

# The Mixed Nuts

Set R

Last revised on 2018.10.19

R01-Continental, The(K).2014.01.28.pdf  
**R02-I Only Have Eyes For You(KVF).2018.10.19.pdf**  
R02-I Only Have Eyes For You(KVF).2016.06.05.pdf  
R03-You Always Hurt The One You Love(KVF).2018.04.29.pdf  
R03-You Always Hurt The One You Love(KVM).2018.04.29.pdf  
R04-People Will Say We're In Love(KVD).2018.04.29.pdf  
R05-September In The Rain(KVF).2014.06.08.pdf  
R05-September In The Rain(KVM).2014.06.08.pdf  
R06-Poopsie Polka(KVD).2018.04.29.pdf  
R07-Full Moon And Empty Arms(KVM).2017.06.18.pdf  
R07-Full Moon And Empty Arms(KVF).2017.06.18.pdf  
R08-Come On A My House(BV).2017.06.18.pdf  
**R08-Come On A My House(KV).2018.10.19.pdf**  
R09-Half As Much(KVF).2014.06.08.pdf  
R09-Half As Much(KVM).2014.06.08.pdf  
R10-This Ole House(KVF).2018.04.29.pdf  
R10-This Ole House(KVM).2017.06.18.pdf  
R11-Hey There(KVF).2014.01.28.pdf  
R11-Hey There(KVM).2014.01.28.pdf  
R12-You Do Something To Me(KVF).2015.05.22.pdf  
R12-You Do Something To Me(KVM).2015.05.22.pdf  
R13-Darling, Je Vous Aime Beaucoup(KVF).2014.01.28.pdf  
R13-Darling, Je Vous Aime Beaucoup(KVM).2014.01.28.pdf  
R14-Wrap Your Troubles In Dreams(KVF).2017.06.18.pdf  
R14-Wrap Your Troubles In Dreams(KVM).2017.06.18.pdf  
R15-Our Love Is Here To Stay(KVM).2018.04.29.pdf  
R15-Our Love Is Here To Stay(KVF).2018.04.29.pdf  
R16-Lady Of Spain(K).2014.01.28.pdf  
R17-Doodle-Doo-Doo(KVF).2016.03.21.pdf  
R17-Doodle-Doo-Doo(KVM).2016.03.21.pdf

Rosemary  
Clooney  
*Come On-A  
My House*



# The Continental

Keyboard

Musical score for "The Continental" by Keith Jarrett. The score is in 4/4 time, B-flat major, and features a keyboard and saxophone.

**Measures 1-8:** (Sax) plays a triplet of eighth notes (Bb, A, G) over Gm. Keyboard plays a half note (Bb) over Eb7. (Sax) plays a triplet of eighth notes (F, E, D) over Fm. Keyboard plays a half note (Bb) over Bbm7. (Sax) plays a half note (G) over Gm. Keyboard plays a half note (Bb) over Eb7. (Sax) plays a half note (F) over Fm. Keyboard plays a triplet of eighth notes (Bb, A, G) over Bb7.

**Measures 9-12:** (Sax) plays a half note (F) over Fm. Keyboard plays a half note (Bb) over Bb7. (Sax) plays a half note (C) over Cm7. Keyboard plays a half note (F) over Fm. (Sax) plays a half note (Bb) over Bb7. Keyboard plays a half note (C) over Cm7.

**Measures 13-15:** (Sax) plays a half note (F) over Fm. Keyboard plays a half note (Bb) over Bb7. (Sax) plays a half note (C) over Cm7. Keyboard plays a triplet of eighth notes (F, E, D) over Fm7. (Sax) plays a triplet of eighth notes (Bb, A, G) over Bb7.

**Measures 16-19:** (Sax) plays a half note (Eb) over Eb7. Keyboard plays a half note (F) over Fm. (Sax) plays a half note (Bb) over Bbm7. Keyboard plays a half note (G) over Gm. (Sax) plays a half note (Eb) over Eb7. Keyboard plays a half note (F) over Fm. (Sax) plays a half note (Bb) over Bb7.

**Measures 20-24:** (Sax) plays a half note (Eb) over Eb7. Keyboard plays a half note (A) over Abm. (Sax) plays a triplet of eighth notes (Db, C, B) over Db7. Keyboard plays a half note (G) over Gb. (Sax) plays a half note (Eb) over Eb7.

**Measures 25-28:** (Sax) plays a half note (A) over Abm. Keyboard plays a triplet of eighth notes (Db, C, B) over Db7. (Sax) plays a half note (Bb) over Bb. Keyboard plays a half note (Bb) over Bb7.

**Measures 29-32:** (Sax) plays a half note (F) over Fm. Keyboard plays a half note (Bb) over Bb7. (Sax) plays a half note (C) over Cm7. Keyboard plays a half note (F) over Fm. (Sax) plays a half note (Bb) over Bb7. Keyboard plays a half note (C) over Cm7.

**Measures 33-36:** (Sax) plays a half note (F) over Fm. Keyboard plays a half note (Bb) over Bb7. (Sax) plays a half note (C) over Cm7. Keyboard plays a triplet of eighth notes (F, E, D) over Fm7. (Sax) plays a triplet of eighth notes (Bb, A, G) over Bb7. Keyboard plays a half note (Eb) over Eb. (Sax) plays a half note (Bb) over Bb7.

**Coda (Measures 37-40):** (Sax) plays a triplet of eighth notes (F, E, D) over Fm7. Keyboard plays a triplet of eighth notes (Bb, A, G) over Bb7. (Sax) plays a half note (Eb) over Eb. Keyboard plays a half note (A) over Abm/Eb. (Sax) plays a half note (F) over Fm7. Keyboard plays a half note (E) over Emaj7. (Sax) plays a half note (Eb) over Eb6.

# I Only Have Eyes For You

# F

Keyboard

(Sax) D<sup>♯</sup> C7/E Gm7 C7

Are the

5 Gm G<sup>°</sup>7 C9 F<sup>♯</sup> Gm7 C7

stars out to - night? I don't know if it's cloud - y or

8 Gm7 C7 C+9 FMaj7 Gm7 Am7 B<sup>♭</sup>m7 E<sup>♭</sup>9

bright, 'cause I on - ly have eyes for

11 Am7 D7 A<sup>♭</sup>m7 D<sup>♭</sup>9 Gm G<sup>°</sup>7

you, dear. The moon may be

14 C9 F<sup>♯</sup> Gm7 C7 Gm7 C7 C+9

high, but I can't see a thing in the sky, 'cause I

17 FMaj7 Gm7 A7 B<sup>♭</sup>7 D7 E<sup>°</sup>7 F<sup>°</sup>7 D9

on - ly have eyes for you.

21 Gm7 C7(b9) FMaj7 F6 A<sup>°</sup>7 D7

I don't know if we're in a gar - den

25 Gm7 C7(b9) Am7 D7 A<sup>♭</sup>m7 D<sup>♭</sup>9

or on a crowd - ed av - e - nue. You are

29 G m G °7 C 9 F # ° 3 C 7 3 G m 7 3

here, so am I. May - be mil - lions of peo - ple go

32 C 7 C +9 3 F Maj 7 3 G m 7 A m 7 B b Maj 7

by, but they all dis - ap - pear from

35 E m 7 A 9 D 9 E b 9 D 9 G m 7 3

view, and I on - ly have eyes

38 1. G °7 C 7 F A b ° G m 7 C 7 (Sax)

for you.

41 2 G °7 G m 7 C # Maj 7 C 7 3

yes, I on - ly have eyes for

44 F G m 7 F Maj 7

you, for you.

# 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  $B^{\flat}m$   $B^{\flat\circ}7$   $E^{\flat}9$   $A^{\circ}$   $E^{\flat}7$   $B^{\flat}m7$

here, so am I. May - be mil - lions of peo - ple go

32  $E^{\flat}7$   $E^{\flat}+9$   $A^{\flat}Maj7$   $B^{\flat}m7$   $Cm7$   $D^{\flat}Maj7$

by, but they all dis - ap - pear from

35  $Gm7$   $C9$   $F9$   $G^{\flat}9$   $F9$   $B^{\flat}m7$

view, and I on - ly have eyes

38 1.  $B^{\flat\circ}7$   $E^{\flat}7$   $A^{\flat}$   $B^{\circ}$   $B^{\flat}m7$   $E^{\flat}7$  (Keyboard)

for you.

41 2.  $B^{\flat\circ}7$   $B^{\flat}m7$   $EMaj7$   $E^{\flat}7$

yes, I on - ly have eyes for

44  $A^{\flat}$   $B^{\flat}m7$   $A^{\flat}Maj7$

you, for you.

Easy 4

# You Always Hurt The One You Love

F

Keyboard

(Sax) C 3 Em Dm7 3 G7

5 C Cmaj7 C6 C

10 Em7 E°7 Dm7 A7 Dm

16 G7 Gaug C

21 C C7 F

25 D7 Dm7 G7

29 C Cmaj7 Em7 A7 D7

34 1. G7 C G7 (Sax) 2. G7 Em A7

40 Dm7 G6 G7 C (Sax) Dm7 D°7 C<sup>6</sup><sub>9</sub>

al - ways hurt the one you love, the one you should-n't

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

rose and crush it till the pet - als fall. You

al - ways break the kind - est heart with a

has - ty word you can't re - call. So

if I broke your heart last night, it's be-cause I love you

most of all. most of all. My

dar - ling, I love you most of all.

Easy 4

## You Always Hurt The One You Love

M

Keyboard

(Keyboard)

5 You

10 al - ways hurt the one you love, the one you should-n't

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

21 rose and crush it till the pet - als fall. You

25 al - ways break the kind - est heart with a

29 has - ty word you can't re - call. So

34 1. if I broke your heart last night, it's because I love you

40 most of all. most of all. My

dar - ling, I love you most of all. (Keyboard)

Chords: F, Am, Gm7, C7, Fmaj7, F6, F, Am7, A°7, Gm7, D7, Gm, C7, Caug, F, F, F7, Bb, G7, Gm7, C7, F, Fmaj7, Am7, D7, G7, C7, Am, D7, Gm7, C6, C7, F, Gm7, G°7, F9



## VOCAL DUET

## People Will Say We're In Love

Keyboard

(Keyboard only - Freely 1st time)



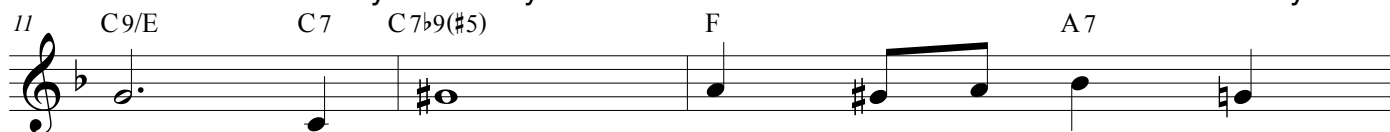
(Add bass)



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



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



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

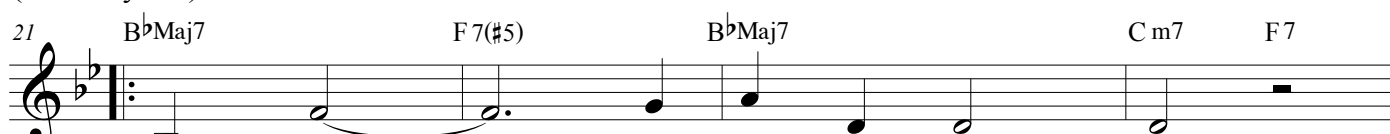


prove what they say is quite un - true.  
carved our in - i - tials on that tree.

