

The Mixed Nuts

Set R

Last revised on 2018.10.19

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R02-I Only Have Eyes For You(KVF).2018.10.19.pdf

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R17-Doodle-Doo-Doo(KVM).2016.03.21.pdf

Rosemary
Clooney

*Come On-A
My House*



2014.01.28

The Continental

Keyboard

Saxophone Part:

- Measures 1-15: Gm, E♭7, Fm, B♭m7, Gm, E♭7, Fm, B♭7.
- Measure 16: 1. E♭, E♭7, Fm, B♭m7, Gm, E♭7, Fm, B♭7.
- Measure 20: 2. E♭, E♭7, A♭m, D♭7, G♭, E♭7.
- Measure 25: A♭m, D♭7, B♭, B♭7.
- Measure 29: Fm, B♭7, Cm7, Fm, B♭7, Cm7.
- Measure 33: Fm, B♭7, Cm7, To Coda, Fm7, B♭7, E♭, B♭7.
- Measure 37: Coda, Fm7, B♭7, E♭, (Sax), A♭m/E♭, Fm7, Emaj7, E♭6.

Keyboard Part:

- Measures 1-15: Gm, E♭7, Fm, B♭m7, Gm, E♭7, Fm, B♭7.
- Measure 16: E♭7, Fm, B♭m7, Gm, E♭7, Fm, B♭7.
- Measure 20: E♭7, A♭m, D♭7, G♭, E♭7.
- Measure 25: A♭m, D♭7, B♭, B♭7.
- Measure 29: B♭7, Cm7, Fm, B♭7, Cm7.
- Measure 33: B♭7, Cm7, To Coda, Fm7, B♭7, E♭, B♭7.
- Measure 37: Fm7, B♭7, E♭, (Sax), A♭m/E♭, Fm7, Emaj7, E♭6.

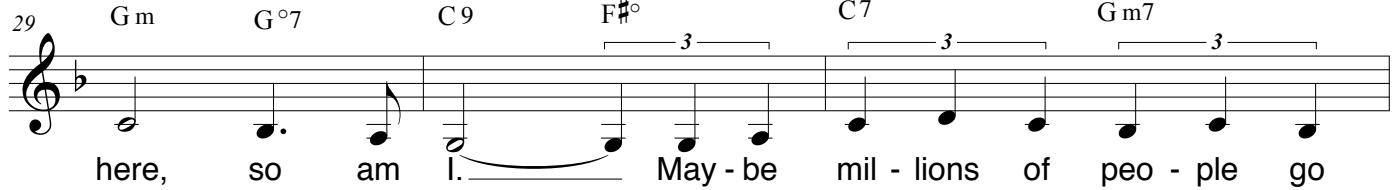
I Only Have Eyes For You

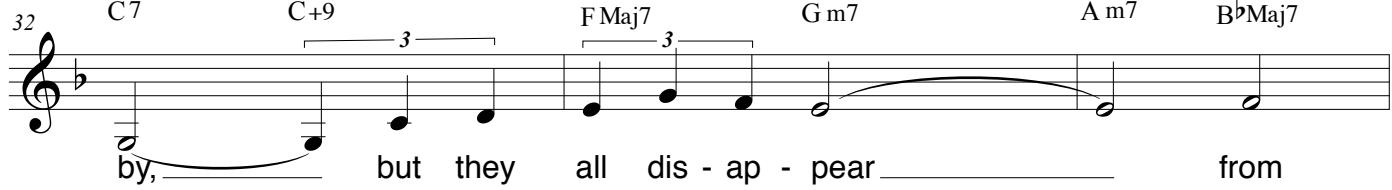
F

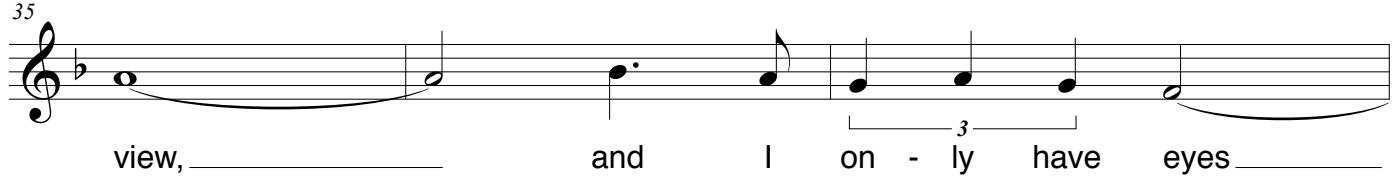
Keyboard

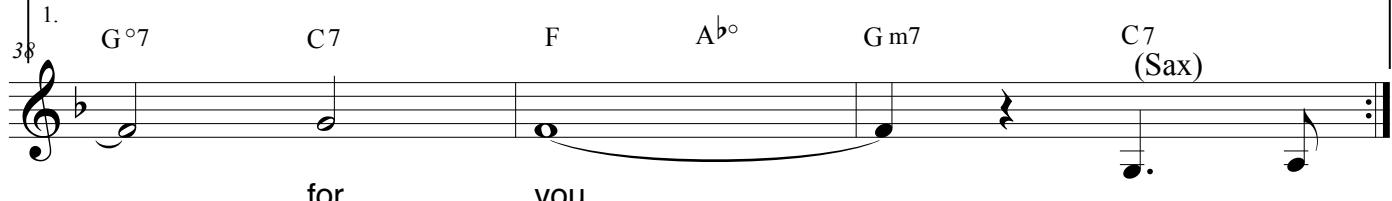
(Sax) D \sharp C7/E G m7 C7

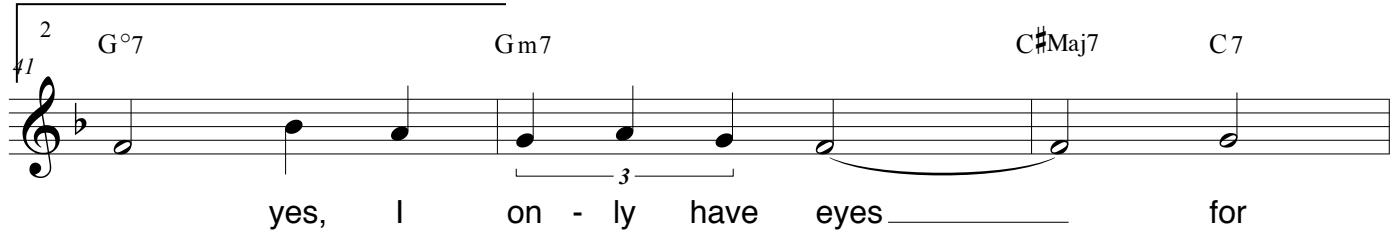
stars out to - night? I don't know if it's cloud - y or
bright, 'cause I on - ly have eyes for
you, dear. The moon may be
high, but I can't see a thing in the sky, 'cause I
on - ly have eyes for you.
I don't know if we're in a garden
or on a crowded avenue. You are

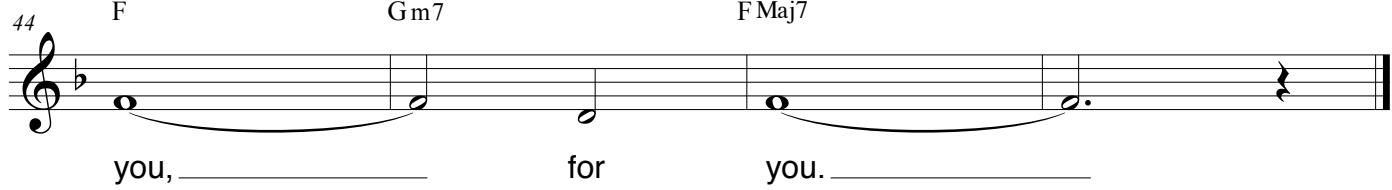
29 G m G °7 C 9 F♯° C7 G m7


32 C7 C+9 F Maj7 G m7 A m7 B♭Maj7


35 E m7 A 9 D 9 E♭9 D 9 G m7


38 1. G °7 C7 F A♭° G m7 C7 (Sax)


