



THE **MIXED NUTS**

Set R

Last revised: 2019.02.07

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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.

Good evening. We're so very glad to be back with you again. It's always a fun time for us when we come to play for you here.

Once again tonight, we're going take you down memory lane and revisit some of the biggest hit songs from yesteryear. Our opening number was "The Continental" written back in 1934. It was featured in the film "The Gay Divorcee" and won the first Academy Award for Best Original Song to be awarded.

Our next selection was also written back in 1934. It was written for the movie "Dames" which starred Dick Powell and Ruby Keeler. Do you remember those stars? Since that time, it's been recorded by Peggy Lee, The Flamingos, Art Garfunkel, and many others. Here's our version of "I Only Have Eyes For You."

I Only Have Eyes For You

F

Keyboard

(Sax) D \sharp C7/E Gm7 C7 Are the

5 G m G \circ 7 C9 F \sharp Gm7 C7 stars out to - night? I don't know if it's cloud - y or

8 G m7 C7 C+9 FMaj7 G m7 A m7 B \flat m7 E \flat 9 bright, 'cause I on - ly have eyes for

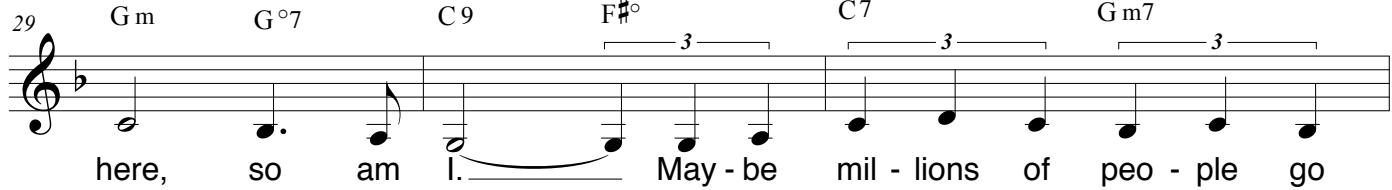
11 A m7 D7 A \flat m7 D \flat 9 G m G \circ 7 you, dear. The moon may be

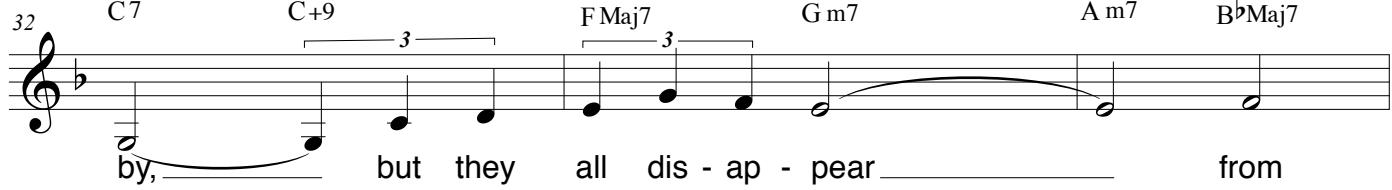
14 C9 F \sharp Gm7 C7 Gm7 C7 C+9 high, but I can't see a thing in the sky, 'cause I

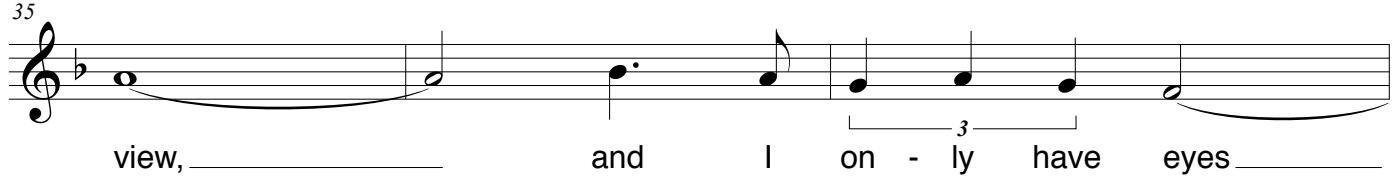
17 FMaj7 G m7 A7 B \flat 7 D7 E \circ 7 F \circ 7 D9 on - ly have eyes for you.