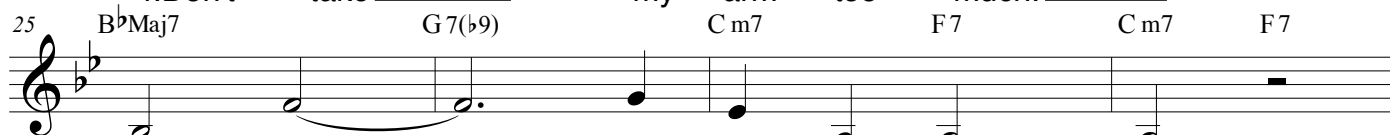


Here is the gist, a prac - ti - cal list of "don'ts" for you.  
Just keep a slice of all the ad - vce you give so free.

(Add Rhythm)



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. \_\_\_\_\_



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

29  $B^b\text{Maj7}$   $G\text{m7}$   $C7$

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

33 1, 3.  $C\text{m7}$   $F7(b9)$   $B^b\text{Maj7}$   $B^\circ7$   $C\text{m7}$   $F7$

Peo - ple will say we're in love! \_\_\_\_\_

37 2, 4  $C\text{m7}$   $F7$   $B^b\text{Maj7}$

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

41  $B^b\text{m7}$   $E^b7$   $A^b\text{Maj7}$

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

45  $A\text{m7}(b5)$   $D7$   $G7$   $G^b7(b5)$   $F7$

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

49  $B^b\text{Maj7}$   $G\text{m7}$   $C7$

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

53  $C\text{m7}$   $F7$  **To Coda**  $B^b\text{Maj7}$   $A\text{m7}$   $G\text{m7}$   $C7$  **D.S. al Coda**

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

**Coda**

57  $B^b\text{Maj7}$   $G\text{m7}$   $G^b^\circ$  (M)  $B^b/F$   $F7$   $B^b\text{Maj7}$

love. (F) Peo - ple will say we're in love. \_\_\_\_\_

# September In The Rain

# F

Keyboard

(Sax)

D m G m7 C m7 F7 F +

The

leaves of brown came tum - bling down, re - mem - ber, in Sep-  
 sun went out just like a dy - ing em - ber that Sep-

9 A b7 F #7 F7sus F7 1. B b G m7 C m7 F7 F + 2. B b C m7 C #dim7 B b6/D

tem - ber, in the rain? The rain. To  
 tem - ber in in the

15 F m7 B b7 F m7 B b7 E b6 A b7 E b6 A m7 D7

ev - 'ry word of love I heard you whis - per the

19 G m7 C7 G m7 C7 C m7 F #7 F7sus F7 F +

rain - drops seemed to play our sweet re - frain. Though

23 B bMaj7 E b7 D m7 G7 C m7 F7 D m7 G7

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

27 A b7 F #7 F7sus F7 To Coda B b C m7 F7 (Sax) D.S. al Coda

tem - ber in the rain.

**Coda**

31  $B^b$   $D m7$   $G7$   $A^b7$   $F\#7$

rain. \_\_\_\_\_ That Sep - tem - ber \_\_\_\_\_

34  $F7sus$   $F7$   $B^b$   $D m7$   $G7$

\_\_\_\_\_ that brought the pain, \_\_\_\_\_ that Sep -

37  $A^b7$   $F\#7$   $F7sus$   $F7$   $B^b$

tem - ber \_\_\_\_\_ in the rain \_\_\_\_\_

# September In The Rain

# M

(Keyboard)

Keyboard

G m C m7 F m7 B $\flat$ 7 B $\flat$ +  
 The

5 E $\flat$ Maj7 A $\flat$ 7 G m7 C7 F m7 B $\flat$ 7 G m7 C7  
 leaves of brown came tum - bling down, re - mem - ber, in Sep -  
 sun went out just like a dy - ing em - ber that Sep -

9 D $\flat$ 7 B7 B $\flat$ 7sus B $\flat$ 7 1. E $\flat$  C m7 F m7 B $\flat$ 7 B $\flat$ +  
 tem - ber, in the rain? The  
 tem - ber in the

13 2. E $\flat$  F m7 F $\sharp$ dim7 E $\flat$ 6/G B $\flat$ m7 E $\flat$ 7 B $\flat$ m7 E $\flat$ 7  
 rain. To ev - 'ry word of love I heard you

17 A $\flat$ 6 D $\flat$ 7 A $\flat$ 6 D m7 G7 C m7 F7 C m7 F7  
 whis - per the rain - drops seemed to play our sweet re -

21 F m7 B7 B $\flat$ 7sus B $\flat$ 7 B $\flat$ + E $\flat$ Maj7 A $\flat$ 7 G m7 C7  
 fra in. Though spring is here, to me it's still Sep -

25 F m7 B $\flat$ 7 G m7 C7 D $\flat$ 7 B7 B $\flat$ 7sus B $\flat$ 7 To Coda  
 tem - ber, that Sep - tem - ber in the

29 E $\flat$  F m7 B $\flat$ 7 D.S. al Coda  
 rain. (Keyboard)

31 Coda E $\flat$  G m7 C7  
 rain. That Sep -

33 D $\flat$ 7 B7 B $\flat$ 7sus B $\flat$ 7 E $\flat$  G m7 C7  
 tem - ber that brought the pain, that Sep -

37 D $\flat$ 7 B7 B $\flat$ 7sus B $\flat$ 7 E $\flat$   
 tem - ber in the rain

# Poopsie Polka

(Keyboard)

Keyboard



(Male) Now



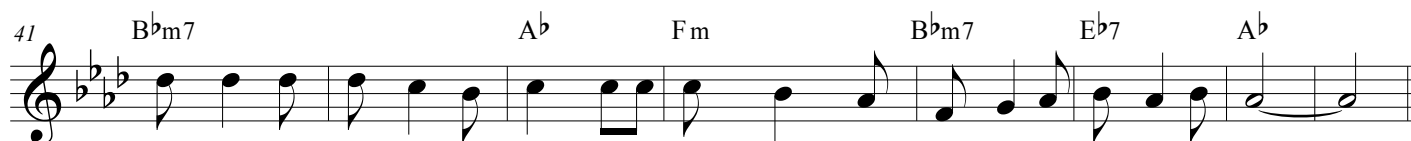
you can have Mil-lie 'cause she's kin-da sil-ly, and you can have Ann if you can. \_\_\_\_ Or



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



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



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



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

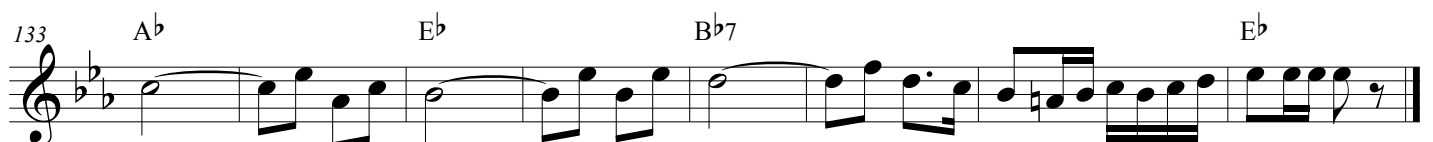
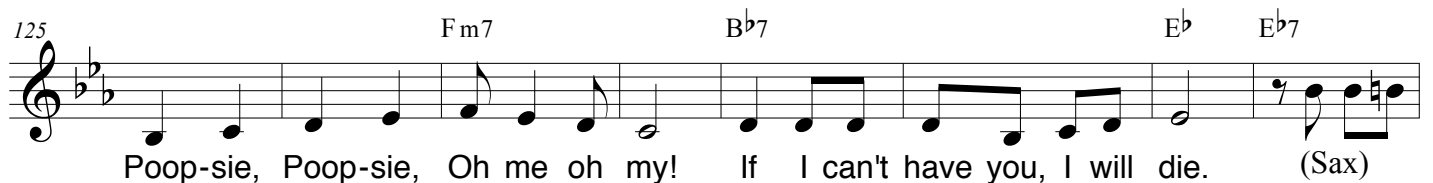
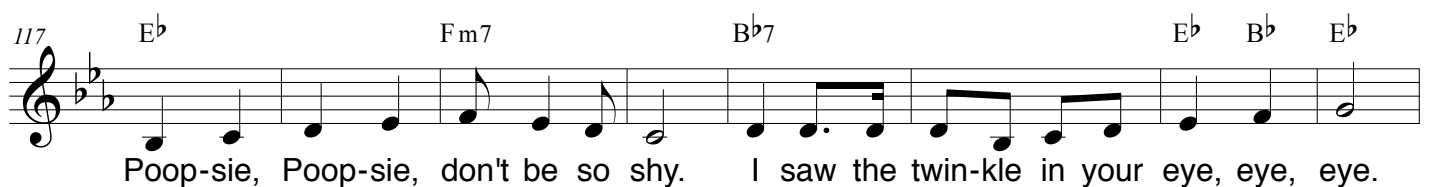
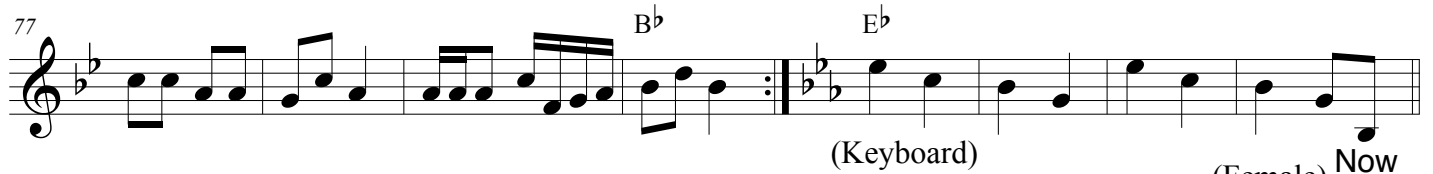


Toot-sie, Toot-sie, Oh me oh my! If I can't have you, I will die.