41 2. G°7 G m7 C♯Maj7 C7


44 F G m7 F Maj7


I Only Have Eyes For You

M

Keyboard

(Keyboard)

Are the
stars out to - night? I don't know if it's cloud - y or
bright, 'cause I on - ly have eyes for
you, dear. The moon may be
high, but I can't see a thing in the sky, 'cause I
on - ly have eyes for you.
I don't know if we're in a gar - den
or on a crowd-ed av - e - nue. You are

29 B^bm B^b^o7 E^b9 A^o E^b7 B^bm7
 here, so am I. May - be mil - lions of peo - ple go

32 E^b7 E^b+9 A^bMaj7 B^bm7 C m7 D^bMaj7
 by, but they all dis - ap - pear from

35 G m7 C 9 F 9 G^b9 F 9 B^bm7
 view, and I on - ly have eyes

38 1. B^b^o7 E^b7 A^b B^o B^bm7 E^b7
 (Keyboard)
 — for you.

41 2 B^b^o7 B^bm7 E Maj7 E^b7
 yes, I on - ly have eyes for

44 A^b B^bm7 A^bMaj7
 you, for you.

Easy 4

You Always Hurt The One You Love

F

Keyboard

(Sax) C Em Dm7 G7

5 C Cmaj7 C6 C
al - ways hurt the one you love, the one you should-n't

10 Em7 E°7 Dm7 A7 Dm
hurt at all. You al - ways take the sweet - est

16 G7 Gaug C
rose and crush it till the pet - als fall. You

21 C C7 F
al - ways break the kind - est heart with a

25 D7 Dm7 G7
has - ty word you can't re - call. So

29 C Cmaj7 Em7 A7 D7
if I broke your heart last night, it's be-cause I love you

34 1. G7 C G7 (Sax) 2. G7 Em A7
most of all. most of all. My

40 Dm7 G6 G7 C (Sax) Dm7 D°7 C⁶
dar - ling, I love you most of all.

Easy 4

You Always Hurt The One You Love

M

(Keyboard) F Am Gm7 C7

Keyboard

5 F F maj7 F6 F You

10 Am7 A°7 Gm7 D7 Gm the one you love, the one _____ you should-n't

15 hurt at all. You al - ways take the sweet - est

16 C7 C Aug F rose and crush it till the pet - als fall. You

21 F F7 B° al - ways break the kind - est heart with a

25 G7 Gm7 C7 has - ty word you can't re - call. So

29 F F maj7 A m7 D7 G7 if I broke your heart last night, it's be-cause I love you

34 1. C7 F (Keyboard) 2. C7 Am D7

most of all. most of all. My

40 Gm7 C6 C7 F Gm7 G°7 F⁶ (Keyboard)

dar - ling, I love you most of all.

VOCAL DUET

People Will Say We're In Love

Keyboard

(Keyboard only - Freely 1st time)

F E° Dm7 A7 B♭ Gm7 C7 C7(♯5)

5 (Add bass) F F° Gm7 F° C9/E

(F) Why do the neigh - bors gos - sip all day be hind closed
 (M) Some peo - ple claim that you are to blame as as

8 Gm/C C7 F F° Gm7 F°

doors? Why do they think up stor - ies that link my
 I. Why do you take the trou - ble to bake my my

II C9/E C7 C7b9(♯5) F A7

name fav - to yours? pie? I Grant - know in' a way wish, to I

14 Dm G7 Cm C7

prove carved what they say is quite un - true.
 F Fm F° Gm7 F° C C7 F F7

Here is the gist, a prac - ti - cal list of "don'ts" for so you.
 Just keep a slice of all the ad - vce you give you free.

(Add Rhythm)

21 B♭Maj7 F7(♯5) B♭Maj7 C m7 F7

1.Don't throw _____ bou - quets at me. _____
 2.Don't sigh _____ and gaze at me, _____
 3.Don't praise _____ my charm too much. _____
 4.Don't take _____ my arm too much. _____

25 B♭Maj7 G7(♯9) C m7 F7 C m7 F7

Don't please _____ my folks too like much. _____
 Your sighs _____ are so with in mine. _____
 Don't look _____ so vain like with in me. _____
 Don't keep _____ your hand with in mine. _____

29 B♭Maj7 G m7 C7

Don't laugh at my jokes too much.
 Your eyes mustn't glow like mine.
 Don't stand in the rain with me.
 Your hand feels so grand in mine.

33 1, 3. C m7 F 7(♭9) B♭Maj7 B°7 C m7 F 7

Peo - ple will say we're in love!

37 2, 4 C m7 F 7 B♭Maj7

Peo - ple will say we're in love.

41 B♭m7 E♭7 A♭Maj7

Don't start col - lect - ing things.
 Don't dance all night with me.

45 A m7(♭5) D 7 G 7 G♭7(♭5) F 7

Give till the stars rose fade and from my a - glove.
 me my stars fade from a - bove.

49 B♭Maj7 G m7 C7

Sweet They'll heart, see they're sus - pect - ing things.
 They'll see it's al - right with me.

53 C m7 F 7 To Coda ♩ B♭Maj7 A m7 G m7 C7 D.S. al Coda

Peo - ple will say we're in love.

♩ Coda B♭Maj7 G m7 G♭° (M) B♭/F F 7 B♭Maj7

love. Peo - ple will say we're in love.

September In The Rain

F

Keyboard

(Sax)

The

leaves of brown came tum - bling down, like a dy - ing em - ber, _____ in Sep -
sun went out just tem - ber, _____ in the rain? The rain. _____ To

tem - ber, _____ in the rain? The rain. _____ To
ev - 'ry word of love I heard you whis - per _____ the

the
rain - drops seemed to play our sweet re - train. _____ Though

Though
spring is here, to me it's still Sep - tem - ber, _____ that Sep -

To Coda \textcircled{B}^\flat

(Sax)
D.S. al Coda

in the rain.

2014.06.08

September In The Rain

M
Keyboard

(Keyboard)

The musical score consists of two staves of music. The top staff is for the keyboard, starting with G m. The bottom staff is for the vocal part, starting with E♭ Maj7. The lyrics are written below the vocal staff, corresponding to the chords above them. The score includes several sections: 'Keyboard' (measures 1-4), 'The' (measures 5-8), 'leaves of brown just like a dy - ing em - ber' (measures 8-22), 'tem - ber, in the rain?' (measures 22-26), 'rain.' (measures 26-29), 'To ev - 'ry word of love I heard you' (measures 29-32), 'whis - per the rain - drops seemed to play our sweet re - train.' (measures 32-35), 'Though spring is here, to me it's still Sep -' (measures 35-38), 'tem - ber, that Sep - tem - ber in the' (measures 38-42), 'D.S. al Coda' (measures 42-45), 'rain.' (measures 45-48), 'That Sep -' (measures 48-51), 'tem - ber that brought the pain, that Sep -' (measures 51-55), and 'in the rain' (measures 55-58). Chords are indicated above the staff, such as G m7, C7, F m7, B♭7, B♭+, E♭ Maj7, A♭7, G m7, C7, D♭7, B7, B♭7sus, B♭7, E♭, C m7, F m7, B♭7, B♭+, E♭, F m7, F#dim7, E♭6/G, B♭m7, E♭7, B♭m7, E♭7, A♭6, D♭7, A♭6, D m7G 7, C m7, F 7, C m7, F 7, F m7, B7, B♭7sus, B7, B♭+, E♭ Maj7, A♭7, G m7, C7, F m7, B7, B♭7sus, B7, B♭+, E♭, G m7, C7, E♭, G m7, C7, D♭7, B7, B♭7sus, B7, B♭7, E♭, G m7, C7, E♭, G m7, C7, D♭7, B7, B♭7sus, B7, B♭7, E♭.

