

# LET'S STAY TOGETHER

4



A

5

I'm so in love with you

since Ba-by Since we've been to- geth- er

Why some- bod- y Why peo- ple who break up

8

What ev- er you want to do is al- right with

Ooh Lov- ing you for- ev- er is what I

Oh they turn a- round and make up I just can't

Alto Saxophone

2 11

me Cause you make me feel so brand  
Need Let me be the one you come run - ning  
see You'd ne - ver do that to


15

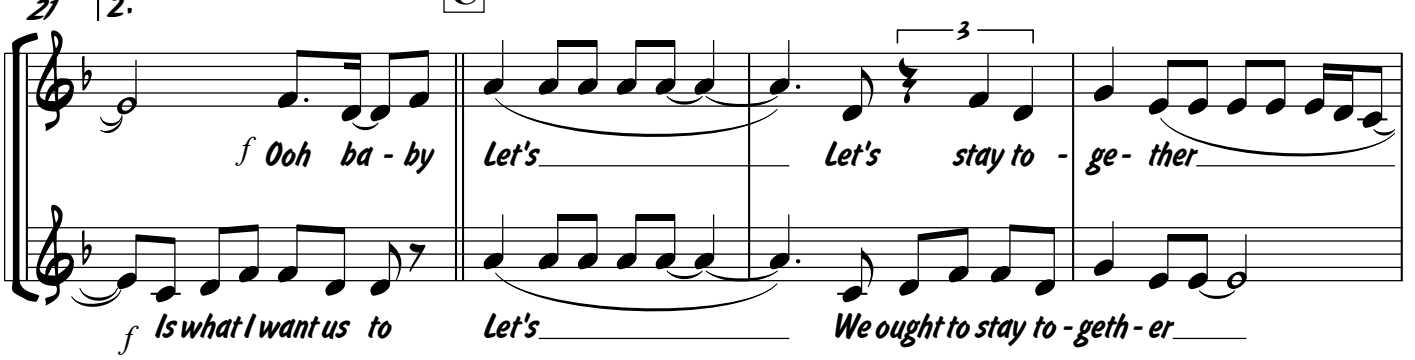
new And  
to me Would you ba - by?

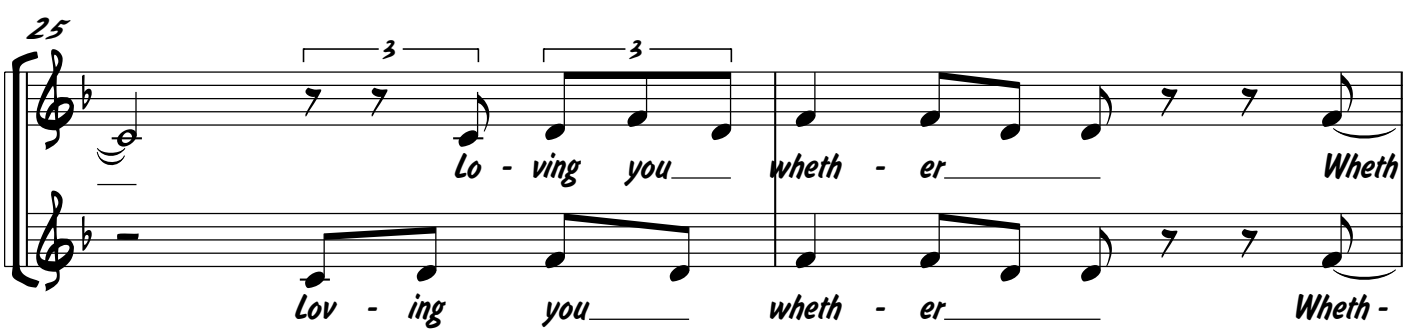
17

I want to spend my life with you  
And I'll ne - ver be un - true  
Stay - ing a - round you is all I see  
(To 2nd Ending)

Alto Saxophone

20 1.   
8<sup>vb</sup> Let me say

21 2. **C**   
*f* Ooh ba - by Let's Let's stay to - geth - er  
*f* Is what I want us to Let's We ought to stay to - geth - er

25   
Lo - ving you wheth - er Wheth  
Lov - ing you wheth - er Wheth -

27   
- er Times are good or bad ha - ppy or sad To Coda   
er Times are good or bad hap - py or sad

30 **D** 2   
Ooh Yeah

35   
Wheth - er times are good or bad ha - ppy or sad

*D.S. al Coda*

## Alto Saxophone

38 Coda  $\oplus$

*f* Let's \_\_\_\_\_ let's stay to- geth - er \_\_\_\_\_ Lov - ing you\_

42 wheth - er \_\_\_\_\_ Wheth - er \_\_\_\_\_ Times are

44 good or bad \_\_\_\_\_ hap - py or sad \_\_\_\_\_  
rit. -----

# LET'S STAY TOGETHER

Gm<sup>9</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>9</sup> Am<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