(Keyboard 1st,  
Sax 2nd)

2



# Full Moon And Empty Arms

F

Keyboard

(Sax)

F G m7 A m7 B °7 A 7 D m B<sup>b</sup>Maj7 A m7 C7  
 Full moon and emp - ty arms. The moon is  
 C m7(b5) F C7(#5) F C7  
 there for us to share but where are you? A night like  
 F C7 G m7(b5) C7 F/A G m7C7 F G m6/B<sup>b</sup>  
 this could weave a mem - o - ry, and ev - 'ry  
 A 7 A 7(#5) D m B<sup>b</sup>m/D<sup>b</sup> C7 F E/B A m  
 kiss could start a dream for two.  
 D m D m7 G 9 G m7/C C7  
 Full moon and emp - ty arms. To - night I'll  
 F C m7(b5) F C7(#5) F C7  
 use the mag - ic moon to wish up - on. And next full  
 F C7 G m7(b5) C7 F/A G m7C7 F G m/B<sup>b</sup> E 7(b5)  
 moon, if my one wish comes true, my emp - ty  
 A 7 A 7(#5) D m B<sup>b</sup>m/D<sup>b</sup> C7 F D m6/B G m/B<sup>b</sup>  
 arms will be filled with you.  
 1. A 7 B<sup>b</sup> G m7/C C7 F D m7 G m7 C7  
 arms will be filled with you.  
 2. A 7 B<sup>b</sup> G m/C C7 F (Sax) C m7(b5) F  
 arms will be filled with you.



# Full Moon And Empty Arms

# M

Keyboard

(Keyboard)

Full moon and empty arms. The moon is  
there for us to share but where are you? A night like  
this could weave a memory, and every  
kiss could start a dream for two.  
Full moon and empty arms. To - night I'll  
use the mag - ic moon to wish up - on. And next full  
moon, if my one wish comes true, my empty  
arms will be filled with you.  
arms will be filled with you.

Chords: B $\flat$ , C m7, D m7, E $\circ$ 7, D7, G m, E $\flat$  Maj7, D m7, F7, B $\flat$ , F m7(b5), B $\flat$ , F7(#5), B $\flat$ , F7, B $\flat$ , F7, C m7(b5), F7, B $\flat$ /D, C m7, F7, B $\flat$ , C m6/E $\flat$ , D7, D7(#5), G m, E $\flat$  m/G $\flat$ , F7, B $\flat$ , A/E, D m, G m, G m7, C9, C m7/F, F7, B $\flat$ , F m7(b5), B $\flat$ , F7(#5), B $\flat$ , F7, B $\flat$ , F7, C m7(b5), F7, B $\flat$ /D, C m7 F7, B $\flat$ , C m/E $\flat$ , A7(b5), D7, D7(#5), G m, E $\flat$  m/G $\flat$ , F7, B $\flat$ , G m6/E, C m/E $\flat$ , D7, E $\flat$ , C m7/F, F7, B $\flat$ , G m7, C m7, F7, D7, E $\flat$ , C m/F, F7, B $\flat$  (Keyboard), F m7(b5), B $\flat$ .

# Come On A My House

Latin Beat

Bass



13  $B^b_m$  F7  $B^b_m$

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.

17 F7  $B^b_m$   $G^b$   $B^b_m$

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

20  $B^b_m$  N.C. F7  $B^b_m$

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!

23 F7  $B^b_m$   $G^b$

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

26  $B^b_m$  F7  $B^b_m$

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

2

29

D<sup>b</sup> N.C.A<sup>b</sup>7D<sup>b</sup>B<sup>b</sup>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!

32

F7

B<sup>b</sup>mD<sup>b</sup>B<sup>b</sup>m

F7

B<sup>b</sup>m

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

35

B<sup>b</sup>m

F7

B<sup>b</sup>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<sup>b</sup>mG<sup>b</sup>D<sup>b</sup>E<sup>b</sup>m7

F7

B<sup>b</sup>m

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



Coda

53

F7

B<sup>b</sup>m

F7

B<sup>b</sup>m

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

55

F7

B<sup>b</sup>m

F7

B<sup>b</sup>m

F7

B<sup>b</sup>m

Fm

N.C.

F7



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

59

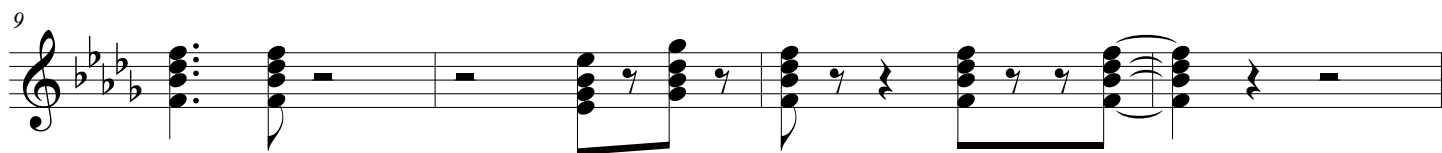
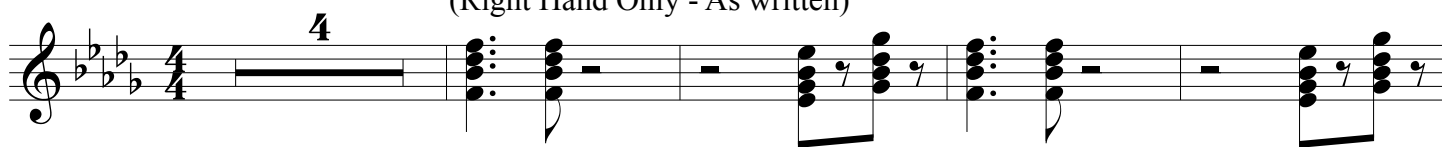
B<sup>b</sup>mB<sup>b</sup>m7

thing! \_

# Come On A My House

Keyboard

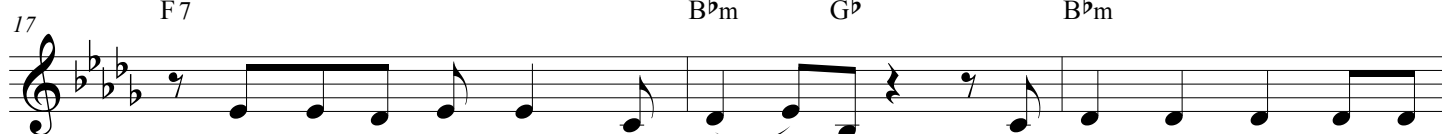
(Right Hand Only - As written)



♩ (Both Hands)



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.



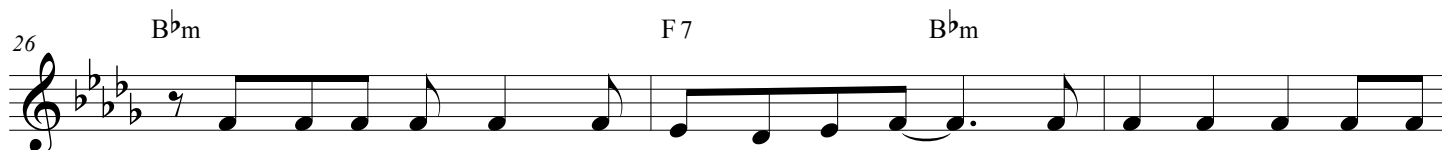
Come on a my house, a my - house. I'm gon - na give you -  
Come on a my house, a my - house. I'm gon - na give you a



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!



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



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



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!

32 F7 B<sup>b</sup>m D<sup>b</sup> B<sup>b</sup>m F7 B<sup>b</sup>m

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

35 B<sup>b</sup>m F7 B<sup>b</sup>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<sup>b</sup>m G<sup>b</sup> D<sup>b</sup> E<sup>b</sup>m7 To Coda F7 B<sup>b</sup>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<sup>b</sup> F7

49 B<sup>b</sup> Cm Dm D<sup>b</sup> B<sup>b</sup> F7 D.S. al Coda

**Coda**

53 F7 B<sup>b</sup>m F7 B<sup>b</sup>m F7 B<sup>b</sup>m F7 B<sup>b</sup>m

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

57 F7 B<sup>b</sup>m Fm N.C. F7 (Keyboard - Play exactly as written)

I mean ev-'ry thing.

61 B<sup>b</sup>7 B<sup>b</sup>6

# Half As Much

# F

Keyboard

(Sax) B $\flat$  Cm7 F7 B $\flat$ /D Cm7 F7 N.C.

5 B $\flat$  3 If you

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

10 F7 B $\flat$  B $\flat$ 7

me half as much as you do. You're nice to me when there's no one else a -

15 E $\flat$  C7 F7 Cm7/F

round. You on - ly build me up to let me down. If you

21 B $\flat$  3

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

26 F7 B $\flat$  B $\flat$ 7

way half as much as you do. I know that I would nev-er be this

31 E $\flat$  F7 1. B $\flat$  N.C. (Sax)

blue if you on-ly loved me half as much as I love you.

