D#°7

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

6 C7 Gm7 C7 C°7 Dm7 G6 Gm7 C7

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

11 (All in rhythm - Latin beat)

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<sup>b</sup>9(#11) A m7 D9

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

31 G m9 B<sup>b</sup>m7 E<sup>b</sup>9

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

35 G m7 E<sup>b</sup>9 D m7 G 13

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

39 G m7 E<sup>b</sup>9 C7(b9) **To Coda** A m7 A<sup>b</sup>m7

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

43 G m7 G<sup>b</sup>7(#9) F 6 G m7 C7(b9) **D.S. al Coda**

east of the sun and west \_\_\_\_\_ of the moon. \_\_\_\_\_

**Coda**

47 A m7 E<sup>o</sup>7 G m7 C7 3

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

51 A m7 E<sup>o</sup>7 G m7 C7

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

55 F D<sup>b</sup> F (Keyboard) B<sup>b</sup>m 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 $\flat$  F7  
 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 $\flat$  F7 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 $\flat$ m7 F7  
 tried his best to set - tle down, I'm now a - lone \_\_\_\_\_ with a bro - ken

56 B $\flat$  N.C.  
 heart. \_\_\_\_\_ And the way - ward

58 C C7 F Fm

wind \_\_\_\_\_ is a rest - less wind, a rest - less

62 C G7

wind \_\_\_\_\_ that yearns to wan - der. And he was

66 C9 C7 F Fm

born \_\_\_\_\_ the next of kin, \_\_\_\_\_ the next of

70 C G7 C Fm

kin \_\_\_\_\_ to the way - ward wind. the next of

74 C G7 Fm (Keyboard)

kin \_\_\_\_\_ to the way - ward wind. (Keyboard)

78 C C/G F C

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

NO SAX

# The Wayward Wind

**M**  
Keyboard

(Keyboard)  
A<sup>b</sup>m E<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

(Bass - Top Notes, Keyboard - Bottom Notes)

The way-ward

6 E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>m  
wind \_\_\_\_\_ is a rest - less wind, a rest - less

10 E<sup>b</sup> B<sup>b</sup>7  
wind \_\_\_\_\_ that yearns to wan - der. And I was

14 E<sup>b</sup>9 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>m  
born \_\_\_\_\_ the next of kin, \_\_\_\_\_ the next of

18 E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>  
kin \_\_\_\_\_ to the way - ward wind. \_\_\_\_\_ In a

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

26 B<sup>b</sup>/F E<sup>b</sup> F<sup>m</sup>7 B<sup>b</sup>7  
guess the sound of the out-ward bound made me a slave \_\_\_\_\_ to my wan-d'rin'

30 E<sup>b</sup> N.C.  
ways. \_\_\_\_\_ And the way - ward



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 B $\flat$ m (Keyboard)  
kin \_\_\_\_\_ to the way - ward wind.

78 F F/C B $\flat$  F  
(Bass - Top Notes, Keyboard - Bottom Notes)  
78

(12/8 Feel)

## Sincerely

**F**

Keyboard

(Keyboard &amp; Sax)

B $\flat$  Gm Cm F7 B $\flat$  Gm Cm F7 F7(#5)

(Bass- As written)

Sin -

6 B $\flat$  Gm Cm F7 B $\flat$  Gm Cm F7

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

10 B $\flat$  Gm Cm F7 B $\flat$  Gm Cm F7 F7(#5)

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

14 B $\flat$  Gm Cm F7 B $\flat$  Gm Cm F7

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

18 B $\flat$  Gm Cm F7 B $\flat$  Cm C#7 Bb7

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

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

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

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

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

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

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

34  $B\flat$   $Gm$   $Cm$   $F7$   $B\flat$   $Cm$   $C\#7$   $B\flat 7$  **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  $\text{Ab}$   $\text{Abm}$   $\text{Eb}$   $\text{Eb}^{\flat}\text{maj}7$   $\text{Eb}9$

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

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

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

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

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

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

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

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

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

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  $\Phi$  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

$\Phi$  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 is in 2/4 time and B-flat major. The score consists of several staves. The Keyboard part is marked with (Keyboard) and the Saxophone part with (Sax). The score includes various chords such as B-flat, B-flat 7, F, C7, F7, B-flat 7, F7, B-flat, E-flat, B-flat 7, F, F7, B-flat 7, E-flat, and G-flat 7. The score also includes a Coda section marked with a Coda symbol and a D.S. al Coda instruction. The score is numbered 5, 13, 21, 29, 37, 41, and 49.