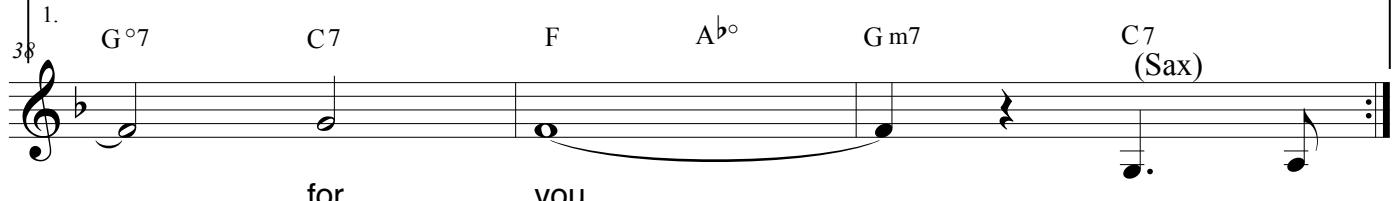
21 G m7 C7(\flat 9) FMaj7 F6 A \circ 7 D7 I don't know if we're in a gar - den

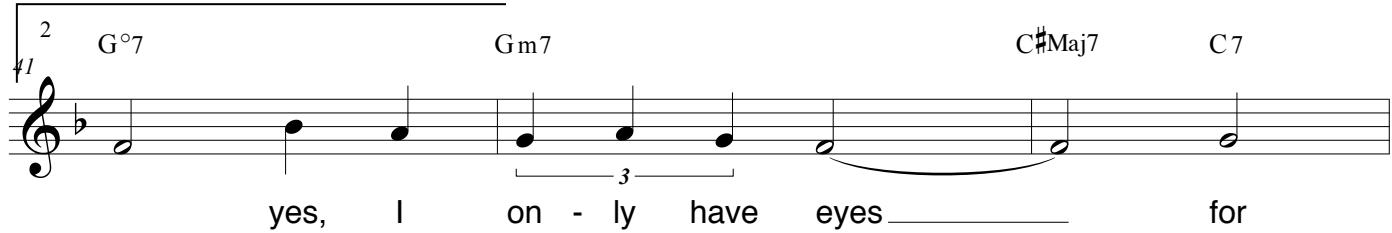
25 G m7 C7(\flat 9) A m7 D7 A \flat m7 D \flat 9 or on a crowd-ed av - e - nue. You are

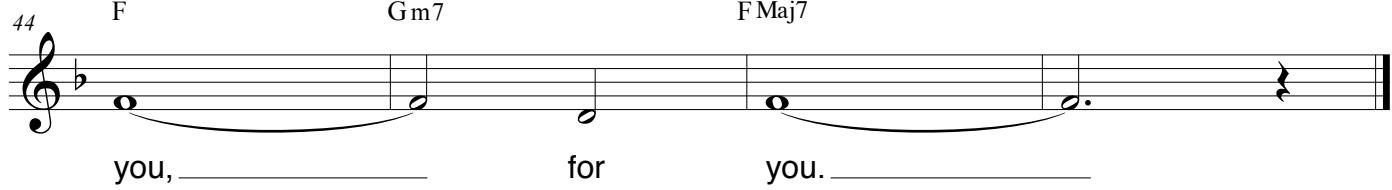
29 G m G °7 C 9 F♯° C7 G m7


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°7 E^b9 A° 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°7 E^b7 A^b B° B^bm7 E^b7
 (Keyboard)
 — for you.

41 2 B^b°7 B^bm7 E Maj7 E^b7
 yes, I on - ly have eyes for

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

Thank you.

Our next selection was first recorded by the Mills Brothers back in 1944. Remember those guys? It hit the #1 slot that year and spent 20 weeks on the list. Later, it was recorded by such stars as Connie Francis (remember Connie?), Fats Domino, and Frankie Laine.

Here we go with a song that offers a solid excuse for an individual's actions in a romantic relationship - "You Always Hurt The One You Love."

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.

Thank you. Sounds like a good excuse to me, doesn't it?