37 2. F7 B $\flat$  (Sax) Cm7 F7 B $\flat$

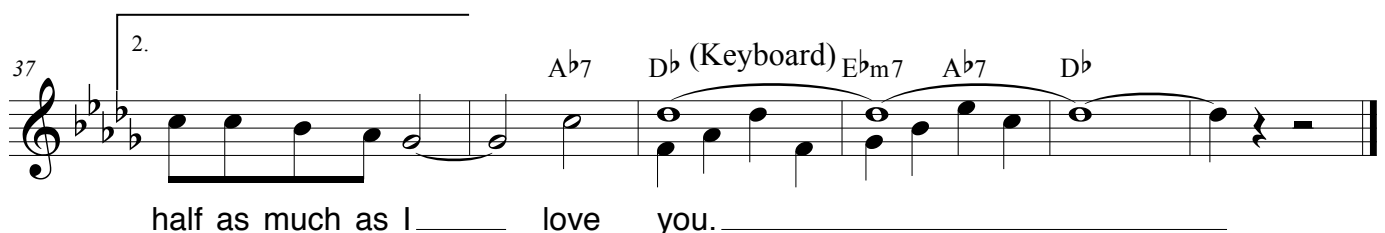
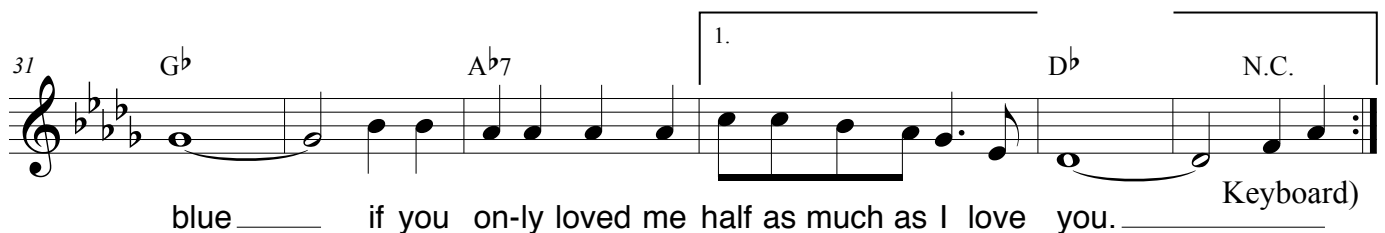
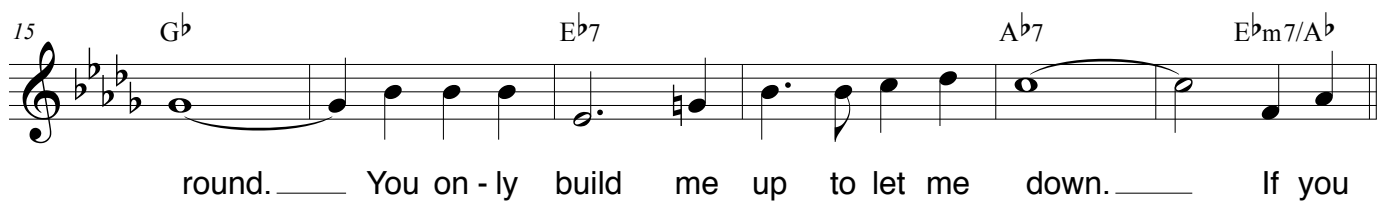
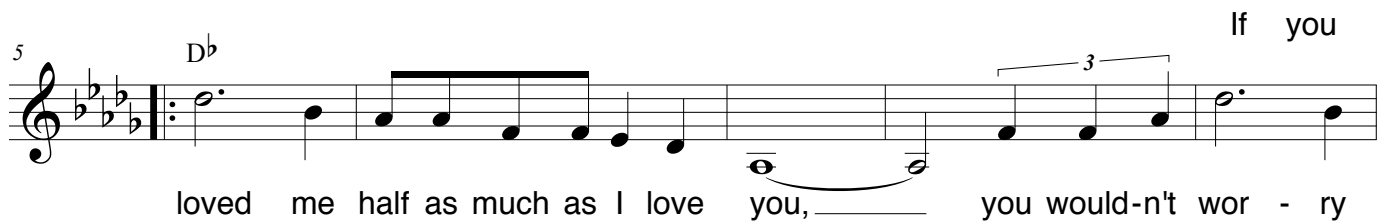
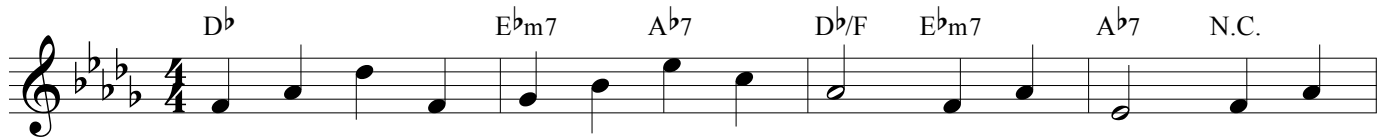
half as much as I love you.

M

## Half As Much

(Keyboard)

Keyboard

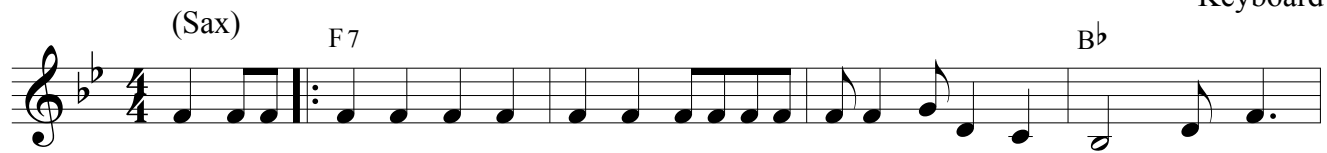




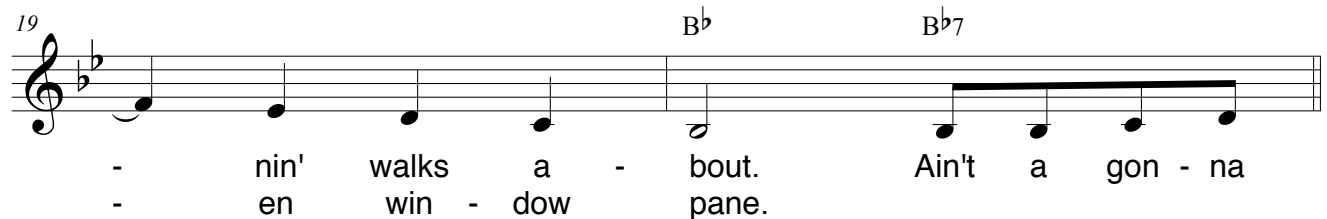
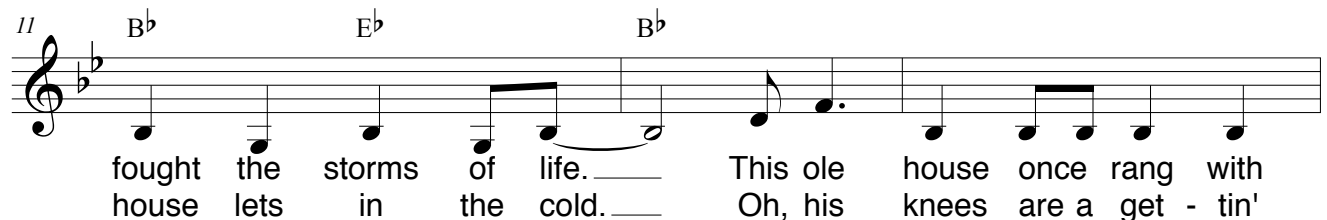
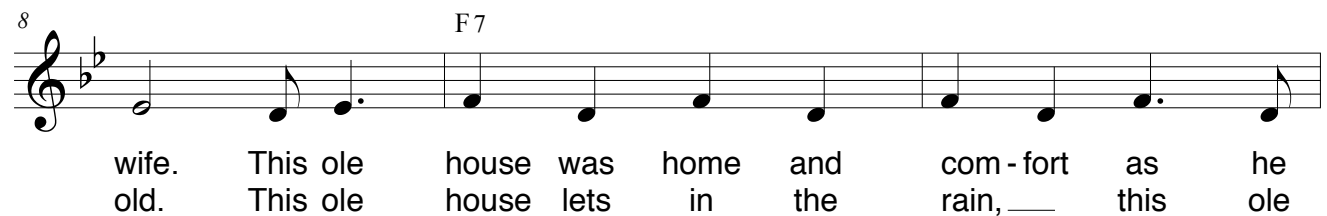
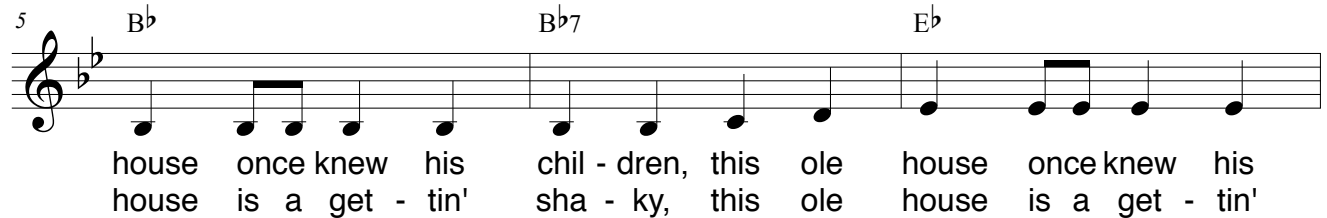
# This Ole House

# F

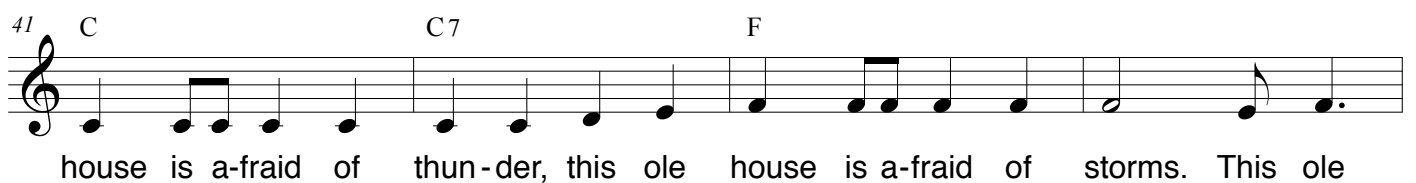
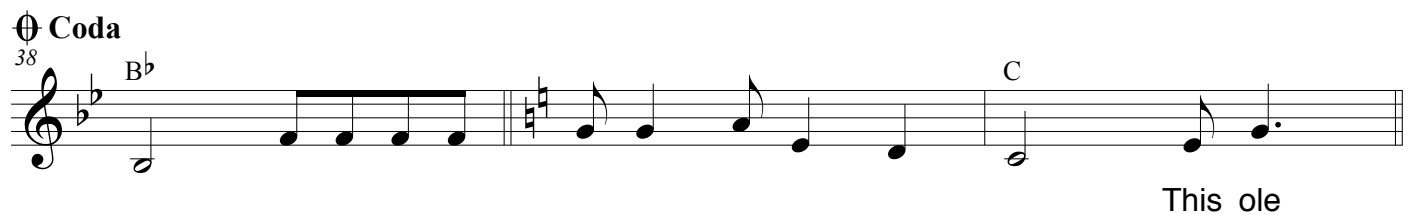
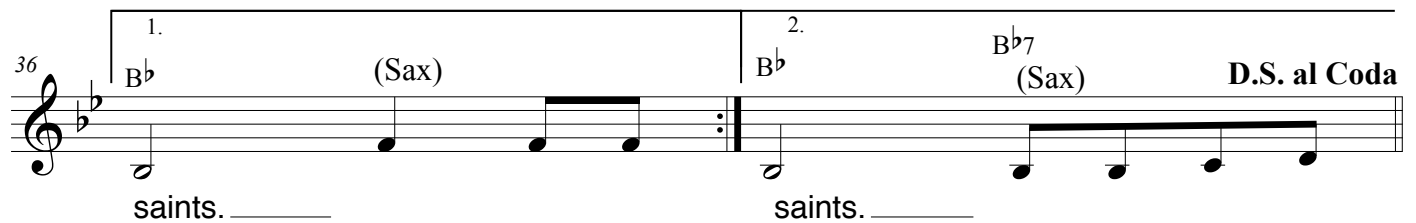
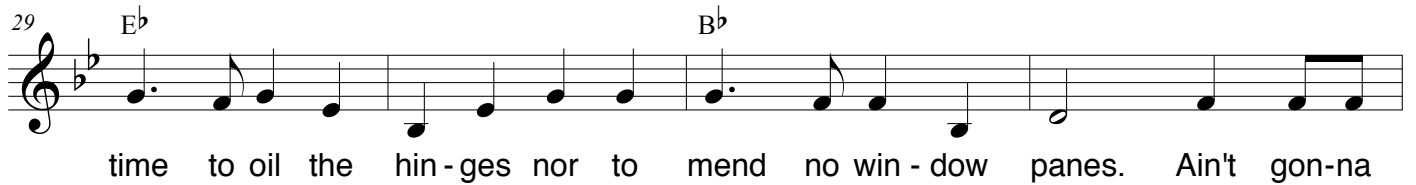
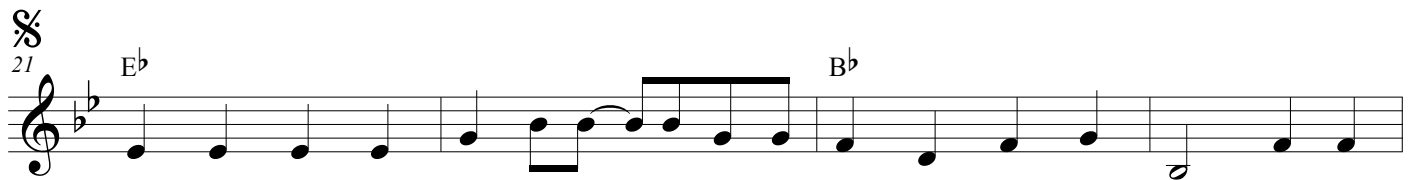
Keyboard