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

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

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

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

89 B $\flat$ 7 E $\flat$  E $\flat$ 7 E $\flat$

97 B $\flat$ 7 E $\flat$

105 B $\flat$ 7 E $\flat$  E $\flat$ 7 E $\flat$

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



# 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 -

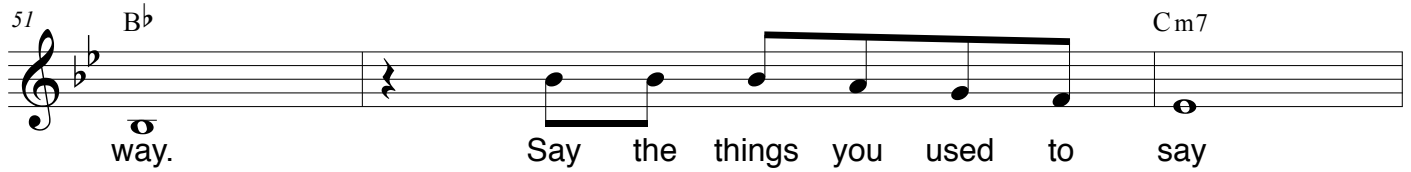
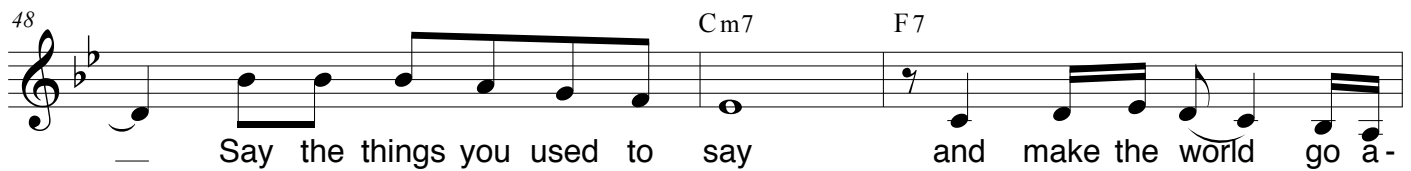
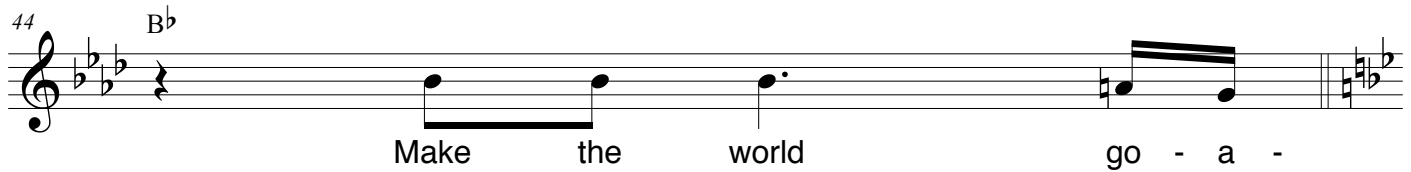
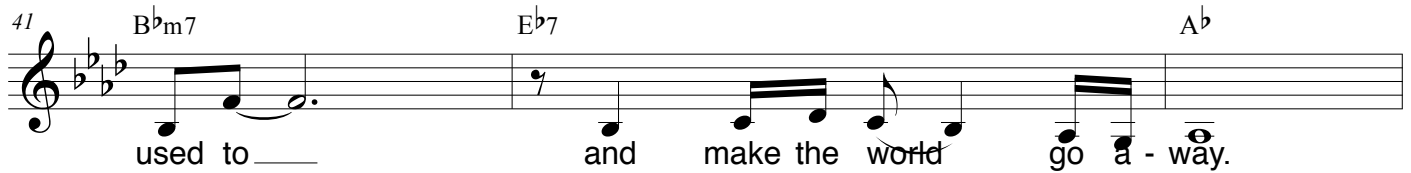
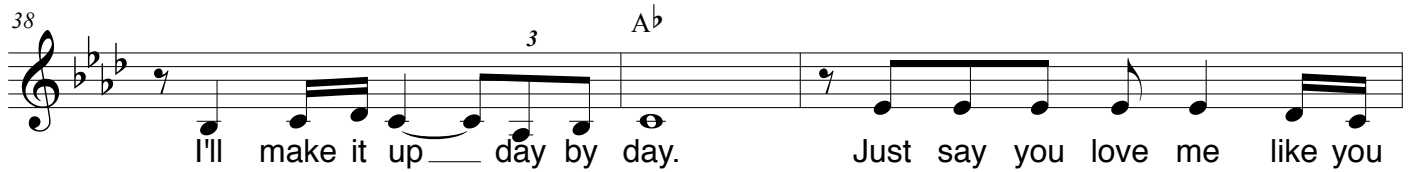
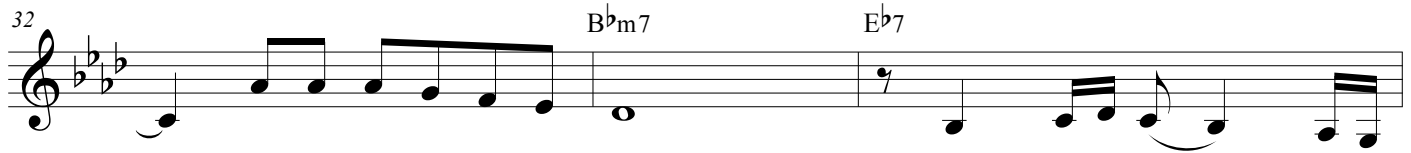
way and get it off my shoul - der.

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

way.

(Sax)