Poopsie Polka

(Keyboard)

Keyboard

Keyboard

A♭ A♭₇ D♭

2 measures of eighth-note patterns followed by a measure of quarter notes.

B♭m7 B♭^o7 A♭ Fm B♭m7 E♭7 A♭ E♭7

(Male) Now

9 measures of eighth-note patterns followed by a measure of quarter notes.

A♭ A♭₇ E♭7

you can have Mil-lie 'cause she's kin-da sil-ly, and you can have Ann if you can. ___ Or

7 measures of eighth-note patterns followed by a measure of quarter notes.

B♭7 E♭ E♭7

you can have Mar-y 'cause she's so con-trar-y, and Haz-el i can't ev-en stand. Now

7 measures of eighth-note patterns followed by a measure of quarter notes.

A♭ A♭₇ D♭

you can have Sus-ie 'cause she's such a flooz-ie and gig-gles all the time. But

7 measures of eighth-note patterns followed by a measure of quarter notes.

B♭m7 A♭ Fm B♭m7 E♭7 A♭

don't go near Toot-sie and make an-y whoop-sie, 'cause Toot-sie is gon-na be mine.

7 measures of eighth-note patterns followed by a measure of quarter notes.

A♭ E♭ A♭

Toot-sie, Toot-sie, don't be so shy. I saw the twin-kle in your eye, eye, eye.

7 measures of eighth-note patterns followed by a measure of quarter notes.

B♭m7 E♭7 A♭ F7

Toot-sie, Toot-sie, Oh me oh my! If I can't have you, I will die.

7 measures of eighth-note patterns followed by a measure of quarter notes.

B♭ F7

(Keyboard 1st, Sax 2nd)

7 measures of eighth-note patterns followed by a measure of quarter notes.

2

Musical score for piano, page 71. The score consists of two staves. The top staff shows a melodic line in G minor, starting with eighth-note pairs. The bottom staff shows harmonic bass notes. Measure numbers 71 and 72 are indicated above the staves. Key signatures change from G minor to B-flat major at measure 71, and back to G minor at measure 72. The score includes dynamic markings such as forte (f), piano (p), and sforzando (sf).

Musical score for piano and vocal parts. The piano part (Keyboard) starts with eighth-note chords in B-flat major. The vocal part (Female) enters with eighth-note chords in E-flat major. The piano part continues with eighth-note chords in E-flat major.

85 E♭ E♭7 B♭7

you can have Wil-lie 'cause he's aw-f'lly sil-ly, and you can have Sam if you can. Or

you can have Wil-lie 'cause he's aw-f'ly sil-ly, and you can have Sam if you can. ___ Or

A musical score page from a piano-vocal score. The page number '93' is at the top left. The key signature has one flat, and the time signature is common time. The vocal line continues with lyrics: 'you can have Harry 'cause he's so con-trar-y, and Hector I can't ev-er stand. Now'. The piano accompaniment consists of a single melodic line in the right hand and harmonic chords in the left hand.

you can have Har-ry 'cause he's so con-trar-y, and Hec-tor I can't ev-er stand. ___Now

101 E♭ E♭7 A♭
you can have Lou-ie 'cause he's kin-da screw-y and gig-gles all the time. But

you can have Lou-ie 'cause he's kin-da screw-y and gig-gles all the time. ____ But

109 Fm7 E♭ Cm Fm7 B♭7 E♭

don't go near Poop-sie and make an-y whoop-sie 'cause Poop-sie is gon-na be mine

don't go near Poop-sie and make an-y whoop-sie, 'cause Poop-sie is gon-na be mine. __

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature starts at 117. The melody consists of eighth and sixteenth notes. The lyrics are: "Poop-sie, Poop-sie, don't be so shy. I saw the twin-kle in your eye, eye, eye." The chords indicated above the staff are E-flat major, F major 7th, B-flat major 7th, E-flat major, B-flat major, and E-flat major.

Poop-sie, Poop-sie, don't be so shy. I saw the twin-kle in your eye, eye, eye.

A musical score for 'Poop-sie Poop-sie'. The key signature is B-flat major (two flats). The time signature changes from common time to 7/8. The lyrics are: 'Poop-sie, Poop-sie, Oh me oh my! If I can't have you, I will die.' The vocal part ends with '(Sax)'.

Poop-sie, Poop-sie, Oh me oh my! If I can't have you, I will die. (Sax)

Musical score for piano, page 133, measures 1-5. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 1 starts with a half note followed by a eighth-note pattern. Measure 2 starts with a half note followed by a eighth-note pattern. Measure 3 starts with a half note followed by a eighth-note pattern. Measure 4 starts with a half note followed by a eighth-note pattern. Measure 5 starts with a half note followed by a eighth-note pattern.

Full Moon And Empty Arms

F

Keyboard

(Sax) F G m7 A m7 B °7 A 7 D m B♭Maj7 A m7 C 7

5 F C m7(b5) F C 7(#5) F C 7
Full moon and empty arms. The moon is

9 F C 7 G m7(b5) C 7 F/A G m7C 7 F G m6/B♭
there for us to share but where are you? A night like

13 A 7 A 7(#5) D m B♭m/D♭ C 7 F E/B A m
this could weave a memory, and every

17 D m D m7 G 9 G m7/C C 7
kiss could start a dream for two.

21 F C m7(b5) F C 7(#5) F C 7
Full moon and empty arms. To-night I'll

25 F C 7 G m7(b5) C 7 F/A G m7C 7 F G m/B♭ E 7(b5)
use the magic moon to wish up-on. And next full

29 A 7 A 7(#5) D m B♭m/D♭ C 7 F D m6/B G m/B♭
moon, if my one wish comes true, my empty

33 1. A 7 B♭ G m7/C C 7 F D m7 G m7 C 7
arms will be filled with you.

37 2. A 7 B♭ G m/C C 7 F (Sax) C m7(b5) F
arms will be filled with you.

Full Moon And Empty Arms

M
Keyboard

(Keyboard) B \flat C m7 D m7 E \circ 7 D 7 G m E \flat Maj7 D m7 F 7

5 B \flat F m7(\flat 5) B \flat F 7(\sharp 5) B \flat F 7
Full moon and emp - ty arms. The moon is

9 B \flat F 7 C m7(\flat 5) F 7 B \flat /D C m7 F 7 B \flat C m6/E \flat
there for us to share but where are you? A night like

13 D 7 D 7(\sharp 5) G m E \flat m/G \flat F 7 B \flat A/E D m
this could weave a mem - o - ry, and ev - 'ry

17 G m G m7 C 9 C m7/F F 7
kiss could start a dream for two.

21 B \flat F m7(\flat 5) B \flat F 7(\sharp 5) B \flat F 7
Full moon and emp - ty arms. To - night I'll

25 B \flat F 7 C m7(\flat 5) F 7 B \flat /D C m7 F 7 B \flat C m/E \flat A 7(\flat 5)
use the mag - ic moon to wish up - on. And next full

29 D 7 D 7(\sharp 5) G m E \flat m/G \flat F 7 B \flat G m6/E C m/E \flat
moon, if my one wish comes true, my emp - ty

33 1. D 7 E \flat C m7/F F 7 B \flat G m7 C m7 F 7
arms will be filled with you.