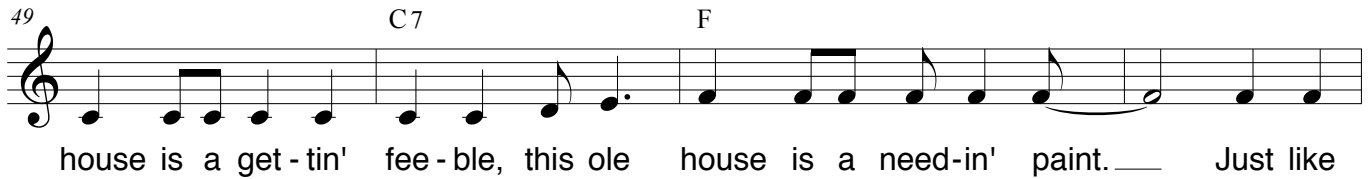
This old



2



49 C7 F



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

53 G7 C C7



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

57 F C



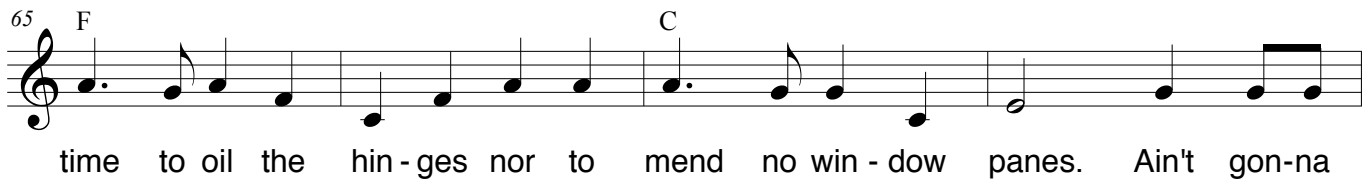
need this house no long-er, ain't a gon-na need this house no more. Ain't got

61 G7 C C/D C/Eb C7/E



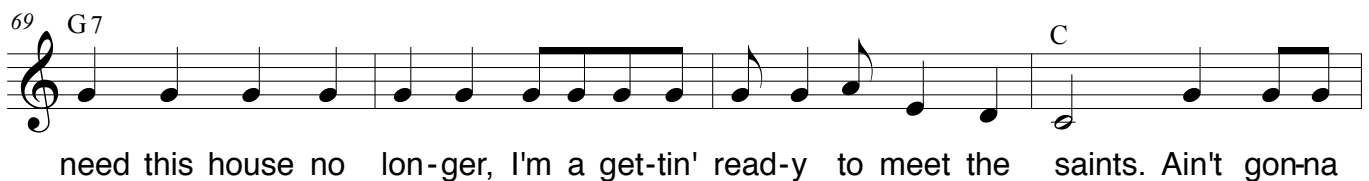
time to fix the shin - gles, ain't got time to fix the floor. Ain't got

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' read-y to meet the saints. Ain't gon-na

73 G7



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

76 C6 (Sax) G7 C F C



saints.

# This Ole House

# M

Keyboard

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

This old

5  $E\flat$   $E\flat 7$   $A\flat$

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'

8  $B\flat 7$

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

11  $E\flat$   $A\flat$   $E\flat$

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

14  $E\flat 7$   $A\flat$

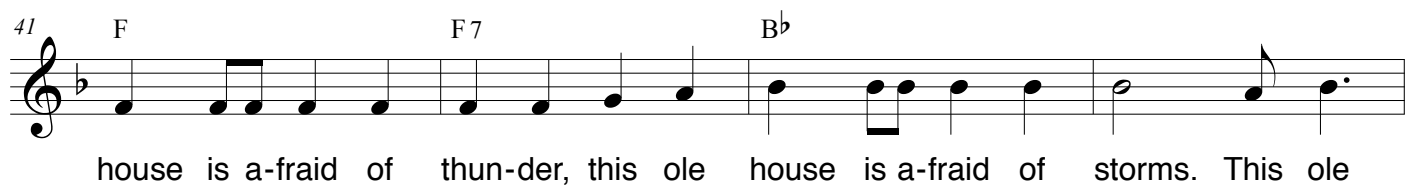
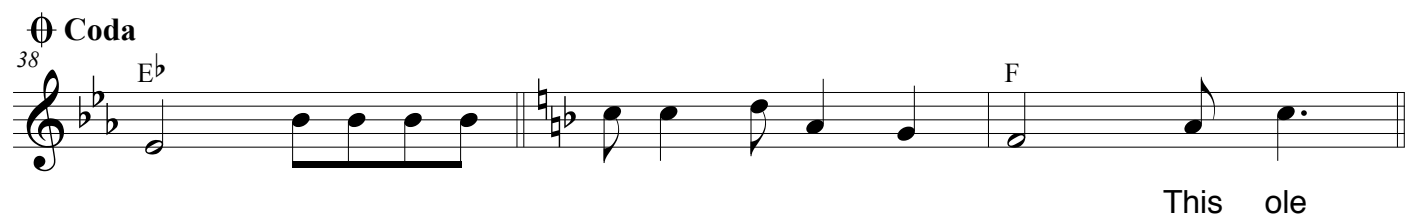
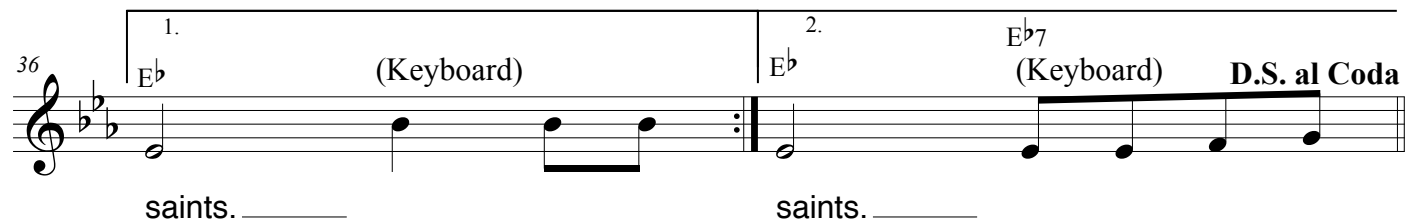
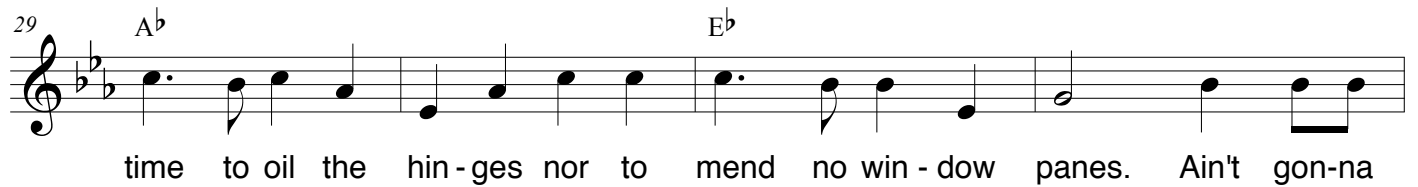
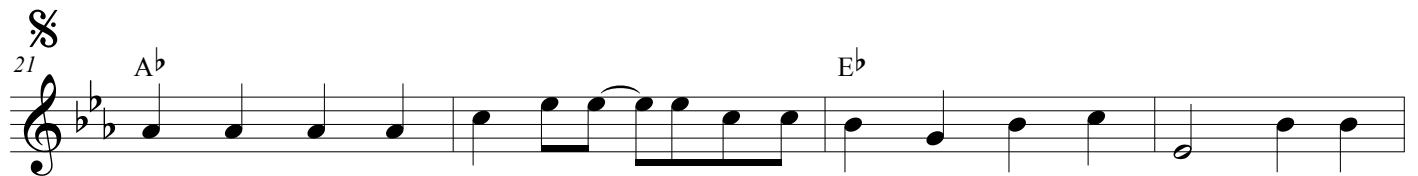
laugh - ter, this ole house heard man - y shouts. — Now he  
chil - ly, but he feels no fear of pain, — 'cause he

17  $B\flat 7$

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

19  $E\flat$   $E\flat 7$

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



49 F7 B $\flat$

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 $\flat$  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 $\flat$  F7/A

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

65 B $\flat$  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 $\flat$  F

saints. —————

LATIN BEAT

## Hey There

F

(Sax) B $\flat$ maj7 Cm7 B $\flat$ maj7 Cm7 F7 Keyboard

5 B $\flat$  Gm7 Cm7 F7 B $\flat$  Gm7 Cm7 F7

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

9 G7 Cm7 F7 B $\flat$

fool of you. You used to be too wise.

13 D Bm7 Em7 A7 D Bm7 Em7 A7

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

17 D7 Dm7 G7 Cm7 F7

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

21 B $\flat$  Gm7 Cm7 F7 B $\flat$  Gm7 Cm7 F7

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

25 G7 Cm7 A7 Fm7 B $\flat$ 7

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

29  $E^{\flat} \text{aug} 7$   $E^{\circ} 7$   $B^{\flat}/F$   $Dm7/F$   $Dm7(b5)$   $G7$

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

33  $Cm7$   $E^{\flat}m6$   $B^{\flat}$   $Dm7(b5)$   $G7(b9)$

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  $Cm7$   $F7sus4$   $F7$  1.  $A/B^{\flat}$   $B^{\flat}$   $Cm7$   $F7$

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

41 2.  $A/B^{\flat}$   $B^{\flat}$  (Sax)  $Cm7$   $B^{\flat}maj7$   $Cm7$   $F7$   $B^{\flat}$

oth-er.



## LATIN BEAT

M

## Hey There

(Keyboard)

Keyboard

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

10 You used to be too wise. Hey there, you on that high fly-ing cloud.

16 'tho she won't throw a crumb to you, you think some days she'll come to you. Bet-ter for-

21 get her, her with her nose in the air. She has you danc-ing on a string.

26 Break it and she won't care. Won't you take this ad-vice I hand you like a

31 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 hear? Is it all go-ing in one ear and out the oth-er?  
hear?