2

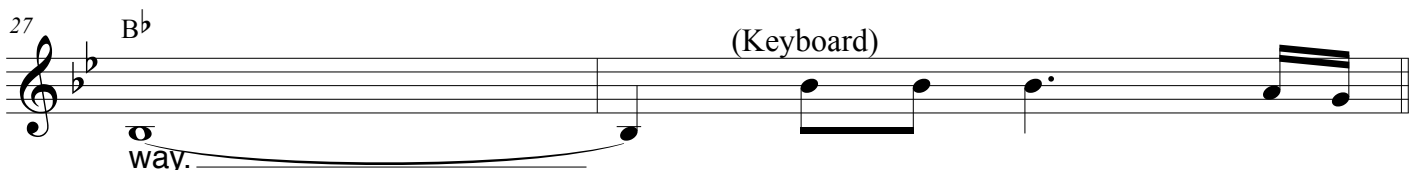
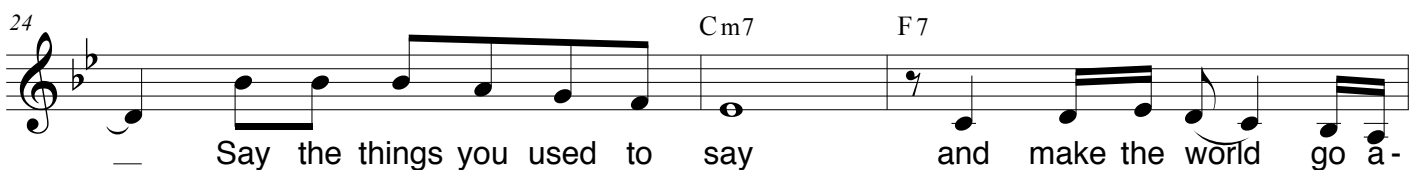
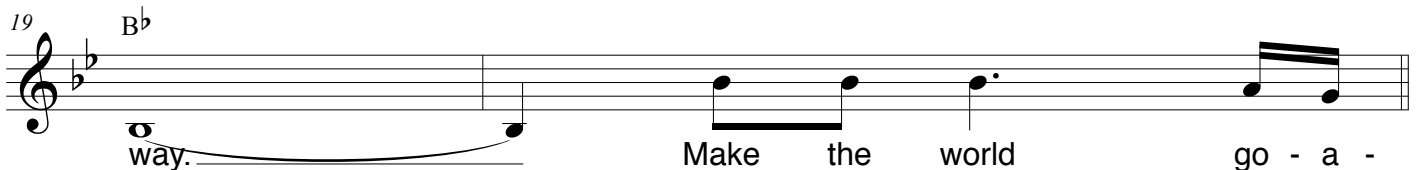
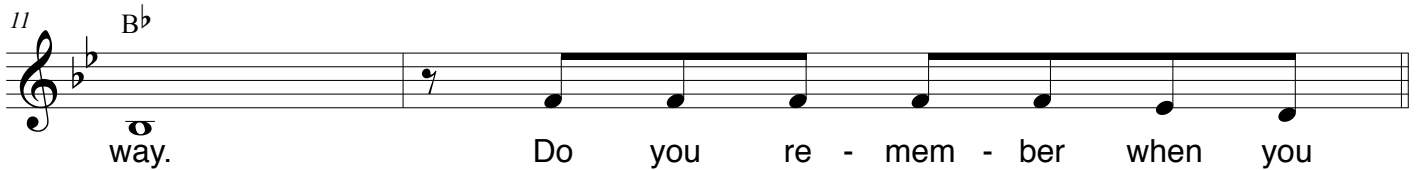
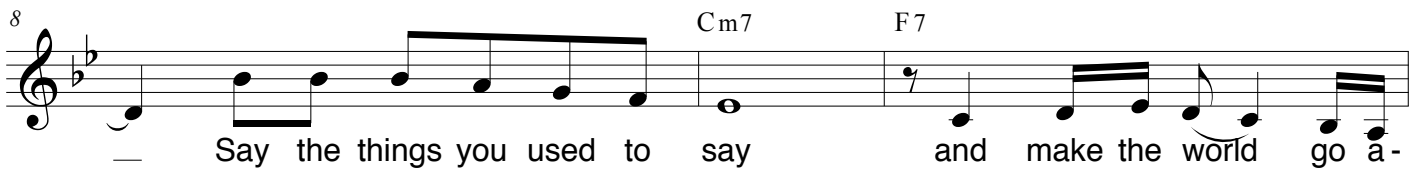
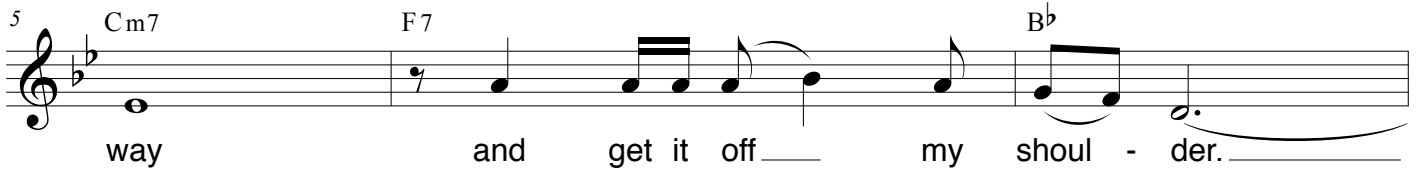
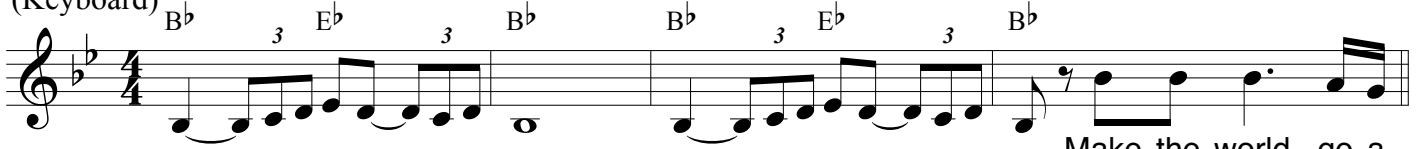


# Make The World Go Away

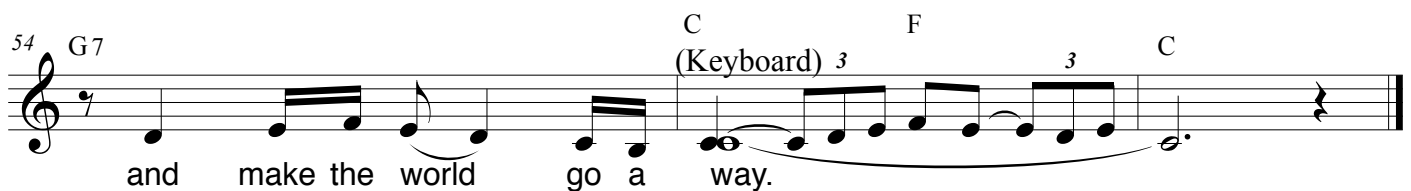
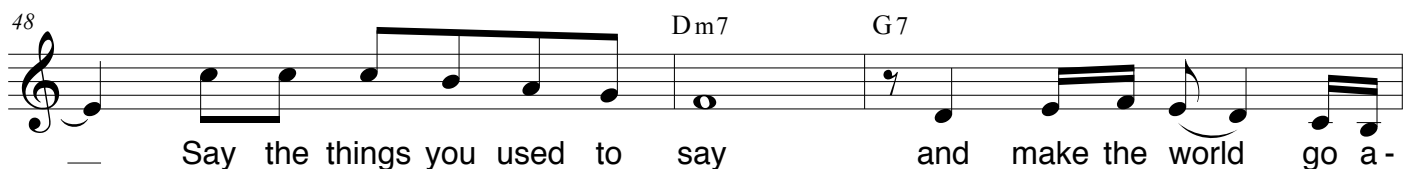
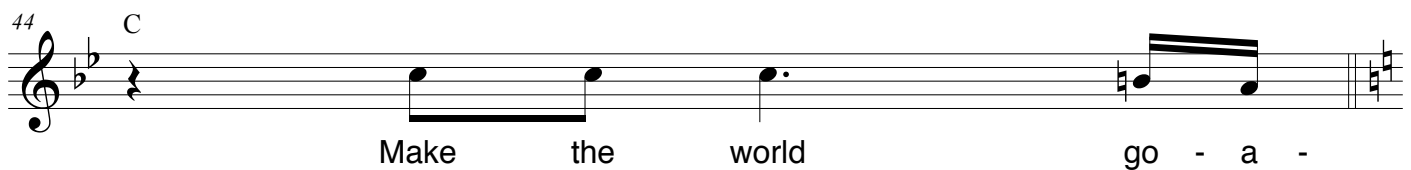
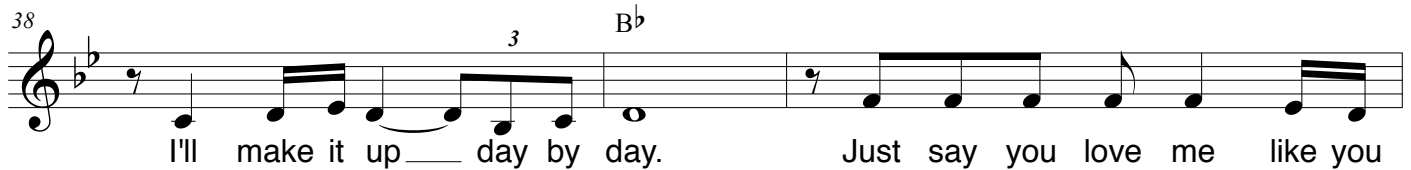
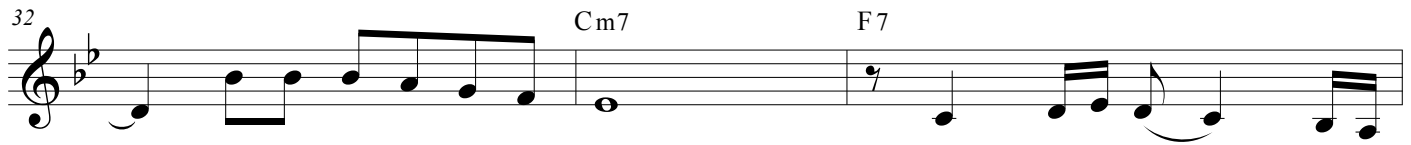
# M