*f*

5 **A** Fmaj<sup>7</sup> Dm<sup>7</sup>

*mp*

9 B<sup>b</sup> D<sup>b</sup>maj<sup>7</sup>

13 **B** Am<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup>

*mf*

18 Fmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> 1. 2.

22 **C** Gm<sup>7</sup> Am<sup>7</sup>

*f*

26 Gm<sup>7</sup> B<sup>b</sup> Am<sup>7</sup> Dm<sup>7</sup> C<sup>7</sup> To Coda

30 **D** Gm<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup>

34 A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup> Am<sup>7</sup> Dm<sup>7</sup> C<sup>7</sup>

*D.S. al Coda*

Coda 

38 Gm7

Am7



Musical staff for measures 38-41. The staff is in bass clef with a key signature of one flat (Bb). The notes are: 38: G2, Bb2, D3, F3; 39: G2, Bb2, D3, F3; 40: G2, Bb2, D3, F3; 41: G2, Bb2, D3, F3, G3, A3, Bb3, C4.

42 Gm7

*f*

Bb

Am7

Dm7

C7

Fmaj7



Musical staff for measures 42-45. The staff is in bass clef with a key signature of one flat (Bb). The notes are: 42: G2, Bb2, D3, F3; 43: G2, Bb2, D3, F3; 44: G2, Bb2, D3, F3; 45: G2, Bb2, D3, F3, G3, A3, Bb3, C4. The staff ends with a double bar line.

*rit.*-----

# LET'S STAY TOGETHER

Chords: Gm<sup>9</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>9</sup> Am<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

Musical staff with notes and chords. Chords: Gm<sup>9</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>9</sup> Am<sup>7</sup> G<sup>7</sup> C<sup>7</sup>. Dynamics: *f*

Section A: Fmaj<sup>7</sup> Dm<sup>7</sup>

Musical staff with notes and chords. Chords: Fmaj<sup>7</sup> Dm<sup>7</sup>. Dynamics: *mp*, *sim...*

Chords: B<sup>b</sup> D<sup>b</sup>maj<sup>7</sup>

Musical staff with notes and chords. Chords: B<sup>b</sup> D<sup>b</sup>maj<sup>7</sup>

Section B: Am<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup>

Musical staff with notes and chords. Chords: Am<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup>. Dynamics: *mf*

Chords: Am<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup>

Musical staff with notes and chords. Chords: Am<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup>. First and second endings are indicated.

Section C: Gm<sup>7</sup> Am<sup>7</sup>

Musical staff with notes and chords. Chords: Gm<sup>7</sup> Am<sup>7</sup>. Dynamics: *f*

Chords: Gm<sup>7</sup> B<sup>b</sup> Am<sup>7</sup> Dm<sup>7</sup> C<sup>7</sup>

Musical staff with notes and chords. Chords: Gm<sup>7</sup> B<sup>b</sup> Am<sup>7</sup> Dm<sup>7</sup> C<sup>7</sup>. Dynamics: *To Coda* with Coda symbol

Section D: Gm<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup>

Musical staff with notes and chords. Chords: Gm<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup>

Chords: A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup> Am<sup>7</sup> Dm<sup>7</sup> C<sup>7</sup>

Musical staff with notes and chords. Chords: A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup> Am<sup>7</sup> Dm<sup>7</sup> C<sup>7</sup>