37 2. D 7 E \flat C m/F F 7 B \flat (Keyboard) F m7(\flat 5) B \flat
arms will be filled with you.

Come On A My House

Latin Beat

Bass

The musical score consists of six staves of music. The first three staves are bass clef, 4/4 time, and B-flat major. The fourth staff begins at measure 13, featuring a treble clef, B-flat major (indicated by a circle with a diagonal line), F7, and B-flat minor (B-flat m). The fifth staff begins at measure 17, featuring a treble clef, F7, B-flat minor (B-flat m), G-flat (G-flat), and B-flat minor (B-flat m). The sixth staff begins at measure 20, featuring a treble clef, B-flat minor (B-flat m) N.C., F7, and B-flat minor (B-flat m). The lyrics are as follows:

Latin Beat

Bass

5

9

13 **B^{flat}m** Come on a my house, a my house, I'm gon-na give-a you can dy
Come on a my house, a my house, I'm gon-na give you a Christ-mas tree.

17 **F7** **B^{flat}m** **G^{flat}** **B^{flat}m**
Come on a my house, a my house. I'm gon-na give you a

20 **B^{flat}m N.C.** **F7** **B^{flat}m**
ap - pie and a plum and a a - pri - cot a too. Hey! Come on a my house, my
mar - riage ring and a pom - e - gran - ate, too. Hey!

23 **F7** **B^{flat}m** **G^{flat}**
house a come on. Come on a my house, my house a come on.

26 **B^{flat}m** **F7** **B^{flat}m**
Come on a my house, my house a come on. I'm gon - na give you a
I'm gon - na give you a

2
29 D♭ N.C. A♭7 D♭ B♭m

figs and dates and a grapes and a cakes. Hey! Come on a my house, my
peach and a pear and I dig your hair. Hey! Come on a my house, my
F7 B♭m D♭ B♭m F7 B♭m

32 house a come on. Come on a my house, my house a come on.

35 B♭m F7 B♭m

Come on a my house, a my house, I'm gon-na give a you can-dy
I'm gon-na give you Eas-ter egg.
F7 G♭ D♭ E♭m7 F7 B♭m

39 To Coda ♩

Come on a my house, a my house. I'm gon-na give you ev-er-y thing.

43

47

51 2. D.S. al Coda

1.
53 ♩ Coda F7 B♭m F7 B♭m

ev-er-y thing. ev-er-y thing.

55 F7 B♭m F7 B♭m F7 B♭m Fm N.C. F7

ev-er-y thing. ev-er-y thing. I mean ev-'ry -

59 B♭m B♭m7

thing!

Come On A My House

Keyboard

(Right Hand Only - As written)

4

§ (Both Hands)

B♭m

F 7

B♭m

Come on a my house, a - my house, I'm gon-na give-a you can - dy
 Come on a my house, a my house, I'm gon-na give you a Christ-mas tree.

F 7

B♭m

Come on a my house, a my house. I'm gon - na give you a
 Come on a my house, a my house. I'm gon - na give you a

B♭m N.C.

F 7

B♭m

ap - ple and a plum and a a - pri - cot a too. Hey! Come on a my house, my
 mar - riage_ ring and a pom - e - gran - ate, too. Hey!

F 7

B♭m

G♭

house a come on. Come on a my house, my house a come on.

B♭m

F 7

B♭m

Come on a my house, my house a come on. I'm gon - na give you a

D♭ N.C.

A♭7

D♭

B♭m

figs and dates and a grapes and a cakes. Hey! I'm gon - na give you a
 peach and a pear and I dig your hair. Hey! Come on a my house, my

32 F7 B♭m D♭ B♭m F7 B♭m

house a come on.
Come on a my house, my house a come on.

35 B♭m F7 B♭m

Come on a my house, a my house, I'm gon-na give a you can - dy
I'm gon-na give you Eas-ter egg.

39 F7 B♭m G♭ D♭ E♭m7 To Coda ♩ F7 B♭m

Come on a my house, a my house. I'm gon-na give you ev-er-y thing.

(Keyboard - Play exactly as written)

43 F7 B♭ F7

49 B♭ C m D m D♭o 2 B♭ F7 D.S. al Coda

B♭ C m D m D♭o 2 B♭ F7 D.S. al Coda

Coda

53 F7 B^bm F7 B^bm F7 B^bm F7 B^bm

53 ev-er-y thing. ev-er-y thing. ev-er-y thing. ev-er-y thing.

57 F7 B^bm Fm N.C. F7 (Keyboard - Play exactly as written)

57 I mean ev-'ry thing.

61 B^b7 B^b6

61

Half As Much

Keyboard

(Sax)

B

Cm7

F 7

B^b/I

Cm7

F7

N.C.

The musical score consists of a single staff in treble clef and a key signature of one flat. The time signature is 4/4. The melody begins with a dotted half note followed by eighth notes. The lyrics are: B' C'm' / T' / B' / D' C'm' / T' / N.C.

5 B♭

loved me half as much as I love you. If you would-n't wor - ry

10 F7 B♭ B♭7

21 B♭

missed me half as much as I miss
you. you would-n't stay a -

A musical score for a single melodic line. The key signature is one flat, indicating F major. The time signature is common time. The melody starts on a quarter note, followed by eighth notes, then a half note, and so on, with various rests and grace notes. The lyrics are: "way half as much as you do. I know that I would never be this". The score includes measure numbers 26, 27, and 28, and chord symbols F7, B-flat, and B7.

31 E♭ F7 1. B♭ N.C.
blue if you on-ly loved me half as much as I love you. (Sax)

37 2.

F 7 B[♭](Sax) C m7 F 7 B[♭]

half as much as I love you.

M

Half As Much

(Keyboard)

Keyboard

1 D♭ E♭m7 A♭7 D♭/F E♭m7 A♭7 N.C.

5 D♭ If you
loved me half as much as I love you, _____ you would-n't wor - ry

10 A♭7 D♭ D♭7
me half as much as you do. _____ You're nice to me when there's no one else a-

15 G♭ E♭7 A♭7 E♭m7/A♭
round. _____ You on - ly build me up to let me down. _____ If you

21 D♭
missed me half as much as I miss you, _____ you would-n't stay a -

26 A♭7 D♭ D♭7
way half as much as you do. _____ I know that I would nev-er be this

31 G♭ A♭7 1. D♭ N.C.
blue _____ if you on-ly loved me half as much as I love you. _____ Keyboard)

37 2. A♭7 D♭ (Keyboard) E♭m7 A♭7 D♭
half as much as I _____ love you. _____

The musical score consists of eight staves of music. The first staff starts with a D♭ chord. The second staff begins with a D♭ chord, followed by a melodic line with lyrics. The third staff starts with an A♭7 chord. The fourth staff begins with a D♭ chord. The fifth staff starts with a G♭ chord. The sixth staff begins with an A♭7 chord. The seventh staff starts with a D♭ chord. The eighth staff starts with a G♭ chord. Chords are indicated above the staves, and lyrics are written below them. Measure numbers 1 through 37 are marked on the left side of the staves. A 'Keyboard' section is indicated at the end of the score.