41 oth - er.

(Keyboard)

The musical score is written for a single melodic line with piano accompaniment indicated by chords. The key signature has two flats (Bb and Eb). The score includes lyrics and musical notation with various chords and triplets.

# You Do Something To Me

# F

Keyboard

(Sax)

B $\flat$  Dm/A Fm7 B $\flat$ 7 E $\flat$ 6 Gm7/D Cm7 F7  
 5 B $\flat$  A B $\flat$  A B $\flat$   
 You do some-thing to me, some-thing that  
 10 B $\flat$  B $^\circ$  Cm F7 Cm B $^\circ$  Cm  
 sim - ply mys - ti - fies me. Tell me, why should it  
 16 G7 C7 F7 /C#  
 be, you have the pow'r to hyp - no - tize me.  
 21 B $\flat$ /D B $\flat$  $^\circ$ /C# F7/C G7  
 Let me live 'neath your spell.  
 25 F# F F $^\circ$  E $\flat$  Dm F7  
 Do, do\_ that voo - doo that you do\_ so well, for  
 29 B $\flat$  A B $\flat$  G7  
 you do some - thing to me that  
 33 C7 F7 1. B $\flat$  Cm7 F7  
 no - bod - y else could do.  
 37 2. Dm7 G7 C7 F7 B $\flat$  Cm7 /F B $\flat$ 6  
 do, that no - bod - y else could do.

# You Do Something To Me

# M

Keyboard

(Keyboard)

5  $E^b$   $Gm/D$   $B^bm7$   $E^b7$   $A^b6$   $Cm7/G$   $Fm7$   $B^b7$

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

10  $E^b$   $E^\circ$   $Fm$   $B^b7$   $Fm$   $E^\circ$   $Fm$

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

16  $C7$   $F7$   $B^b7$   $/F^\sharp$

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

21  $E^b/G$   $E^b/F^\sharp$   $B^b7/F$   $C7$

Let me live 'neath your spell.

25  $B$   $B^b$   $B^b^\circ$   $A^b$   $Gm$   $B^b7$

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

29  $E^b$   $D$   $E^b$   $C7$

you do some - thing to me that

33  $F7$   $B^b7$  1.  $E^b$   $Fm7$   $B^b7$

no - bod - y else could do.

37 2.  $Gm7$   $C7$   $F7$   $B^b7$   $E^b$   $Fm7 /B^bE^b6$

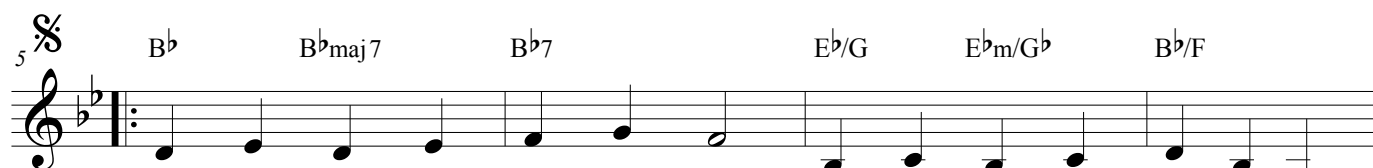
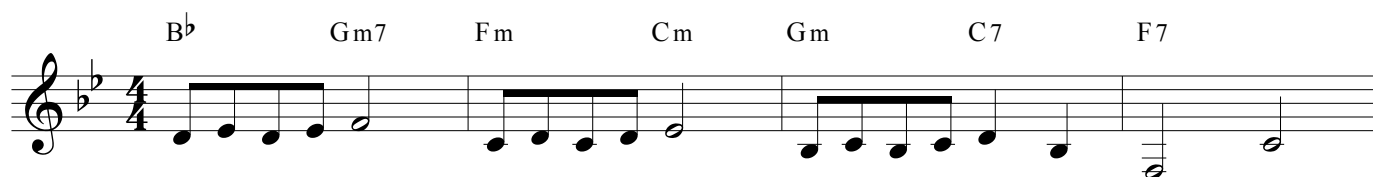
do, that no - bod - y else could do.

# Darling, Je Vous Aime Beaucoup

# F

Keyboard

(Sax)



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.



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



felt, right from the start.



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



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

2

24  $B\flat$   $B\flat\text{maj}7$   $B\flat7$   $E\flat/G$   $E\flat\text{m}/G\flat$   $B\flat/F$

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

28  $C7$   $F7$   $B\flat$   $F7/C$   $F7$   $B\flat$   $F7$   $B\flat$  **To Coda** **D.S. al Coda**

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

**Coda**  $B\flat$   $C\text{m}7$   $B\flat/D$   $C\text{m}7$   $B\flat$   $C\text{m}7$   $F7$

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

(Sax)  $B\flat$   $G\text{m}7$   $F\text{m}$   $C\text{m}$   $G\text{m}$   $C\text{m}7$   $F7$   $B\flat$

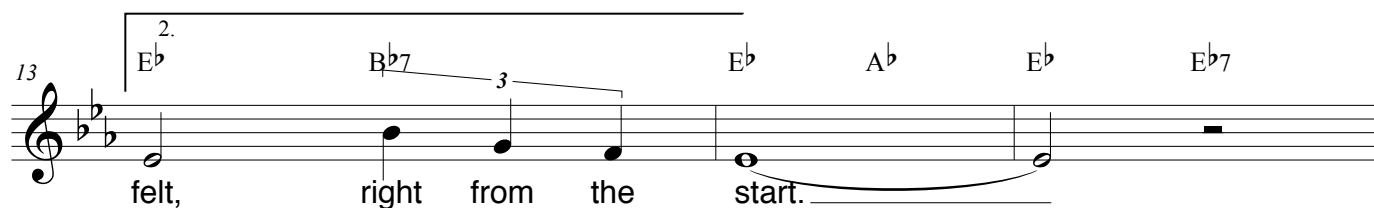
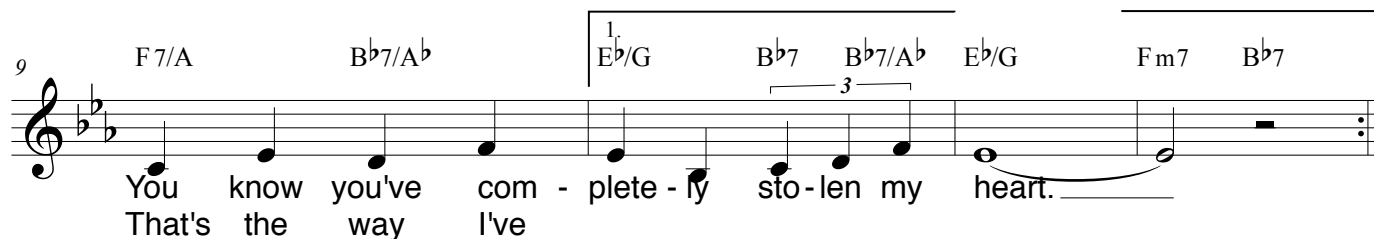
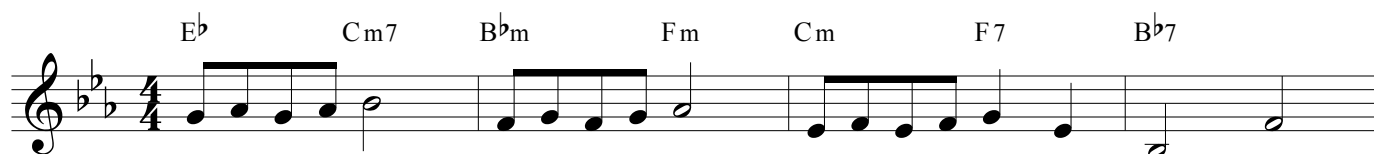
36 do. \_\_\_\_\_

# Darling, Je Vous Aime Beaucoup

M

Keyboard

(Keyboard)



2

24  $E^b$   $E^b\text{maj}7$   $E^b7$   $A^b/C$   $A^b\text{m}/B$   $E^b/B^b$

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

28  $F7$   $B^b7$   $E^b$   $B^b7/F$   $B^b7$   $E^b$   $B^b7$   $E^b$  **To Coda** **D.S. al Coda**

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

**Coda**  $E^b$   $F\text{m}7$   $E^b/G$   $F\text{m}7$   $E^b$   $F\text{m}7$   $B^b7$

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

(Keyboard)  $E^b$   $C\text{m}7$   $B^b\text{m}$   $F\text{m}$   $C\text{m}$   $F\text{m}7$   $B^b7$   $E^b$

do.

# Wrap Your Troubles In Dreams

# F

Keyboard

(Sax)

E $\flat$  Cm Fm7 B $\flat$  B $\flat$ 7 B $\flat$ aug

When

5

E $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ aug E $\flat$  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 $\flat$ maj7 A $\circ$ 7 E $\flat$ 6/B $\flat$  C7 1. Fm7 B $\flat$ aug E $\flat$  B $\flat$ 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 $\flat$ aug E $\flat$  G7 Cm D7

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

16

G7 C7 F7 B $\flat$ 7 B $\flat$ aug E $\flat$  G7

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

19

Cm D7 G7 C7 F7 To Coda  $\Phi$  B $\flat$ 7 B $\flat$ aug E $\flat$  B $\flat$ aug

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



23  $E\flat$   $B\flat 7$   $E\flat$   $B\flat aug$   $E\flat$   $G 7$   $C m$

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

27  $A\flat maj 7$   $C m / G$   $F 7$   $F m 7$   $B\flat aug$   $E\flat$   $B\flat 7$   $B\flat aug$  **D.S. al Coda**

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

**⌘ Coda**

31  $E\flat$   $C 7$   $C aug$   $F$   $C 7$   $F$   $C aug$   $F$   $A 7$

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

35  $D m$   $B\flat maj 7$   $D m / A$   $G 7$

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

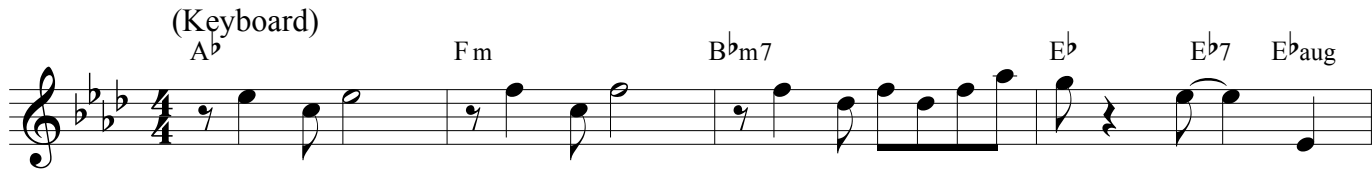
38  $G m 7$   $C 7$   $C aug$   $F$  (Sax)