Keyboard

(Keyboard)



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  $\text{Coda}$

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

$\text{Coda}$  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

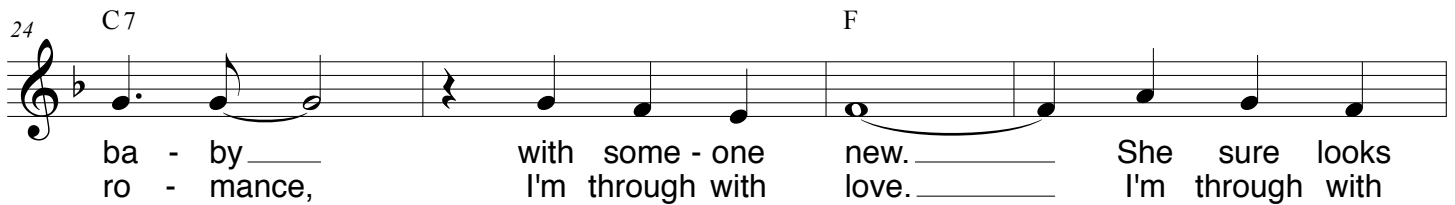
11 think i'm a-gon-na cry - eye. Bye bye love. Bye bye sweet

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

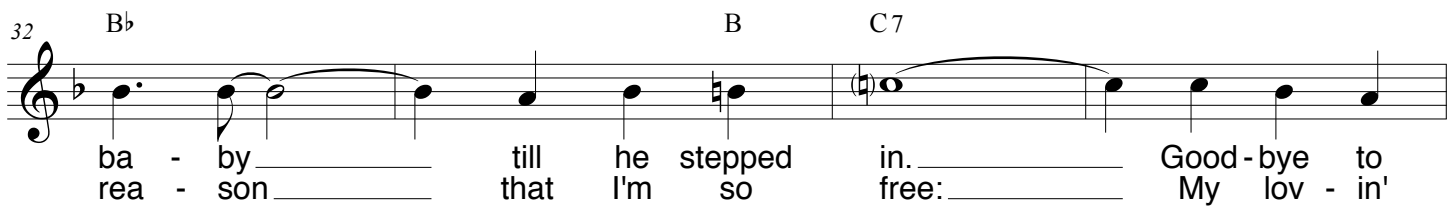


hap - py; \_\_\_\_\_  
count - in' \_\_\_\_\_

I sure am blue. \_\_\_\_\_  
the stars a - bove. \_\_\_\_\_

She was my the  
And here's the \_\_\_\_\_

32 Bb B C7

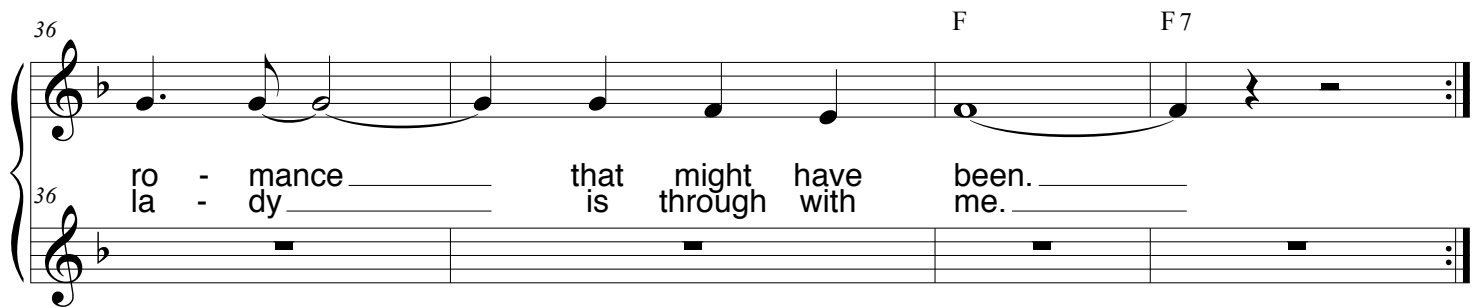


ba - by \_\_\_\_\_  
rea - son \_\_\_\_\_

till that he stepped so  
in. \_\_\_\_\_

Good - bye to  
My lov - in' \_\_\_\_\_

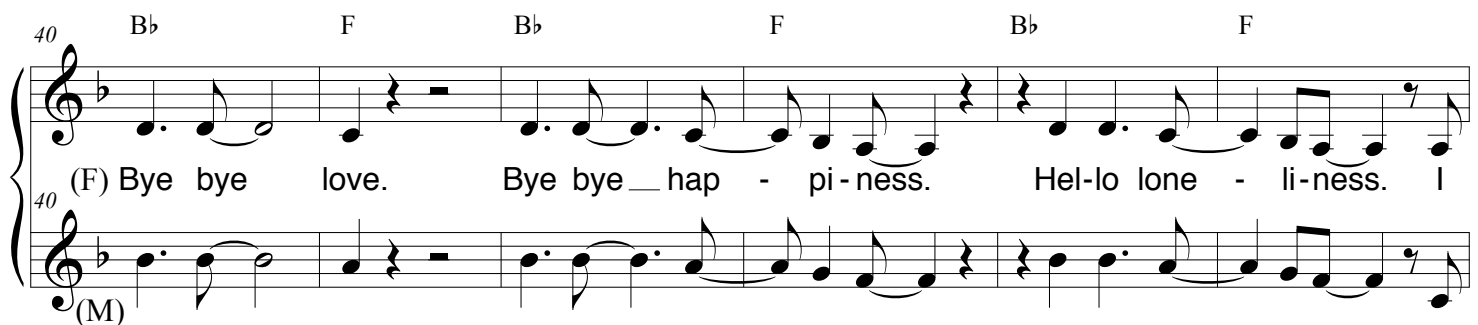
36 F F7



ro - mance \_\_\_\_\_  
la - dy \_\_\_\_\_

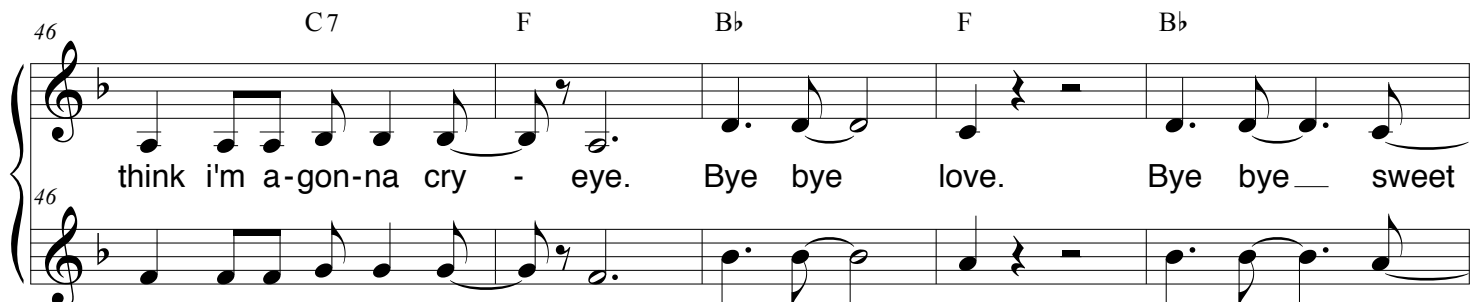
that is through with have  
been. \_\_\_\_\_  
me. \_\_\_\_\_

40 Bb F Bb F Bb F



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

46 C7 F Bb F Bb



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

51 F B $\flat$  F C7

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

55 F C7 F

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

58 C7 F C7 B $\flat$

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

(Keyboard)

62 B $\flat$  C F

VOCAL DUET

# All I Have To Do Is Dream

Keyboard

(Keyboard)

4/4

F Em Dm G F G

5 C Am F G7 C Am F G7

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

9 C Am F G7 C Am

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

12 F G7 C Am F G7

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

1. 15 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 "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  $\Theta$  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

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

The musical score is written for piano, saxophone, and keyboard. It is in the key of F major (three flats) and 4/4 time. The tempo is marked 'Slow Rock 4'. The score consists of five systems of music.

**System 1:** The piano part begins with a treble clef and a key signature of three flats. The keyboard part enters in the second measure with a triplet of eighth notes (F4, G4, A4) and continues with a series of eighth notes. The saxophone part enters in the third measure with a triplet of eighth notes (F4, G4, A4) and continues with a series of eighth notes. The lyrics 'I know I'd go from rags to' are written under the saxophone part.