Our next selection is from that great 1943 Rodgers and Hammerstein musical "Oklahoma." Do you remember who the stars of that movie were? Right. Gordon McRae and Shirley Jones. She made her film debut in this movie. In the movie, Gordon and Shirley sing this song as a duet.

Here we go with that great classic - "People Will Say We're In Love." Enjoy!

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? I Grant - know a way wish, to I
 fav - 'rite pie? Cm your wish, to I

14 Dm G7

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

17 F Fm F° Gm7 F° C C7 F F7

Here is the gist, a prac - ti - cal list "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 much.
 Your sighs are so like mine.
 Don't look so vain with me.
 Don't keep your hand 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 all rose and my glove.
 me the stars fade from a - bove.

49 B♭Maj7 G m7 C7

Sweet They'll heart, 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. (F) Peo - ple will say we're in love.

Thank you.

Our next selection was written in 1937 and has been recorded by a whole host of artists, including Bing Crosby, Doris Day, Peggy Lee, Frank Sinatra, and many more.

Here's _____ with our version of "September In The Rain.

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 $\odot^{B\flat}$

(Sax)
D.S. al Coda

September In The Rain

M

Keyboard

(Keyboard)

G m C m7 F m7 B^b7 B^b+
 The
 E^bMaj7 A^b7 G m7 C 7 F m7 B^b7 G m7 C 7
 leaves of brown came tum - bling down, re - mem - ber, in that Sep -
 sun went out just like a dy - ing em - ber in that Sep -
 D^b7 B 7 B^b7sus B^b7 1. E^b C m7 F m7 B^b7 B^b+
 tem - ber, in the rain? The
 2. E^b F m7 F[#]dim7 E^b6/G B^bm7 E^b7 B^bm7 E^b7
 rain. To ev - 'ry word of love I heard you
 A^b6 D^b7 A^b6 D m7G 7 C m7 F 7 C m7 F 7
 whis - per the rain - drops seemed to play our sweet re -
 21 F m7 B 7 B^b7sus B^b7 B^b+ E^bMaj7 A^b7 G m7 C 7
 frain. Though spring is here, to me it's still Sep -
 25 F m7 B 7 G m7 C 7 D^b7 B 7 B^b7sus B^b7 To Coda ♫
 tem - ber, that Sep - tem - ber in the
 D.S. al Coda
 29 E^b F m7 B^b7 (Keyboard)
 rain. ♫ Coda E^b G m7 C 7
 That Sep -
 33 D^b7 B 7 B^b7sus B^b7 E^b G m7 C 7
 tem - ber that brought the pain, that Sep -
 37 D^b7 B 7 B^b7sus B^b7 E^b
 tem - ber in the rain

Thank you very much.

It's time now to play a type of music that we always include in our offerings. And the reason we include it is because it's part of my heritage.

(Do Czech Schtick)

The national dance of the Czech Republic is the polka. And that's what we're gonna play now.

_____ and I are going to collaborate on this tale of a couple of people who are rather particular and also unwilling to share. Here we go with the "Poopsie Polka."

Poopsie Polka

(Keyboard)

Keyboard

A^b A^b₇ D^b

Keyboard part for measures 1-8, featuring eighth-note patterns and chords A^b, A^b₇, and D^b.

B^bm7 B^b₇ A^b Fm B^bm7 E^b₇ A^b E^b₇

(Male) Now

Keyboard part for measures 9-16, featuring chords B^bm7, B^b₇, A^b, Fm, B^bm7, E^b₇, A^b, and E^b₇. The lyrics "(Male) Now" are present.

A^b A^b₇ E^b₇

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

Keyboard part for measures 17-24, featuring chords A^b, A^b₇, and E^b₇. The lyrics "you can have Mil-lie 'cause she's kin-da sil-ly, and you can have Ann if you can. ___ Or" are present.

B^b₇ E^b E^b₇

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

Keyboard part for measures 25-32, featuring chords B^b₇, E^b, and E^b₇. The lyrics "you can have Mar-y 'cause she's so con-trar-y, and Haz-el i can't ev-en stand. ___ Now" are present.

A^b A^b₇ D^b

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

Keyboard part for measures 33-40, featuring chords A^b, A^b₇, and D^b. The lyrics "you can have Sus-ie 'cause she's such a flooz-ie and gig-gles all the time. ___ But" are present.