This Ole House

F

Keyboard

(Sax) F7 B♭

This old
house once knew his
house is a get - tin'
chil - dren, this ole house once knew his
house is a get - tin'

wife. This ole house was home and com - fort
old. This ole house lets in the rain, as this he ole

fought the storms of life. This ole house once rang with
house lets in the cold. Oh, his knees are a get - tin'

laugh - ter, this ole house heard man - y shouts. Now he
chil - ly, but he feels no fear of pain, 'cause he

trem - bles in the dark - ness when the light -
sees an ang - el peep - in' through the a brok -

- nin' walks a - bout. Ain't a gon - na
- en win - dow pane.

8 F7 E♭ B♭

14 B♭7 E♭

17 F7

19 B♭ B♭7

21 E♭ B♭

need this house no long - er, ain't a gon-na need this house no more. Ain't got

25 F7 B♭ B♭/C B♭/D♭ B♭7/D

time to fix the shin - gles, ain't got time to fix the floor. Ain't got

29 E♭ B♭

time to oil the hin - ges nor to mend no win - dow panes. Ain't gon-na

33 F7 To Coda ♪

need this house no lon - ger, I'm a get-tin' ready to meet the

36 1. B♭ (Sax) 2. B♭7 (Sax) D.S. al Coda

saints. _____ saints. _____

♪ Coda

38 B♭ C

This ole

41 C C7 F

house is a-fraid of thun-der, this ole house is a-fraid of storms. This ole

45 G7 C F C

house just groans and trem-bles when the night wind flings its arms. This ole

49

C7 F

house is a get-tin' fee-ble, this ole house is a need-in' paint.

53 G7 C C7

him, I'm tuck-ered out, but I'm a get-tin' ready to meet the saints. Ain't a gon-na

57 F C

need this house no long-er, ain't a gon-na need this house no more. Ain't got

61 G7 C C/D C/E♭ C7/E

time to fix the shin-gles, ain't got time to fix the floor. Ain't got

65 F C

time to oil the hin-ges nor to mend no win-dow panes. Ain't gon-na

69 G7 C

need this house no lon-ger, I'm a get-tin' ready to meet the saints. Ain't gon-na

73 G7

need this house no long-er, I'm get-tin' ready to meet the

76 C6 (Sax) G7 C F C

saints.

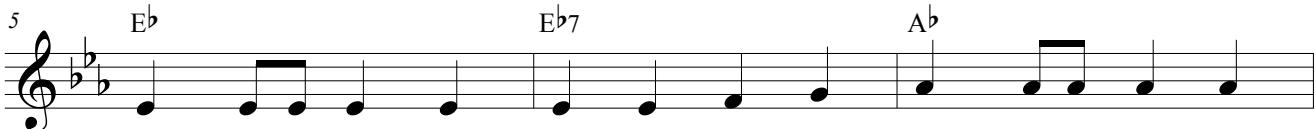
This Ole House

M
Keyboard

(Keyboard)

B^{b7}E^b

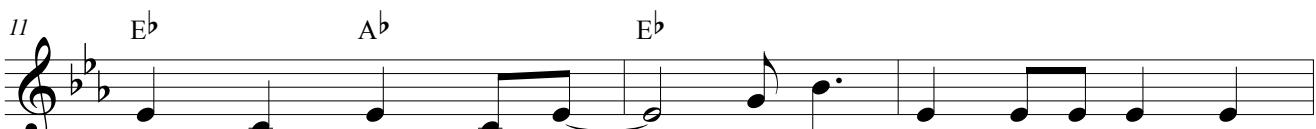
This old



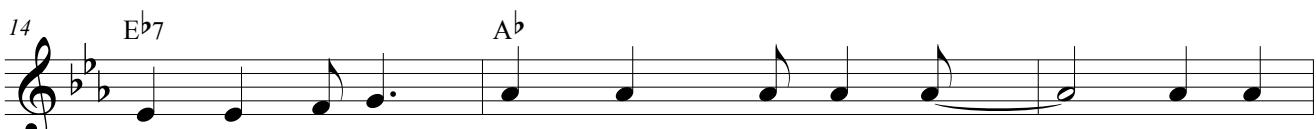
house once knew his chil - dren, this ole house once knew his
house is a get - tin' sha - ky, this ole house is a get - tin'



wife. This ole house was home and com - fort as he
old. This ole house lets in the rain, ___ this ole



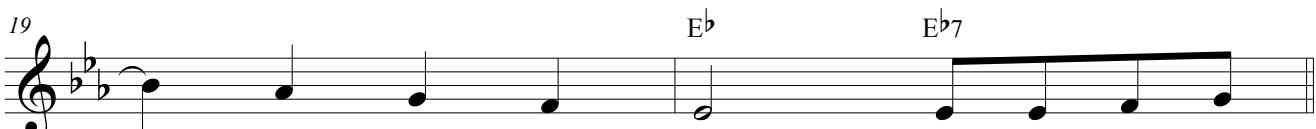
fought the storms of life. ___ This ole house once rang with
house lets in the cold. ___ Oh, his knees are a get - tin'



laugh - ter, this ole house heard man - y shouts. ___ Now he
chil - ly, but he feels no fear of pain, ___ 'cause he



trem - bles in the dark - ness when the light -
sees an ang - el peep - in' through a brok -



- nin' walks a - bout. Ain't a gon - na
- en win - dow pane.

2

21

A♭

E♭

need this house no long - er, ain't a gon-na need this house no more. Ain't got

25

B♭⁷

E♭

E♭/F

E♭/G♭

E♭7/G

time to fix the shin - gles, ain't got time to fix the floor. Ain't got

29

A♭

E♭

time to oil the hin - ges nor to mend no win - dow panes. Ain't gon-na

33

B♭⁷

To Coda ♀

need this house no lon - ger, I'm a get-tin' ready to meet the

36

1.

E♭

(Keyboard)

2.

E♭⁷

(Keyboard)

D.S. al Coda

saints. _____

saints. _____

38

♀ Coda

E♭

This ole

41

F

F7

B♭

house is a-fraid of thun-der, this ole house is a-fraid of storms. This ole

45

C7

F

B♭

F

house just groans and trem-bles when the night wind flings its arms. _____ This ole

49 F7 B♭

house is a get-tin' fee-ble, this ole house is a need-in' paint. Just like

53 C7 F F7

him, I'm tuck-ered out, but I'm a get-tin' read-y to meet the saints. Ain't a gon-na

57 B♭ F

need this house no long-er, ain't a gon-na need this house no more. Ain't got

61 C7 F F/G F/A♭ F7/A

time to fix the shin-gles, ain't got time to fix the floor. Ain't got

65 B♭ F

time to oil the hin-ges nor to mend no win-dow panes. Ain't gon-na

69 C7 F

need this house no lon-ger, I'm a get-tin' read-y to meet the saints. Ain't gon-na

73 C7

need this house no long-er, I'm get-tin' read-y to meet the

76 F6 (Keyboard) C7 F B♭ F

saints.

LATIN BEAT

Hey There

F

Keyboard

(Sax) B^bmaj7 Cm7 B^bmaj7 Cm7 F7

B^b Gm7 Cm7 F7 B^b Gm7 Cm7 F7

Hey there, you with the stars in your eyes. Love nev-er made a

G7 Cm7 F7 B^b

fool of you. You used to be too wise.