**System 2:** The piano part continues with a treble clef and a key signature of three flats. The keyboard part enters in the second measure with a triplet of eighth notes (F4, G4, A4) and continues with a series of eighth notes. The saxophone part enters in the third measure with a triplet of eighth notes (F4, G4, A4) and continues with a series of eighth notes. The lyrics 'rich-es tat-tered' are written under the saxophone part.

**System 3:** The piano part continues with a treble clef and a key signature of three flats. The keyboard part enters in the second measure with a triplet of eighth notes (F4, G4, A4) and continues with a series of eighth notes. The saxophone part enters in the third measure with a triplet of eighth notes (F4, G4, A4) and continues with a series of eighth notes. The lyrics 'if you would on-ly say you care. but in my heart I'd be a queen.' are written under the saxophone part.

**System 4:** The piano part continues with a treble clef and a key signature of three flats. The keyboard part enters in the second measure with a triplet of eighth notes (F4, G4, A4) and continues with a series of eighth notes. The saxophone part enters in the third measure with a triplet of eighth notes (F4, G4, A4) and continues with a series of eighth notes. The lyrics 'And tho' my pock-ets may be emp-ty, Your love is all that ev-er' are written under the saxophone part.

**System 5:** The piano part continues with a treble clef and a key signature of three flats. The keyboard part enters in the second measure with a triplet of eighth notes (F4, G4, A4) and continues with a series of eighth notes. The saxophone part enters in the third measure with a triplet of eighth notes (F4, G4, A4) and continues with a series of eighth notes. The lyrics 'I'd be a mil-lion- aire. My clothes may still be torn and' are written under the saxophone part.

2

13  $B^b m7$   $E^b$   $E^b7$

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

(Keyboard & Sax)

17  $A^b$   $E^b$

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

(Keyboard)

20  $A^b$

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

22  $E^b$   $A^b$  N.C.

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

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

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

(Sax)

27  $A^b$   $G^b\circ 7$  F7 To Coda  $\Phi^3$

27 true? \_\_\_\_ Or will I go \_\_\_\_ from rags to

29  $B^bm7$   $E^b7$  3

29 rich - es? \_\_\_\_ My fate is up \_\_\_\_ to

31  $A^b$  D.S. al Coda

31 you. (Keyboard) (Sax)

$\Phi$  Coda Block chords  $E^b$   $E^b7$

33  $B^bm7$   $E^b7$  N.C.

33 rich - es? \_\_\_\_ My fate is up to

In rhythm as before  $A^b$

36 you (Keyboard & Sax)

## M

## Rags To Riches

Slow Rock 4

Keyboard

First system of musical notation. Treble and bass staves. Chord C is indicated above the staff. The bass line features a triplet of eighth notes (F4, G4, A4) marked "(Keyboard) 3".