Coda 

38 Gm7 Am7



*f*

42 Gm7 B<sup>b</sup> Am7 Dm7 C7 Fmaj7



*rit.*-----



# LET'S STAY TOGETHER

1 *f*

5 **A** *mp* *sim...*

9 *mf* *sim...*

13 **B** *mf* *sim...*

17 *sim...*

22 **C** *f* *sim...*

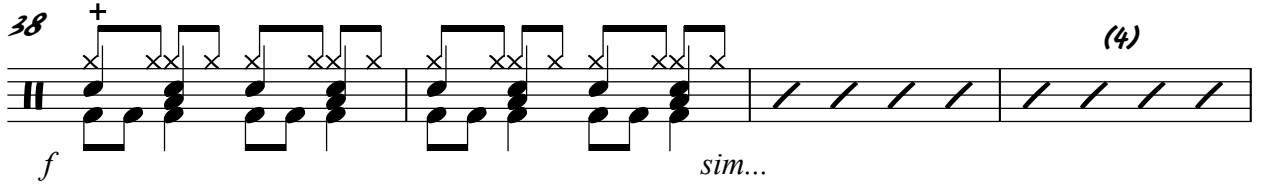
26 *To Coda*

30 **D** *f* *sim...*

34 *D.S. al Coda*

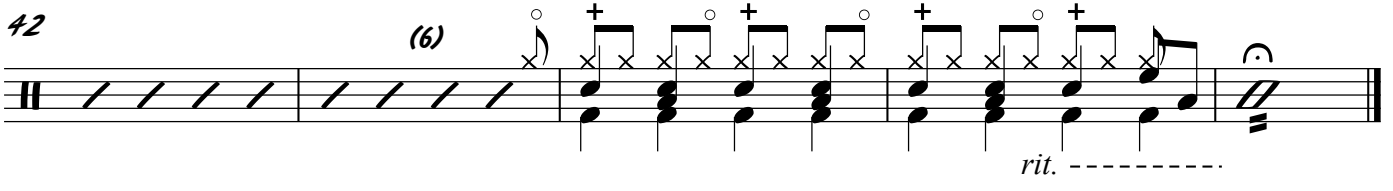
Drums

Coda 

38  (4)

*f* *sim...*

Detailed description: This block contains the first four measures of the Coda section, numbered 38 to 41. Measure 38 starts with a dynamic marking of *f* and a plus sign (+) above the first note. The notation consists of a series of eighth notes on a single staff, with 'x' marks above each note indicating a specific drum sound. The notes are grouped into pairs. The first two measures (38 and 39) are marked *f*, and the last two measures (40 and 41) are marked *sim...*. The final measure (41) is marked with a circled number (4). The notation ends with a double bar line.

42  (6)

*rit.* -----

Detailed description: This block contains the final four measures of the Coda section, numbered 42 to 45. Measure 42 starts with a circled number (6). The notation continues with eighth notes and 'x' marks, similar to the previous section. The notes are grouped into pairs. The final measure (45) is marked with a circled number (6) and a *rit.* marking with a dashed line, indicating a ritardando. The notation ends with a double bar line.

# LET'S STAY TOGETHER

*f*

*mp*

*mf*

Ooh

Ooh

*f*

Geth - er

2

To Coda

Good or bad

Ha - ppy or sad

*f*

D.S. al Coda

Trombone

Coda 

38

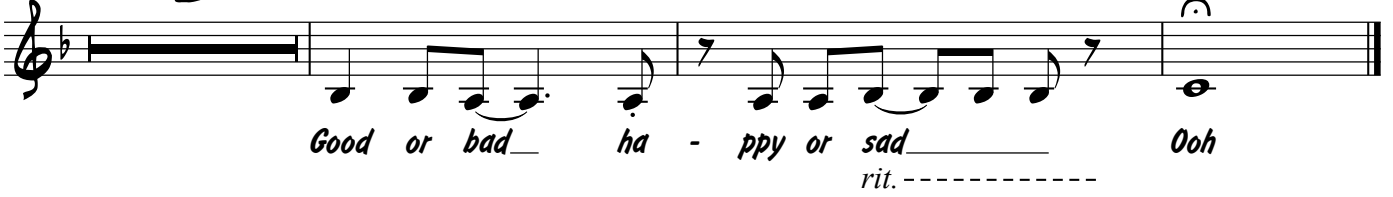


Let's \_\_\_\_\_ Let's stay to - geth - er \_\_\_\_\_

3

42

2



Good or bad \_\_\_\_\_ ha - ppy or sad \_\_\_\_\_ Ooh

rit.-----

# LET'S STAY TOGETHER

*f*  
5 **A** 2nd X Only

13 **B** *mp* Sing

Ooh

20 1. 2. **C** *f* Play

24 *f* 2 **To Coda** Sing

Geth - er

Good or bad ha - ppy or sad

30 **D** Play

34 Sing

Good or bad ha - ppy or sad

**Coda** *D.S. al Coda*

38 *f* 3

Let's

let's stay to - geth - er

42 2

Good or bad ha - ppy or sad

Ooh

*rit.*-----

# LET'S STAY TOGETHER

*f*

*mp* *mf*

*mp* *Sing*  
Ooh

*f* *Play*

*f* *Sing*  
Geth-er Good or bad ha - ppy or sad  
2 To Coda

*f* *Play*

*f* *Sing*  
Good or bad ha - ppy or sad  
D.S. al Coda



# LET'S STAY TOGETHER

5 **A** Gm<sup>9</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>9</sup> Am<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

5 **A** Fmaj<sup>7</sup> Dm<sup>7</sup>

*mp*

B<sup>b</sup> D<sup>b</sup>maj<sup>7</sup>

13 **B** Am<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup>

*mf*

18 Fmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> 1. 2.

22 **C** Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> B<sup>b</sup> Am<sup>7</sup> Dm<sup>7</sup> C<sup>7</sup> To Coda

30 **D** Gm<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup>

34 A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup> Am<sup>7</sup> Dm<sup>7</sup> C<sup>7</sup> D.S. al Coda

**Coda**

38 Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup>

*f*



2 43

B<sup>b</sup> Am<sup>7</sup> Organ (B-3)<sub>7</sub> Dm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup>

rit.-----