D Bm7 Em7 A7 D Bm7 Em7 A7

Hey there, you on that high flying cloud. 'tho he won't throw a

D7 Dm7 G7 Cm7 F7

crumb to you, you think some-day he'll come to you. Bet-ter for-

B^b Gm7 Cm7 F7 B^b Gm7 Cm7 F7

get him, him with his nose in the air. He has you danc - ing

G7 Cm7 A7 Fm7 B^b7

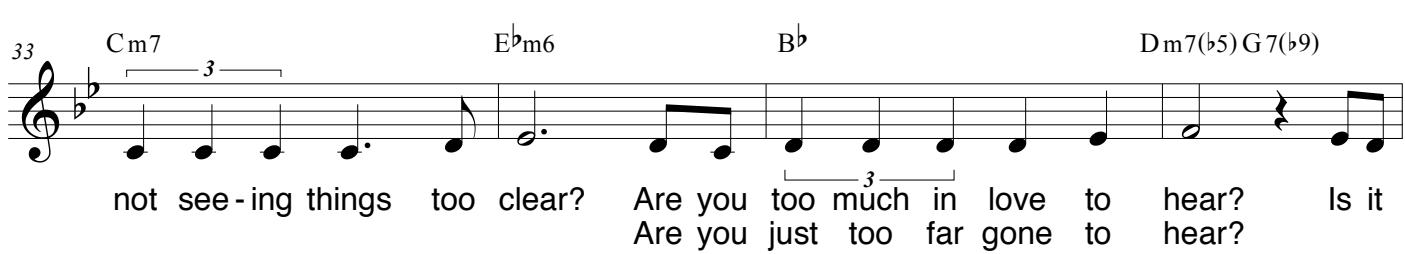
on a string. Break it and he won't care. Won't you

29 E^baug7 E°7 B^b/F D m7/F D m7(b5) G 7



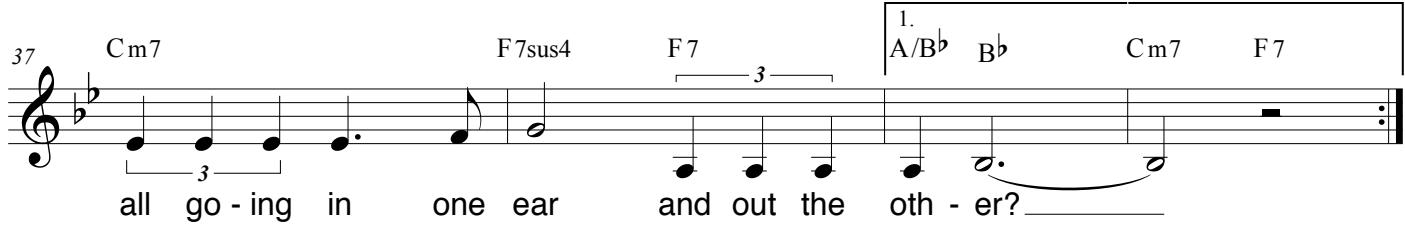
take this ad-vice I hand you like a moth-er? _____ Or are you

33 Cm7 E^bm6 B^b D m7(b5) G 7(b9)



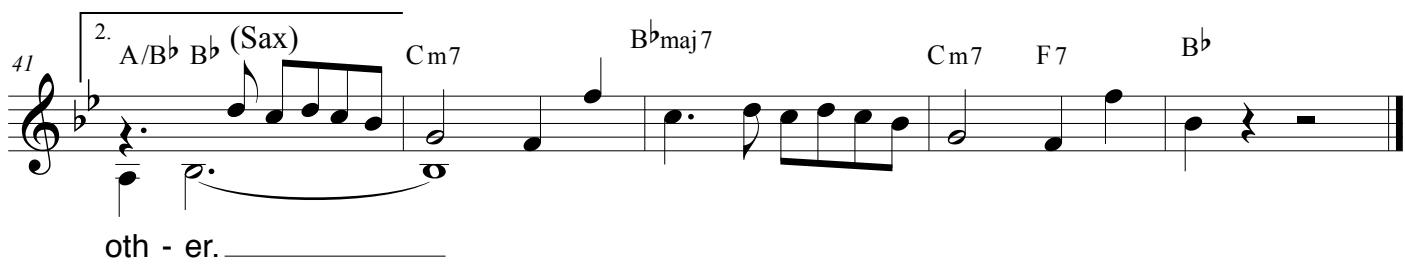
not see-ing things too clear? Are you too much in love to hear? Is it
Are you just too far gone to hear?

37 Cm7 F7sus4 F7 A/B^b B^b Cm7 F7



all go-ing in one ear and out the oth - er? _____

41 2. A/B^b B^b (Sax) Cm7 B^bmaj7 Cm7 F7 B^b



oth - er. _____

LATIN BEAT

Hey There

M

(Keyboard)

Keyboard

1 E^bmaj7 Fm7 E^bmaj7 Fm7 B^{b7}

5 E^b Cm7 Fm7 B^{b7} E^b Cm7 Fm7 B^{b7} C7
Hey there, you with the stars in your eyes. Love nev-er made a fool of you.

10 Fm7 B^{b7} E^b G Em7 Am7 D7 G Em7
You used to be too wise. Hey there, you on that high fly-ing cloud.

16 Am7 D7 G7 Gm7 C7 Fm7 B^{b7}
'tho she won't throw a crumb to you, you think some day she'll come to you. Bet-ter for-

21 E^b Cm7 Fm7 B^{b7} E^b Cm7 Fm7 B^{b7} C7
get her, her with her nose in the air. She has you danc-ing on a string.

26 Fm7 D7 B^bm7 E^b7 A^baug7 A°7
Break it and she won't care. Won't you take this ad-vice I hand you like a

31 E^b/B^b Gm7/B^b Gm7(b5) C7 Fm7 A^bm6 E^b
broth-er? Or are you not see-ing things too clear? Are you too much in love to
Are you just too far gone to

36 Gm7(b5) C7(b9) Fm7 B^b7sus4 B^{b7} 1. D/E^b E^b Fm7 B^{b7}
hear? Is it all go-ing in one ear and out the oth-er?
hear?

41 2. D/E^b E^b Fm7 E^bmaj7 Fm7 B^{b7} E^b
oth - er.

(Keyboard)

You Do Something To Me

F

Keyboard

(Sax)

B^b Dm/A Fm7 B^b7 E^b6 Gm7/D Cm7 F7

5 B^b A B^b A B^b

You do some-thing to me, some-thing that

10 B^b B^o Cm F7 Cm B^o Cm

sim - ply mys - ti - fies me. Tell me, why should it

16 G7 C7 F7

be, you have the pow'r to hyp - no - tize me.

21 B^b/D B^b/C# F7/C G7

Let me live 'neath your spell.

25 F# F F^o E^b Dm F7

Do, do that voo - doo that you do so well, for

29 B^b A B^b G7

you do some - thing to me that

33 C7 F7 1. B^b Cm7 F7

no - bod - y else could do.

37 2. Dm7 G7 C7 F7 B^b Cm7 /F B^b6

do, that no - bod - y else could do.

You Do Something To Me

M
Keyboard

(Keyboard)

The musical score consists of ten staves of music for keyboard, arranged in two columns. The left column contains measures 1 through 36, and the right column contains measures 37 through 40. Each staff begins with a treble clef, a key signature of one flat (F#), and a common time (4/4) signature.