B^bm7 A^b Fm B^bm7 E^b₇ A^b

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

Keyboard part for measures 41-48, featuring chords B^bm7, A^b, Fm, B^bm7, E^b₇, and A^b. The lyrics "don't go near Toot-sie and make an-y whoop-sie, 'cause Toot-sie is gon-na be mine." are present.

A^b B^bm7 E^b₇ A^b E^b A^b

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

Keyboard part for measures 49-56, featuring chords A^b, B^bm7, E^b₇, A^b, E^b, and A^b. The lyrics "Toot-sie, Toot-sie, don't be so shy. I saw the twin-kle in your eye, eye, eye." are present.

B^bm7 E^b₇ A^b F7

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

Keyboard part for measures 57-64, featuring chords B^bm7, E^b₇, A^b, and F7. The lyrics "Toot-sie, Toot-sie, Oh me oh my! If I can't have you, I will die." are present.

B^b F7

(Keyboard 1st, Sax 2nd)

Keyboard part for measures 65-72, featuring chords B^b and F7. The lyrics "(Keyboard 1st, Sax 2nd)" are present.

2
71 B♭ B♭ F7

77 B♭ E♭ (Keyboard) (Female) Now

85 E♭ E♭7 B♭7 you can have Wil-lie 'cause he's aw-f'l'y sil-ly, and you can have Sam if you can. Or

93 F7 B♭ B♭7 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

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.

117 E♭ Fm7 B♭7 E♭ B♭ E♭ Poop-sie, Poop-sie, don't be so shy. I saw the twin-kle in your eye, eye, eye.

125 Fm7 B♭7 E♭ E♭7 Poop-sie, Poop-sie, Oh me oh my! If I can't have you, I will die. (Sax)

133 A♭ E♭ B♭7 E♭ A♭ E♭

Thank you.

We're going to move a bit forward in history to the year 1945 with a song based on a classical composition - Sergei Rachmaninoff's Piano Concerto No. 2. The best known recording of the song was by Frank Sinatra in that year.

Here is the lovely "Full Moon And Empty Arms"

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♭ C m7 D m7 E °7 D 7 G m E♭Maj7 D m7 F 7

5 B♭ F m7(b5) B♭ F 7(#5) B♭ F 7
Full moon and emp - ty arms. The moon is

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

13 D 7 D 7(#5) G m E♭m/G♭ F 7 B♭ 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♭ F m7(b5) B♭ F 7(#5) B♭ F 7
Full moon and emp - ty arms. To - night I'll

25 B♭ F 7 C m7(b5) F 7 B♭/D C m7F 7 B♭ C m/E♭ A 7(b5)
use the mag - ic moon to wish up - on. And next full

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

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

37 2. D 7 E♭ C m/F F 7 B♭ (Keyboard) F m7(b5) B♭
arms will be filled with you.

Thank you.

Each time we play for you, we like to showcase a noted artist of yesteryear. Tonight, we're going to highlight one of the great female vocalists of the 50s and on into the 90s - Rosemary Clooney.

Rosie was born in 1928 in Kentucky and died of lung cancer in 2002. During her career, she recorded many hits and starred in a number of movies.

We'll begin our tribute to Rosie with a song written in the early fifties that really brought her into national prominence as a singing star. Here's that novelty hit - "Come On A My House." We'll give it a new treatment - a Latin beat.

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 and includes lyrics. The fifth staff begins at measure 17. The sixth staff begins at measure 23.

Chords:

- Measures 1-12: Bass (B-flat major)
- Measure 13: B-flat major (B-flat m), F7, B-flat major (B-flat m)
- Measure 17: F7, B-flat major (B-flat m), G-flat (G-flat), B-flat major (B-flat m)
- Measure 20: B-flat major (B-flat m) N.C., F7, B-flat major (B-flat m)
- Measure 23: F7, B-flat major (B-flat m), G-flat (G-flat)
- Measure 26: B-flat major (B-flat m), F7, B-flat major (B-flat m)

Lyrics:

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

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

26 Come on a my house, my house a come on. 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 ①

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

43

47

1.