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

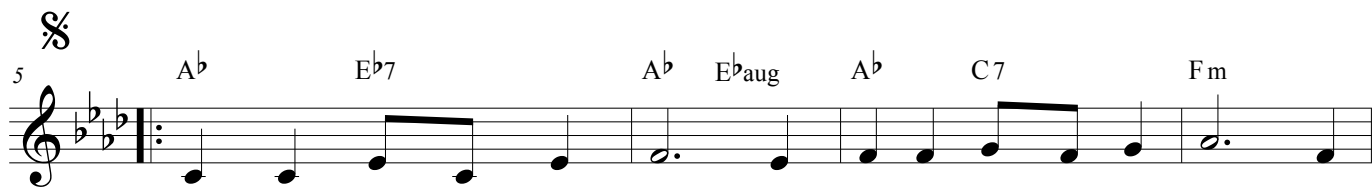
41  $G m 7$   $F\sharp maj 7$   $F maj 9$

# Wrap Your Troubles In Dreams

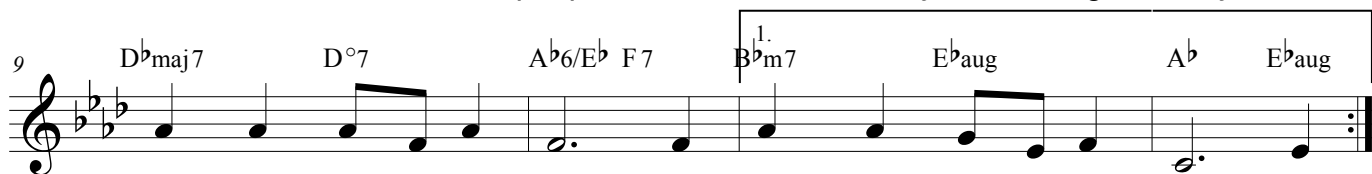
**M**  
Keyboard



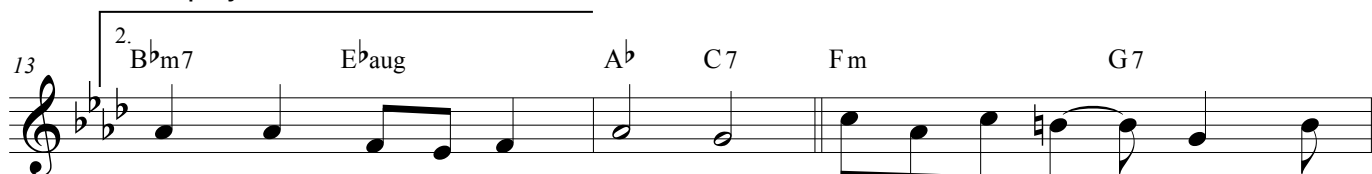
When



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



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



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



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



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

To Coda ⊕

23  $A^b$   $E^b7$   $A^b$   $E^b\text{aug}$   $A^b$   $C7$   $Fm$

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

27  $D^b\text{maj}7$   $Fm/C$   $B^b7$   $B^bm7$   $E^b\text{aug}$   $A^b$   $E^b7$   $E^b\text{aug}$  **D.S. al Coda**

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

♠ Coda

31  $A^b$   $F7$   $F\text{aug}$   $B^b$   $F7$   $B^b$   $F\text{aug}$   $B^b$   $D7$

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

35  $Gm$   $E^b\text{maj}7$   $Gm/D$   $C7$

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

38  $Cm7$   $F7$   $F\text{aug}$   $B^b$  (Keyboard)

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

41  $Cm7$   $B\text{maj}7$   $B^b\text{maj}9$

# Our Love Is Here To Stay

# F

Keyboard

(Keyboard - Freely)

The

(Add bass)

3 B<sup>b</sup> B<sup>b</sup> maj7 F<sup>°</sup> Bm7(b5)/A<sup>b</sup> Cm7 F9

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

6 Cm7 F E<sup>b</sup> F7 3 B<sup>b</sup> Gm7 F/C 3 C6 F

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

9 E<sup>b</sup> Cm F7/E<sup>b</sup> 3 D7 G F<sup>°</sup> E<sup>b</sup>6 Cm7 F7

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

12 (In Rhythm)

C7 Cm7 F7 B<sup>b</sup> E<sup>b</sup>9 Dm7 G7

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

16 C13 C+7 F7 F7(b9) A<sup>b</sup>7 G7 Em7(b5) A7(b9)

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

1.

20 Dm7 G7 Cm7 F7 B $\flat$  E $\flat$  Am7(b5) D7(b9)

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

2.

28 Dm7 G7 Cm7 F7

Rock-ies may crum-ble, Gi-bral-ter may tum-ble,

30 A $\flat$ 7 G7 Cm7 C $\sharp$ 7 Dm7 G7

they're on ly made of clay, but,\_\_\_\_ our love is

33 Cm7 F7 To Coda B $\flat$  Cm7 (Sax) F7 D.S. al Coda

here to stay.\_\_\_\_

Coda

36 B $\flat$  Cm7 F7 B $\flat$

stay. our love is here\_\_\_\_ to stay.

39 Cm7 F7 B $\flat$  Cm7 Bmaj7

it's real-ly here to stay. Our love is here to

42 B $\flat$

stay.\_\_\_\_

# Our Love Is Here To Stay

# M

Keyboard

(Keyboard - Freely)

The

(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

(In rhythm)

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

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

20 1. Gm7 C7 Fm7 Bb7 Eb Ab Dm7(b5) G7(b9)  
o and the tel-e-phone and the mov-ies that we know may just be

24 Cm7 F7 Fm7 Bb7  
pas-sing fan-cies and in time may go. But oh my

28 2. Gm7 C7 Fm7 Bb7  
Rock-ies may crum-ble, Gi-bral-ter may tum-ble,

30 Db7 C7 Fm7 F#o7 Gm7 C7  
they're on ly made of clay, but, our love is

33 Fm7 Bb7 To Coda Eb Fm7 (Keyboard) Bb7 D.S. al Coda  
here to stay.

36 Coda Eb Fm7 Bb7 Eb  
stay. our love is here to stay.

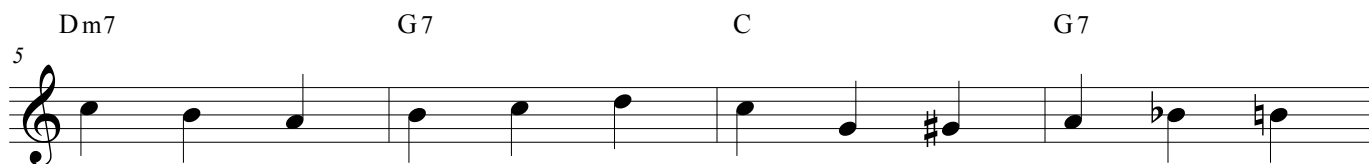
39 Fm7 Bb7 Eb Fm7 Emaj7  
it's real-ly here to stay. Our love is here to

42 Eb  
stay.

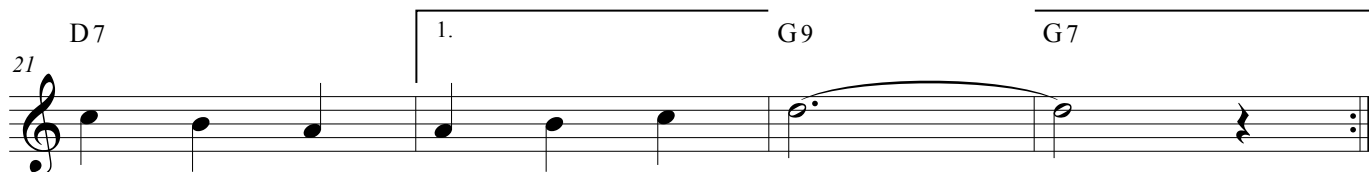
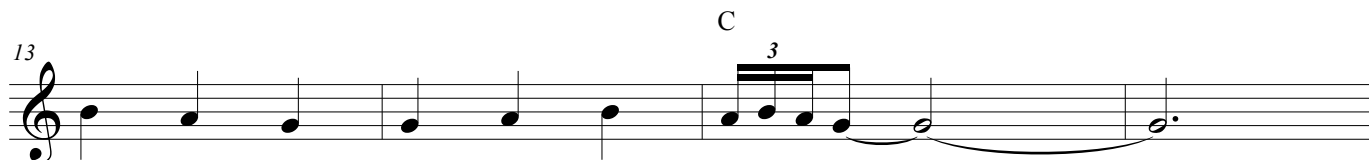
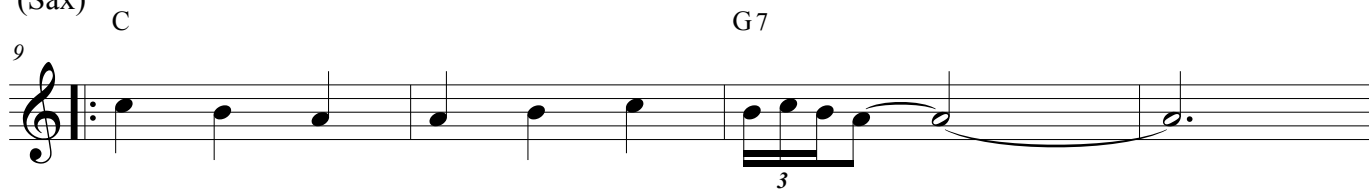
# Lady Of Spain

Keyboard

(Keyboard)

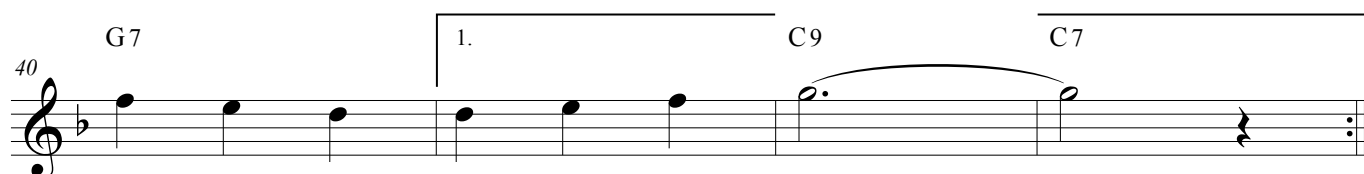
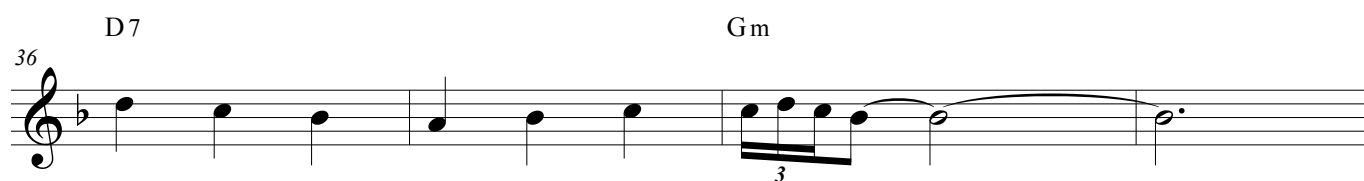
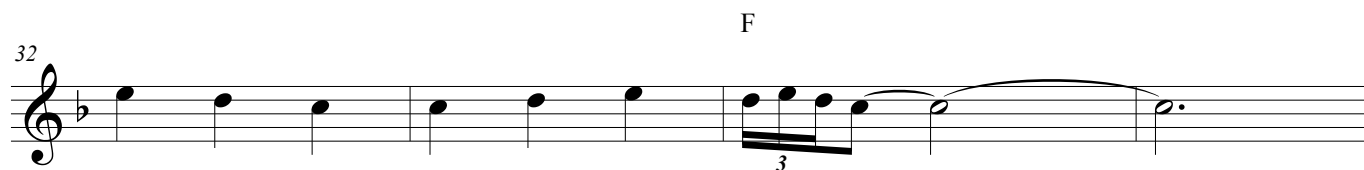
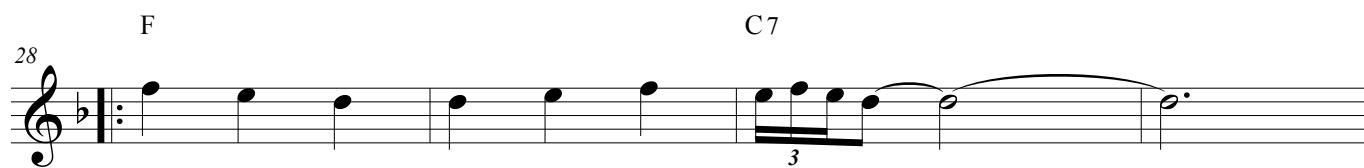