Chords and Measures:

- Measures 1-4:** E♭, Gm/D, B♭m7, E♭7, A♭6, Cm7/G, Fm7, B♭7
- Measures 5-8:** E♭, D, E♭, D, E♭
- Measures 9-12:** You do some-thing to me, some-thing that
- Measures 13-16:** sim - ply mys - ti - fies me. Tell me, why should it
- Measures 17-20:** be, you have the pow'r to hyp - no - tize me.
- Measures 21-24:** Let me live 'neath your spell.
- Measures 25-28:** Do, do that voo - doo that you do so well, for
- Measures 29-32:** E♭, D, E♭, C7
- Measures 33-36:** you do some - thing to me that no - bod - y else could do.
- Measures 37-40:** 2. Gm7, C7, F7, B♭7, E♭, Fm7 /B♭E♭6

Lyrics:

You do something to me,
sim - ply mys - ti - fies me.
Tell me, why should it
be, you have the pow'r to hyp - no - tize me.
Let me live 'neath your spell.
Do, do that voo - doo that you do so well, for
you do some - thing to me that no - bod - y else could do.
2. that no - bod - y else could do.

Darling, Je Vous Aime Beaucoup

F

(Sax)

Keyboard

B♭ Gm7 Fm Cm Gm C7 F7

5 B♭ B♭maj7 B♭7 E♭/G E♭m/G♭ B♭/F

Dar - ling, je vous aime beau - coup, je ne sais pas, what to do.
Morn - ing, noon, and night-time, too, tou - jours won-d'ring what to do.

9 C7/E F7/E♭ 1. B♭/D F7 B♭/D Cm7 F7

You know you've com - plete - ly sto - len my heart.
That's the way I've

13 B♭^{2.} F7 B♭ E♭ B♭ B♭7

felt, right from the start.

16 E♭ E♭m B♭

Ah, cher - ie, my love for you is tres, tres fort.

20 Gm D7 Gm7 C7 F F7

Wish my French were good e-nough, I'd tell you so much more.

24 B♭ B♭maj7 B♭7 E♭/G E♭m/G♭ B♭/F

But I hope that you com-pree all the things you mean to me.

28 C7 F7 B♭ F7/C F7 B♭ F7 B♭
To Coda Φ **D.S. al Coda**

Dar- ling, je vous aime beau-coup I love you, yes, I do.

Φ Coda B♭ Cm7 B♭/D Cm7 B♭ Cm7 F7

do love you, I do love you, I love you, yes, I

(Sax) B♭ Gm7 Fm Cm Gm Cm7 F7 B♭

36 B♭ Gm7 Fm Cm Gm Cm7 F7 B♭

do.

Darling, Je Vous Aime Beaucoup

M

(Keyboard)

Keyboard

E♭ Cm7 B♭m Fm Cm F7 B♭7

5 § E♭ E♭maj7 E♭7 A♭/C A♭m/B E♭/B♭

Dar - ling, je vous aime beau - coup, je ne sais pas, what to do.
Morn - ing, noon, and night-time, too, tou - jours won-d'ring what to do.

9 F7/A B♭7/A♭ 1. E♭/G B♭7 B♭7/A♭ E♭/G Fm7 B♭7

You know you've com - plete - ly sto - len my heart.
That's the way I've

13 2. E♭ B♭7 E♭ A♭ E♭ E♭7

felt, right from the start.

16 A♭ A♭m E♭

Ah, cher - ie, my love for you is tres, tres fort.

20 Cm G7 Cm7 F7 B♭ B♭7

Wish my French were good e-nough, I'd tell you so much more.

2

24 E♭ E♭maj7 E♭7 A♭/C A♭m/B E♭/B♭

But I hope that you com-pree all the things you mean to me.

28 F 7 B♭7 E♭ B♭7/F B♭7 E♭ B♭7 E♭
To Coda ♩ **D.S. al Coda**

Dar - ling, je vous aime beau - coup I love you, yes, I do.

♩ **Coda** E♭ F m7 E♭/G F m7 E♭ F m7 B♭7
32 do love you, I do love you, I love you, yes, I

(Keyboard)

36 E♭ C m7 B♭m F m C m F m7 B♭7 E♭
do. _____

Wrap Your Troubles In Dreams

F

Keyboard

(Sax)

E♭ Cm Fm7 B♭ B♭7 B♭aug

When

5 E♭ B♭7 E♭ B♭aug E♭ G7 Cm

skies are cloud - y and gray, they're on - ly gray for a day, so
til that sun - shine peeps thru, there's on - ly one thing to say, Just

9 A♭maj7 A°7 E♭6/B♭ C7 1. Fm7 B♭aug E♭ B♭aug

wrap your troub-les in dreams and dream your troub-les a - way. Un -
wrap your troub-les in dreams and

13 2. Fm7 B♭aug E♭ G7 Cm D7

dream your troub-les a - way. Your cas - tles may tum - ble, that's

16 G7 C7 F7 B♭7 B♭aug E♭ G7

fate, af - ter all. Life's real - ly fun - ny that way.

To Coda

19 Cm D7 G7 C7 F7 B♭7 B♭aug E♭ B♭aug

No use to grum - ble, just smile as they fall. Were-n't you king for a day? Say!

23 E♭ B♭7 E♭ B♭aug E♭ G7 Cm

Just re - mem - ber that sun - shine al - ways fol - lows the rain. So

27 A♭maj7 Cm/G F7 Fm7 B♭aug D.S. al Coda
E♭ B♭7 B♭aug

wrap your troub - les in dreams, and dream your troub - les a - way. (Sax)

Φ Coda

31 E♭ C7 Caug F C7 F Caug F A7

day? Just re - mem - ber that sun - shine al - ways fol - lows the

35 Dm B♭maj7 Dm/A G7

rain. Come on and wrap those troub - les in dreams, and

38 Gm7 C7 Caug F (Sax)

dream your troub - les dream 'em all a - way.

41 Gm7 F♯maj7 F maj9

Wrap Your Troubles In Dreams

M
Keyboard

(Keyboard)

A♭ F m B♭m7 E♭ E♭7 E♭aug
When

5 A♭ E♭7 A♭ E♭aug A♭ C7 F m
skies are cloud - y and gray, they're on - ly gray for a day, so
til that sun - shine peeps thru, there's on - ly one thing to say, Just

9 D♭maj7 D°7 A♭6/E♭ F7 B♭m7^{1.} E♭aug A♭ E♭aug
wrap your troub-les in dreams and dream your troub-les a - way. Un -
wrap your troub-les in dreams and

13 B♭m7 E♭aug A♭ C7 F m G7
dream your troub-les a - way. Your cas-tles may tum - ble, that's

16 C7 F7 B♭7 E♭7 E♭aug A♭ C7
fate, af - ter all. Life's real - ly fun - ny that way.

19 F m G7 C7 F7 B♭7 To Coda ♩ E♭7 E♭aug A♭ E♭aug
No use to grum-ble, just smile as they fall. Were-n't you king for a day? Say!

23 A♭ E♭7 A♭ E♭aug A♭ C7 Fm

Just re - mem - ber that sun - shine al - ways fol - lows the rain. So

27 D♭maj7 Fm/C B♭7 B♭m7 E♭aug A♭ D.S. al Coda
A♭ E♭7 E♭aug (Sax)

wrap your troub - les in dreams, and dream your troub - les a - way.

Φ Coda

31 A♭ F7 Faug B♭ F7 B♭ Faug B♭ D7

day? Just re - mem - ber that sun - shine al - ways fol - lows the

35 Gm E♭maj7 Gm/D C7

rain. Come on and wrap those troub - les in dreams, and

38 Cm7 F7 Faug B♭(Keyboard)

dream your troub - les dream 'em all a - way.

41 Cm7 B maj7 B♭maj9

dream your troub - les dream 'em all a - way.

Our Love Is Here To Stay

F

Keyboard

(Keyboard - Freely)

(Add bass)

more I read the pap-ers, the less I com-pre-hend the world and all it's ca-pers, and

how it all will end. Noth-ing seems to be last-ing, but that is-n't our af-fair.