51 2. D.S. al Coda

53 ① 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
 D♭ N.C. A♭7 D♭ B♭m

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!

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

Thank you. Thank you very much.

For our next Rosemary Clooney hit, we'll jump forward to 1952 to song first recorded by Hank Williams and then brought into even greater prominence by Rosie in that same year.

Here's our version of the beautiful ballad "Half As Much."

F

Half As Much

Keyboard

(Sax)

B♭

C m7

F7

B♭/D

C m7

F7

N.C.

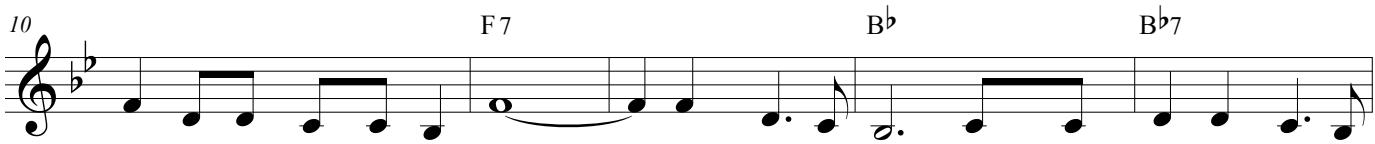


If you

B♭

3

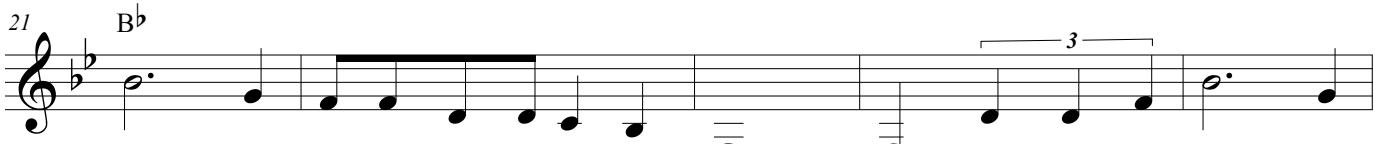
loved me half as much as I love you, you would-n't wor - ry



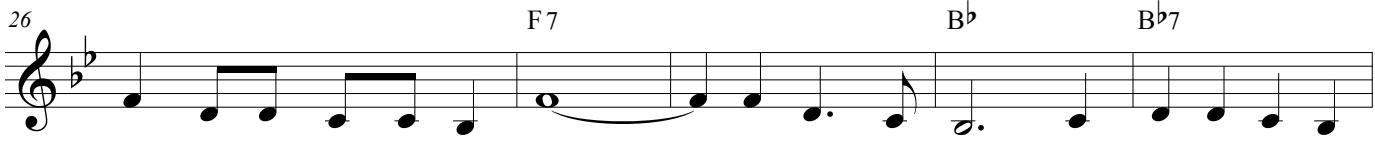
me half as much as you do. You're nice to me when there's no one else a-



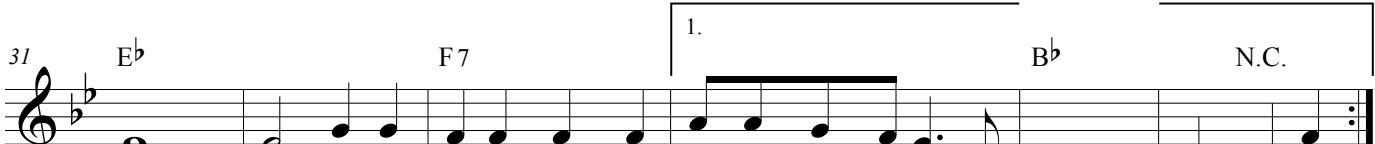
round. You on - ly build me up to let me down. If you



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



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



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



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 are present on the left side of the staves. A section labeled 'Keyboard' is indicated at the end of the score.

Thank you. Thank you very much.

For our next Rosie Clooney song, we'll jump forward just a bit more to the year 1954 and a song written by Stuart Hamblen in that year. He originally wrote the song as an epitaph for a mountain man, but Rosie treated it as a bouncy rock and roll number. It reached the top of the Billboard charts in that year and has since been recorded by many other artists.