(Sax)





2

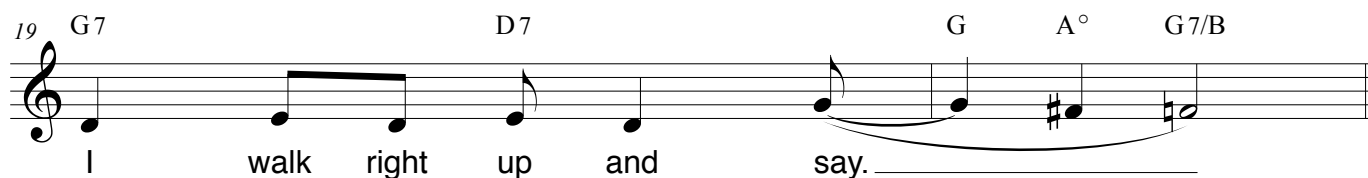
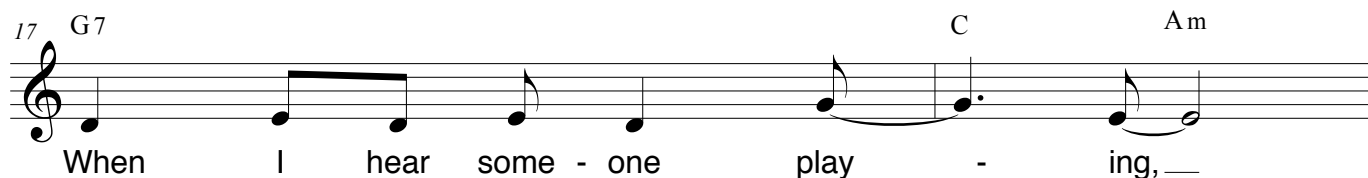
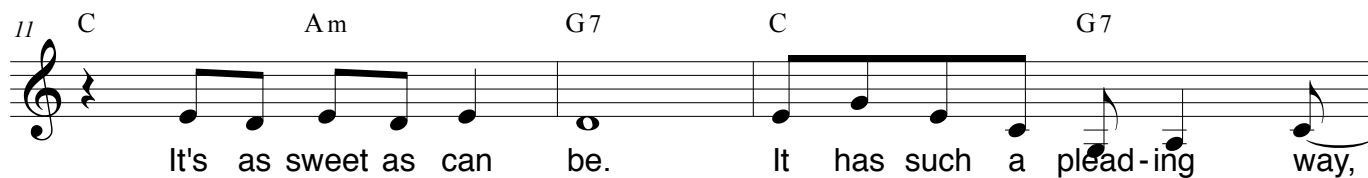
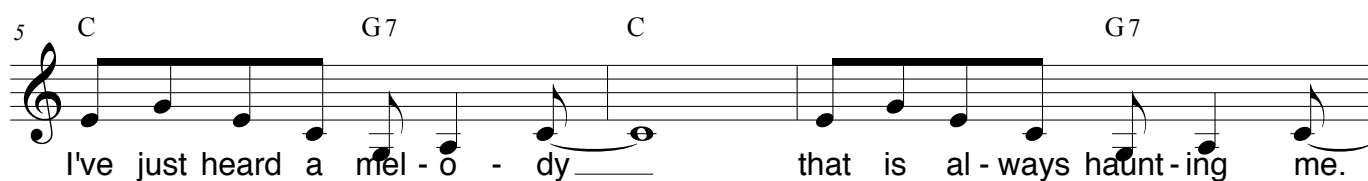
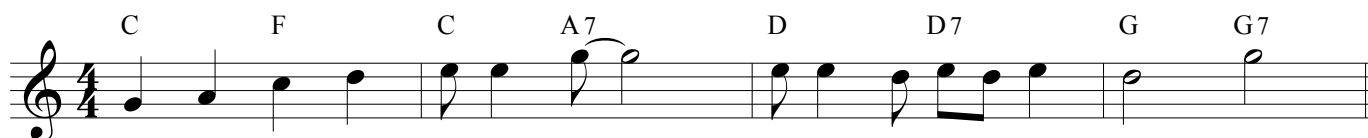


# Doodle-Doo-Doo

# F

Keyboard

(Sax)



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 — dle - Doo -

36 1, 2. C Dm7 G7 3. G7

Doo." "Doo dle - Doo, Doo — dle-Doo -

39 G7 C G7 C

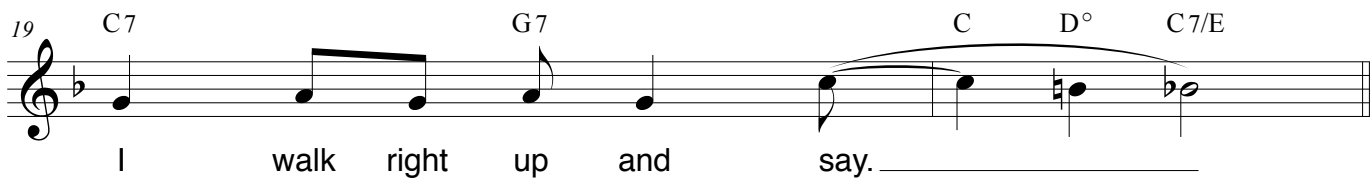
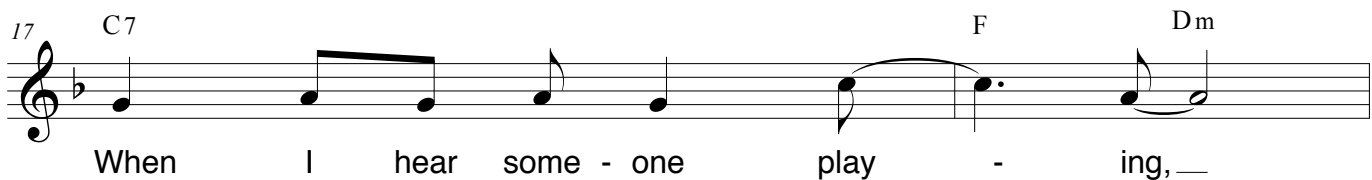
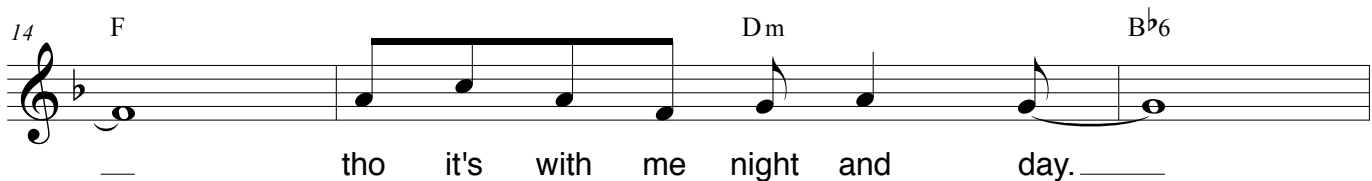
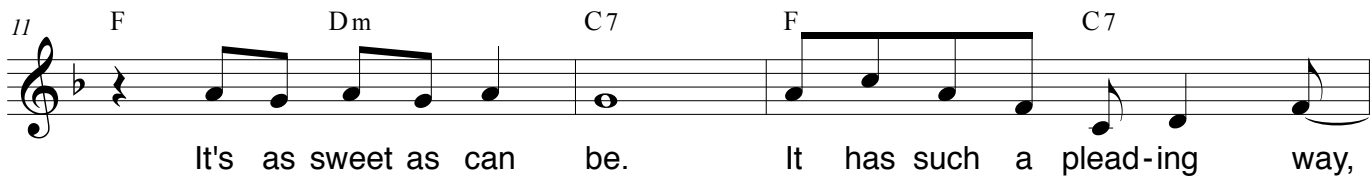
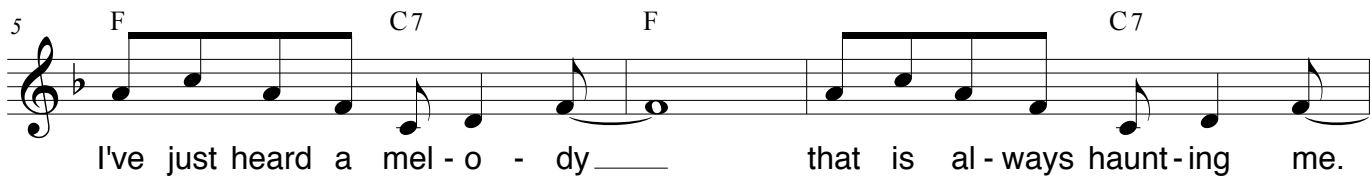
"Doo dle - Doo, Doo — dle - Doo - Doo.

# Doodle-Doo-Doo

# M


Keyboard

(Keyboard)




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


21   
Please play for me\_\_ that sweet mel - o - dy\_\_ called Doo-dle-Doo - Doo,

24   
Doo-dle-Doo - Doo." I like the rest, but what I like best is

27   
"Doo-dle - Doo - Doo, Doo dle-Doo - Doo." Sim - pl - est thing, there's

30   
noth-ing much to\_\_ it, don't have to sing, just "Doo-dle-Doo - Doo" it.

33   
I love it so\_\_ wher - ev er I go\_\_ I "Doo-dle - Doo, Doo\_\_ dle - Doo -

36   
Doo." "Doo dle - Doo, Doo\_\_ dle-Doo -

39   
"Doo dle - Doo, Doo\_\_ dle - Doo - Doo.