We've got some-thing per-ma-nent, I mean, in the way we care. It's ver - y

12 (In Rhythm)

clear, dear, our love is here to stay, stay, more than a To - geth - er,

year, we're for - ev - er and a long, long day. way. The In rad time, - i - the

20 1. Dm7 G7 Cm7 F7 B♭ E♭ A m7(♭5) D 7(♭9)
o and the tel - e-phone and the mov-ies that we know may just be

24 Gm7 C7 Cm7 F7
pas - sing fan - cies _____ and in time may go. But oh my

28 2. Dm7 G7 Cm7 F7
Rock - ies may crum - ble, Gi - bral - ter may tum - ble,

30 A♭7 G7 Cm7 C♯7 Dm7 G7
they're on ly made of clay, but, _____ our love is

33 Cm7 F7 **To Coda** B♭ Cm7 (Sax) F7 **D.S. al Coda**
here to stay.

36 B♭ Cm7 F7 B♭
stay. our love is here to stay.

39 Cm7 F7 B♭ Cm7 B maj7
it's real - ly here to stay. Our love is here to

42 B♭
stay.

Our Love Is Here To Stay

M

Keyboard

(Keyboard - Freely)

Sheet music for keyboard in 4/4 time, B-flat major. Treble and bass staves. The lyrics "The" appear at the end of the first line.

(Add Bass)

3 E♭ E♭maj7 B♭7 Em7(♭5)/D♭ Fm7 B♭9

more I read the pap-ers, the less I com-pre-hend the world and all it's ca-pers, and

6 Fm7 B♭ A♭ B♭7 3 E♭ Cm7 B♭/F 3 F6 B♭

how it all will end. Noth-ing seems to be last-ing, but that is-n't our af-fair.

9 A♭ Fm B♭7/A♭ 3 G7 C B♭9 A♭6 Fm7 B♭7

We've got some-thing per-ma-nent, I mean, in the way we care. It's ver - y

12 (In rhythm) F7 Fm7 B♭7 E♭ A♭9 Gm7 C7

clear, dear, our love is here to stay, stay, more than To - geth - a er,

16 F13 F+7 B♭7 B♭7(♭9) D♭7 C7 Am7(♭5) D7(♭9)

year, we're for - ev - er and, long, long day. way. The In rad time, - i - the

2

1.

20 Gm7 C7 Fm7 B^b7 E^b A^b Dm7(5) G 7(9)
o and the tel - e-phone and the mov-ies that we know may just be

24 Cm7 F7 Fm7 B^b7
pas - sing fan - cies and in time may go. But oh my

28 2. Gm7 C7 Fm7 B^b7
Rock - ies may crum - ble, Gi - bral - ter may tum - ble,

30 D^b7 C7 Fm7 F#^o7 Gm7 C7
they're on ly made of clay, but, our love is

33 Fm7 B^b7 To Coda Φ E^b
here to stay. Fm7 (Keyboard) B^b7 D.S. al Coda

36 Φ Coda E^b Fm7 B^b7 E^b
stay. our love is here to stay.

39 Fm7 B^b7 E^b Fm7 E maj7
it's real - ly here to stay. Our love is here to

42 E^b
stay.

The musical score consists of eight staves of music. Staff 1 starts at measure 20 with chords Gm7, C7, Fm7, Bb7, Eb, Ab, Dm7(5), and G 7(9), followed by the lyrics "o and the tel - e-phone and the mov-ies that we know may just be". Staff 2 starts at measure 24 with chords Cm7, F7, Fm7, and Bb7, followed by "pas - sing fan - cies and in time may go. But oh my". Staff 3 starts at measure 28 with chords Gm7, C7, Fm7, and Bb7, followed by "Rock - ies may crum - ble, Gi - bral - ter may tum - ble,". Staff 4 starts at measure 30 with chords Db7, C7, Fm7, F#o7, Gm7, and C7, followed by "they're on ly made of clay, but, our love is". Staff 5 starts at measure 33 with chords Fm7, Bb7, and Eo, followed by "To Coda Φ Eo". Staff 6 starts at measure 36 with chords Eo, Fm7, Bb7, and Eo, followed by "here to stay. Fm7 (Keyboard) Bb7 D.S. al Coda". Staff 7 starts at measure 39 with chords Fm7, Bb7, Eo, and Fm7, followed by "it's real - ly here to stay. Our love is here to". Staff 8 starts at measure 42 with chord Eo, followed by "stay."

Lady Of Spain

Keyboard

(Keyboard)

C

D7



D m7

G7

C

G7

5



(Sax)

C

G7

9



13

C



A7

17

Dm



D7

21

1.

G9

G7



2. G7

25

C

C7



2

F C7

28

3

F

32

3

D7 Gm

36

3

G7 1. C9 C7

40

1.

2. C7 F D♭

44

2.

F Dm7 B♭m C7 F F

49

B♭m

Doodle-Doo-Doo

F

Keyboard

(Sax)

Chords: C, F, C, A7, D, D7, G, G7.

5 C G7 C G7
I've just heard a mel-o - dy that is al - ways haunt - ing me.

8 C G C G G7
Fun - ny lit - tle strain run - ning thru my brain.

11 C Am G7 C G7
It's as sweet as can be. It has such a plead-ing way,

14 C Am F6
tho it's with me night and day.

17 G7 C Am
When I hear some - one play - ing,

19 G7 D7 G A° G7/B
I walk right up and say.

2 (Vocal 1st and 3rd,
Sax 2nd)

21 C D7

Please play for me that sweet mel-o-dy called Doo-dle-Doo-Doo,

24 G7

Doo-dle-Doo-Doo." I like the rest, but what I like best is

27 C F

"Doo-dle-Doo-Doo," Doo-dle-Doo-Doo." Sim-pl-est thing, there's

30 C A7

noth-ing much to it, don't have to sing, just "Doo-dle-Doo-Doo" it.

33 D7 G7

I love it so wher-ev-er I go I "Doo-dle-Doo-Doo-Doo-Doo -

36 1, 2. C Dm7 G7 3. G7

Doo." "Doo dle - Doo, Doo dle-Doo -

39 G7 C G7 C

"Doo dle - Doo, Doo dle - Doo - Doo."

Doodle-Doo-Doo

M
Keyboard

(Keyboard)

F B^{flat} F D7 G G7 C C7

5 F C7 F C7

I've just heard a mel-o - dy — that is al - ways haunt-ing me.

8 F C F C C7

— Fun - ny lit - tle strain run - ning thru my brain.

II F Dm C7 F C7

It's as sweet as can be. It has such a plead-ing way,

14 F Dm B^{flat}6

— tho it's with me night and day. —

17 C7 F Dm

When I hear some - one play - ing, —

19 C7 G7 C D° C7/E

I walk right up and say. —

2 (Vocal 1st and 3rd,
Keyboard 2nd)

21 F G7

Please play for me that sweet mel-o-dy called Doo-dle-Doo-Doo,

24 C7

Doo-dle-Doo-Doo." I like the rest, but what I like best is

27 F B^b

"Doo-dle-Doo-Doo," Doo dle-Doo-Doo." Sim - pl - est thing, there's

30 F D7

noth-ing much to it, don't have to sing, just "Doo-dle-Doo-Doo" it.

33 G7 C7

I love it so wher - ev er I go I "Doo-dle-Doo, Doo dle - Doo -"

36 1,2. F Gm7 C7 3. C7

Doo." "Doo dle - Doo, Doo dle-Doo -

39 C7 F C7 F

"Doo dle - Doo, Doo dle - Doo -" Doo.