Listen as we tell you the story of "This Old House."

This Ole House

F

Keyboard

(Sax) F7 B♭

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

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

17 F7 B♭ B♭7

2

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' read-y to meet the

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

saints. _____ saints. _____

38 ♩ Coda 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. Just like

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}

This old

5 E^b E^{b7} A^b

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^{b7}

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

11 E^b A^b E^b

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^{b7} A^b

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

17 B^{b7}

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

19 E^b E^{b7}

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

2

21 A♭

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

25 B♭7

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

29 A♭

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♭ (Keyboard) D.S. al Coda

saints. _____ saints. _____

♩ Coda

38 E♭ F

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._____

Thank you very much.

Our final song in tribute to Rosemary Clooney was also written in 1954 for the Broadway musical “The Pajama Game.” It was another #1 hit for her that year, and it was also recorded by artists such as Sammy Davis, Jr., Peggy Lee, Johnnie Ray, Sarah Vaughn, and many many others.

Here is the beautiful “Hey There.” Our arrangement has a Latin beat.

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

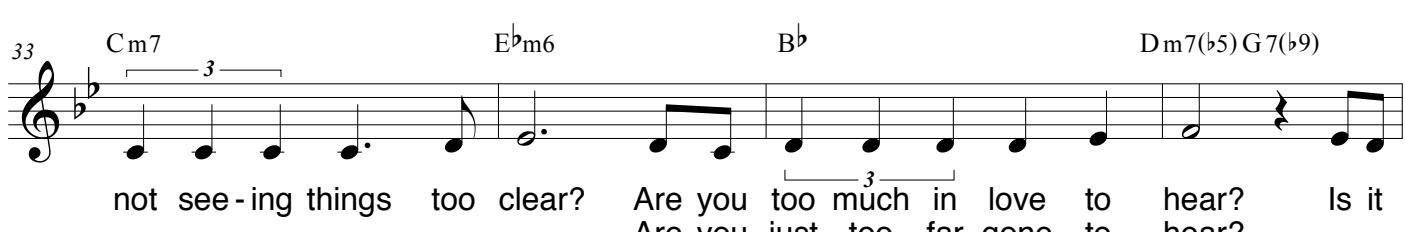
on a string. Break it and he won't care. Won't you

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)



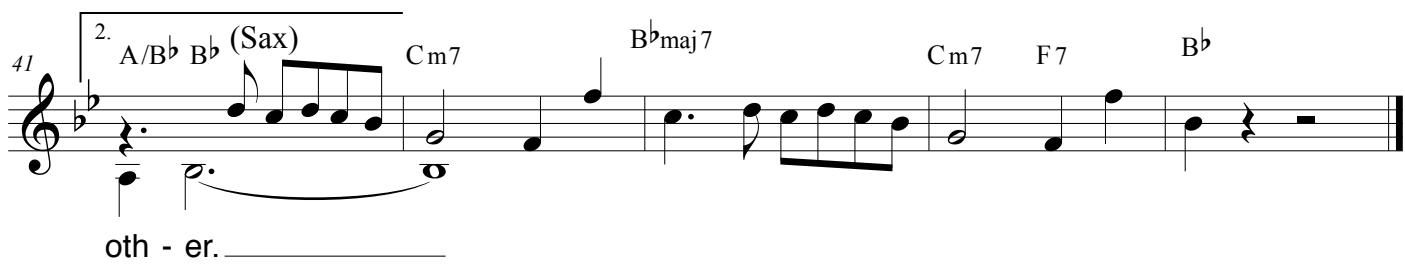
not see-ing things too clear? Are you too much in love to hear? Is it
Are you just too far gone to hear?

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

(Keyboard)

Hey There

M

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)

Thank you. Thank you very much. How was that? Did you enjoy our tribute to Rosie Clooney?

We'll go back aways for our next selection, to the year 1929 and a song written by the great Cole Porter in that year. It was recorded by such artists as Mario Lanza, Marlene Dietrich, Bing Crosby, and Ella Fitzgerald.

Here we go with a jazz classic titled "You Do Something To Me."