Second system of musical notation. Treble and bass staves. Chord N.C. is indicated above the staff. The vocal line begins with the lyrics "I know I'd go from rags to". The bass line features a triplet of eighth notes (F4, G4, A4) marked "(Sax)".

Third system of musical notation. Treble and bass staves. Chords Dm7, G7, C, and Bb7 are indicated above the staff. The vocal line continues with the lyrics "rich-es / tat-tered / if you would on - ly say you care. / but in my heart I'd be a queen." The bass line features a triplet of eighth notes (F4, G4, A4) marked "(Sax)".

Fourth system of musical notation. Treble and bass staves. Chords A7, Dm7, and G7 are indicated above the staff. The vocal line continues with the lyrics "And tho' my pock-ets may be empty, / Your love is all that ev - er." The bass line features a triplet of eighth notes (F4, G4, A4) marked "(Sax)".

Fifth system of musical notation. Treble and bass staves. Chords C, Dm7, G7, and N.C. are indicated above the staff. The vocal line continues with the lyrics "aire. / My clothes may still be torn and". The bass line features a triplet of eighth notes (F4, G4, A4) marked "(Keyboard) 3".

2  
2.

13 Dm7 G G7

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

(Keyboard & Sax)

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 — whose gold - en dreams will not come

(Sax)

27 C B<sup>b</sup>7 A7 To Coda  $\Theta$

true? \_\_\_\_ Or will I go \_\_\_\_ from rags to

29 Dm7 G7 3

rich - es? \_\_\_\_ My fate is up \_\_\_\_ to

31 C D.S. al Coda

you.

31 3 (Keyboard) 3 (Sax) 3

$\Theta$  Coda Block chords G G7

33 Dm7 G7 N.C.

rich - es? \_\_\_\_ My fate is up to

33 3 3 3 3

In rhythm as before

36 C

you

36 (Keyboard & Sax)



## VOCAL DUET

## Okie From Muskogee

(Keyboard)  
Eb

Keyboard

5 Eb  
(M) We don't smoke mar-i jua-na in Mus - ko-gee. We don't take our trips

10 /G /Ab Bb7  
on L S D. We don't burn our draft cards down on

15 Eb  
Main Street. We like liv-in' right, be-ing free.

21  
We don't make a par-ty out of lov-in'. We like hold - in' hands

26 /G /Ab Bb7  
and pitch-in' woo. We don't let our hair grow long and

31 Eb  
shag-gy like the hip-pies out in San Fran-cis-co do. I'm

37 Eb  
(M) proud to be an O - kie from Mus - ko - gee. A

37 (F)  
place where e - ven squares can have a ball.

41 Bb7  
place where e - ven squares can have a ball.

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  $\Phi$  E $\flat$  (Sax) E $\flat$  B $\flat$ 7

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

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

98  $E\flat$   $E\flat$

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

There's a

**⊕ Coda**

109  $E\flat$   $B 7$   $E$

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

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

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

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

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

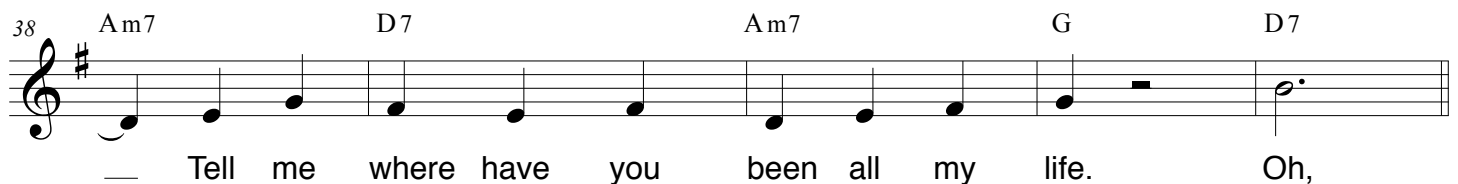
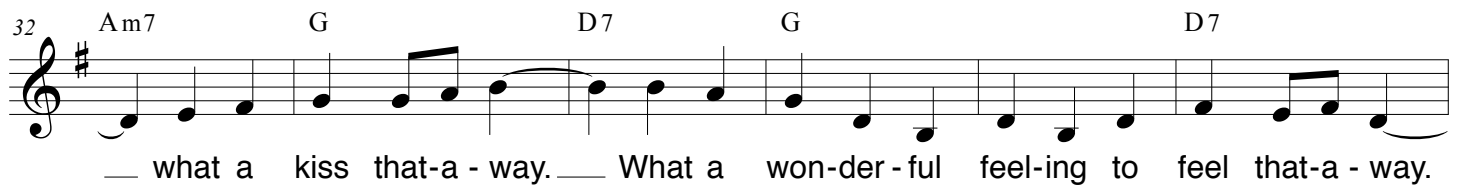
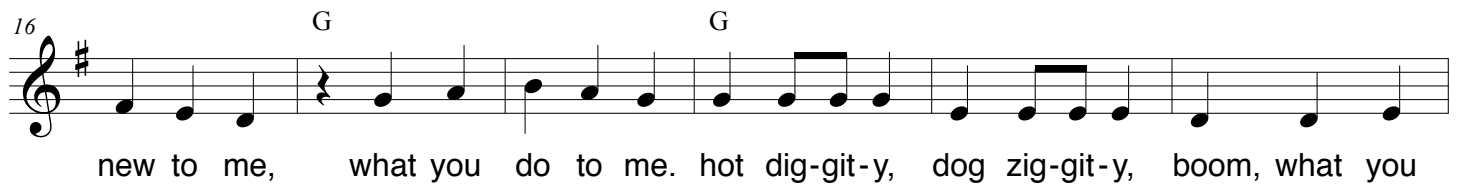
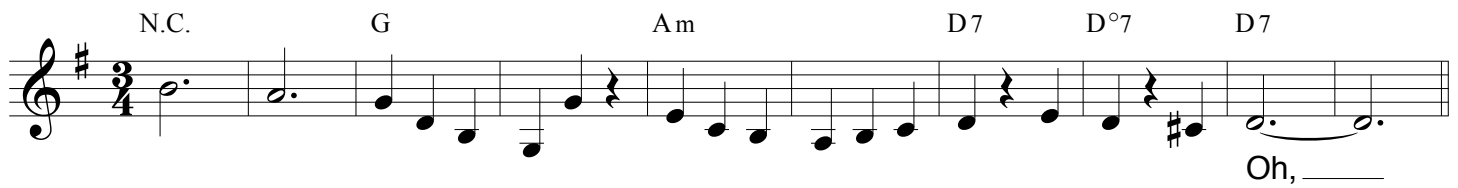
128  $B 7$   $E$   $B 7$   $E$

Hot dog!