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)

Keyboard chords:

- 1-4: E♭, Gm/D, B♭m7, E♭7, A♭6, Cm7/G, Fm7, B♭7
- 5-14: E♭, D, E♭, D, E♭
- 15-20: You do some-thing to me, some-thing that
- 21-24: sim - ply mys - ti - fies me. Tell me, why should it
- 25-30: be, you have the pow'r to hyp - no - tize me.
- 31-36: C7, F7, B♭7, Fm, E°, Fm, B♭7, /F♯
- 37-46: Let me live 'neath your spell.
- 47-56: C7, E♭/G, E♭/F♯, B♭7/F, C7
- 57-66: Do, do that voo - doo that you do so well, for
- 67-76: B, B♭, A♭, Gm, B♭7
- 77-86: Do, do some - thing to me that
- 87-96: F7, B♭7, 1. E♭, Fm7, B♭7
- 97-106: 2. Gm7, C7, F7, B♭7, E♭, Fm7 /B♭E♭6

Lyrics:

You do something to me, something that
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.
do, that no - bod - y else could do.

Thank you.

Our next song was written in 1935 and introduced in the film entitled "Love and Hisses" starring Hildegarde. Remember Hildegarde? The most popular recording was by Nat King Cole reaching the #7 spot on the Billboard charts in 1955.

You have to know a little French to understand the title. Here we go with "Darling, Je Vous Aime Beaucoup."

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

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

(Sax) B♭ Gm7 Fm Cm Gm Cm7 F7 B♭
36 do. _____

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. _____

Thank you.

Our next selection was best known for a recording by Bing Crosby back in 1931. The song has since become a standard, recorded by many other artists including Frank Sinatra, Doris Day and Dean Martin.

Here's a song that suggests how we can effectively deal with all the problems in our lives - just "Wrap Your Troubles In Dreams."

Enjoy!

Wrap Your Troubles In Dreams

F

Keyboard

(Sax)

E♭ Cm Fm7 B♭ B♭7 B♭aug

When

5 **S** 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.

Thank you. Are you enjoying yourselves remembering these favorites from yesteryear?

We're going to back to 1938 for a song by George Gershwin that was featured in the movie "The Goldwyn Follies." The song was also featured in the 1951 movie, "An American In Paris," for which it served as the main theme. Artists who recorded it include Gene Kelly, Frank Sinatra, Ella Fitzgerald, Doris Day, Barry Manilow, and a whole host of others.

Here's the beautiful ballad - "Our Love Is Here To Stay."

Our Love Is Here To Stay

F

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

12 (In Rhythm)

clear, dear, our love is here to stay, 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

1.

20 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 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)

The

(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 a To - geth - a

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). Staff 2 starts at measure 24 with chords Cm7, F7, Fm7, and Bb7. Staff 3 starts at measure 28 with chords Gm7, C7, Fm7, and Bb7. Staff 4 starts at measure 30 with chords Db7, C7, Fm7, F#o7, Gm7, and C7. Staff 5 starts at measure 33 with chords Fm7, Bb7, and Eo7 (labeled 'To Coda Φ'). Staff 6 starts at measure 36 with chords Eo7, Fm7, Bb7, and Eo7 (labeled 'Φ Coda'). Staff 7 starts at measure 39 with chords Fm7, Bb7, Eb, and Fm7. Staff 8 starts at measure 42 with chord Eb. The lyrics are integrated into the music, with some words underlined or repeated for emphasis. Chords are labeled above the staff, and measures are numbered on the left.

Thank you very much. We're rapidly approaching the end of our evening together. For our next to last number, we'd like to feature a selection that was written back in 1931 and is often played on the accordion. This song was the theme song of Myron Floren, the accordionist on The Lawrence Welk Show. Does anyone have a guess as to its title? Right - "The Lady Of Spain."

Enjoy!

Lady Of Spain

Keyboard

(Keyboard)

C

D7



Dm7

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

Thank you. Well, we've certainly had a great time playing for you this evening. Have you enjoyed yourselves?

We're going to close with a song written way back in 1924. It's a nonsense song but it's been recorded by a number of big bands, including Joe Fingers Carr, Lawrence Welk, and many others.

I'm sure you'll remember this one. Here we go with our closing number for this evening - "Doodle Doo Doo."

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.