# Hot Diggity Dog Ziggity Boom

**M**  
Keyboard

(Keyboard)



2  
43 G D7

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

49 G G

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

55 D7 G (Keyboard) Eb Eb7

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

61 Ab Eb7 Bbm7 Eb7

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

66 Bbm7 Ab Eb7 Ab Eb7

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

72 Bbm7 Eb7 Bbm7 Ab Eb7

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

77 Ab

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

81 Eb7 Ab Ab

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

87 Eb7 To Coda  $\Phi$  Ab (Keyboard) Ab Eb7

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



93 A $\flat$  Eb7 3

98 A $\flat$  A $\flat$

104 Eb7 A $\flat$  Eb7 D.S. al Coda

There's a

$\oplus$  Coda 109 A $\flat$  E7 A

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

114 E7 F $\sharp$  D7 Eb $^\circ$ 7

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

121 A/E Bm7 E7 A

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

128 E7 A E7 (Keyboard) A 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

48  $E\flat$   $B\flat7$

Re-turn to me. Hur-ry

me for my heart wants you on - ly.

52  $E\flat$   $Gm/D$

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

(Keyboard)

56  $B\flat7$   $E\flat$

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

# Johnson Rag

Keyboard

(Bass, Keyboard, and Drums.

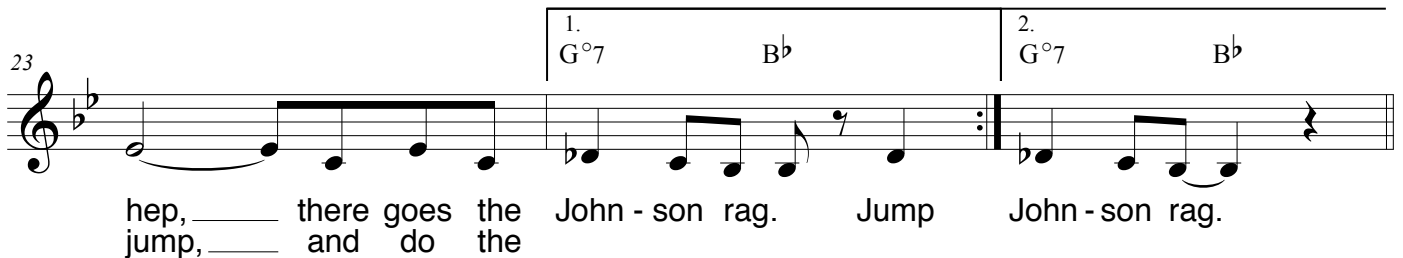
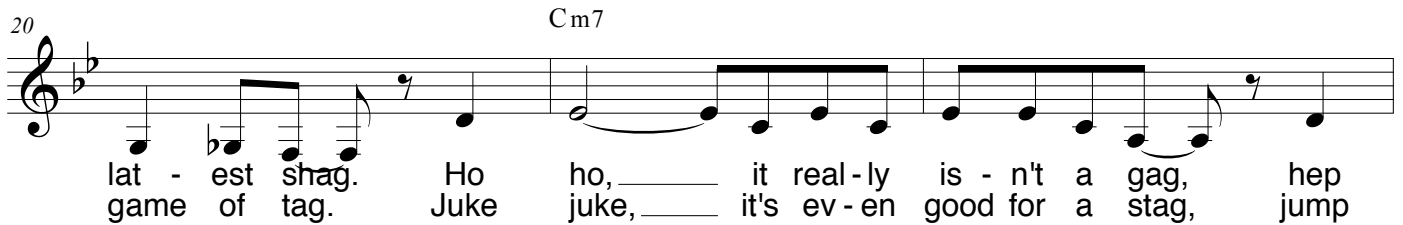
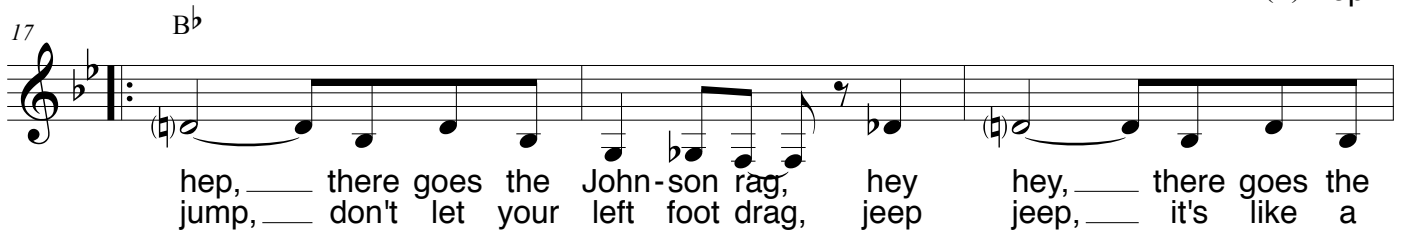
Bass and Keyboard - Play notes as written in unison)



(Bass continues as written - keyboard add chords)



(F) Hep



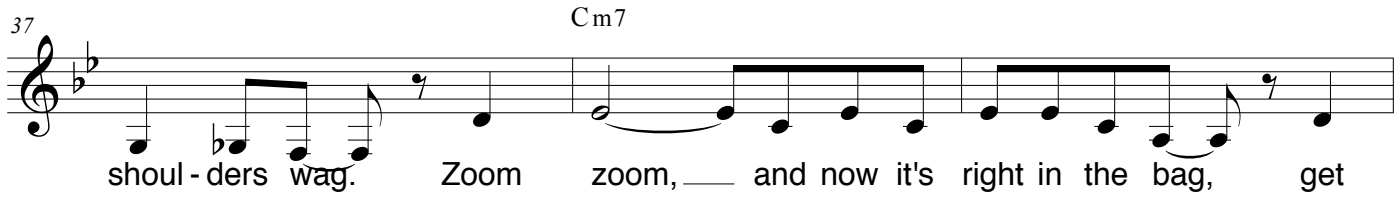
2

34  $B^b$



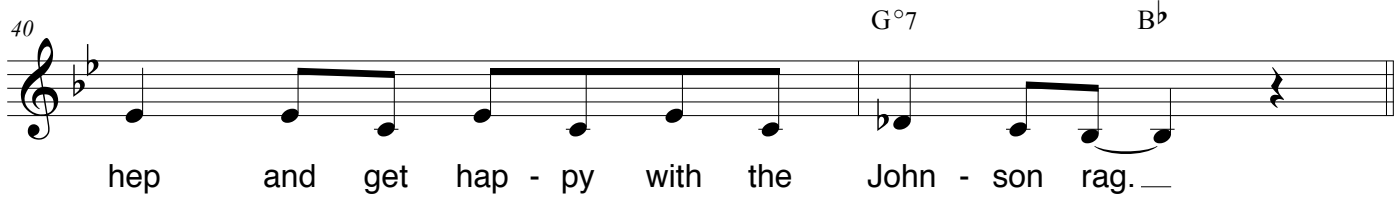
zag, then add a zig zig zag, zoop zoop, just let your

37  $Cm7$



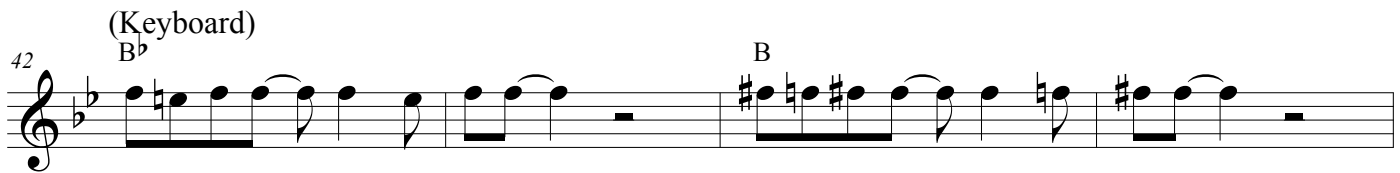
shoul - ders wag. Zoom zoom, and now it's right in the bag, get

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



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

(Keyboard)  $B^b$   $B$



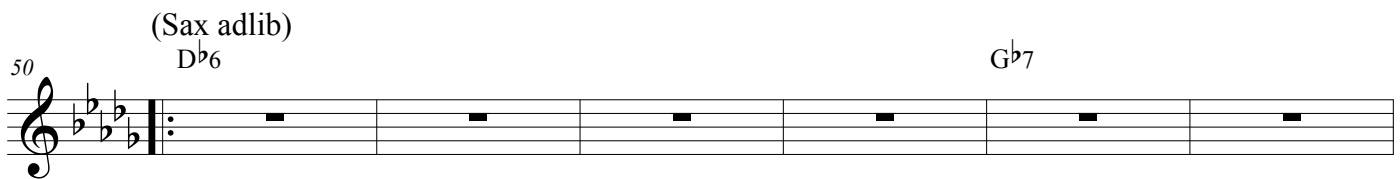
(Keyboard)  $B^b$   $B$

46  $C$   $D^b$   $A^b7$



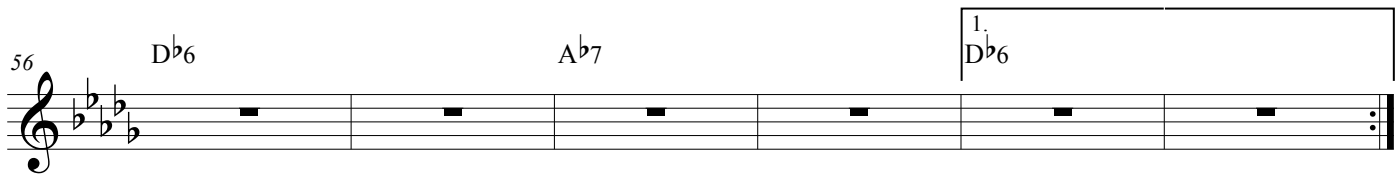
$C$   $D^b$   $A^b7$

(Sax adlib)  $D^b6$   $G^b7$



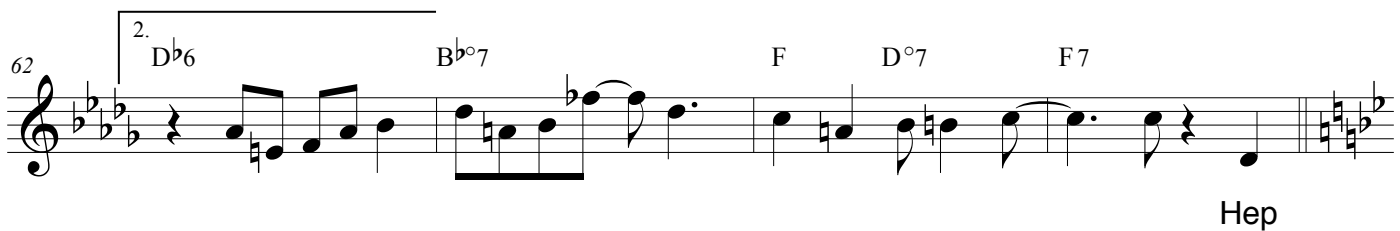
(Sax adlib)  $D^b6$   $G^b7$

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



$D^b6$   $A^b7$  1.  $D^b6$

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



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

66  $B\flat$

hep, — there goes the John-son rag, hey hey, — there goes the  
zag, — then and a zig zag, zoop zoop, — just let your

69  $Cm7$

lat - est shag. Ho ho, — it real - ly is - n't a gag, hep  
shoul - ders wag. Zoom zoom — and now it's right in the bag, get

72 1.  $G^\circ7$   $B\flat$

hep, — there goes the John - son rag. — Zig

74 2.  $G^\circ7$   $B\flat$

hep and get hap - py with the John - son rag. — It's

76  $Cm7$   $D\flat^\circ7$   $B\flat/D$   $G7$

fun - ny how you just want to move — when you

78  $C7$   $F7$   $B\flat$  (Sax)

do the John - son rag. —

80  $B\flat$   $G^\circ7$   $Cm7$   $G7$   $C7$   $F7$   $B\flat$   $F$   $B\flat$