



Set R

[Last revised: 2019.02.07](#)

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(KVM).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(KVF).2017.06.18.pdf
R07-Full Moon And Empty Arms(KVM).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).2019.02.07.pdf
R10-This Ole House(KVM).2019.02.07.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(KVF).2018.04.29.pdf
R15-Our Love Is Here To Stay(KVM).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

The Continental

Keyboard

Musical score for "The Continental" in 4/4 time, featuring Saxophone (Sax) and Keyboard parts. The score is written in B-flat major (two flats) and includes various chords and musical notations.

Chords and Notations:

- Measures 1-4:** (Sax) Gm, Eb7, Fm, Bbm7, Gm, Eb7, Fm, Bb7 (3).
- Measures 5-8:** (Keyboard) Gm, Eb7, Fm, Bbm7, Gm, Eb7, Fm, Bb7.
- Measures 9-12:** Fm, Bb7, Cm7, Fm, Bb7, Cm7.
- Measures 13-15:** Fm, Bb7, Cm7, Fm7 (3), Bb7 (3).
- Measures 16-19:** 1. Eb, Eb7, Fm, Bbm7, Gm, Eb7, Fm, Bb7 (Sax).
- Measures 20-23:** 2. Eb, Eb7, Abm, Db7 (3), Gb, Eb7.
- Measures 24-27:** Abm, Db7 (3), Bb, Bb7.
- Measures 28-31:** Fm, Bb7, Cm7, Fm, Bb7, Cm7.
- Measures 32-35:** Fm, Bb7, Cm7, To Coda, Fm7 (3), Bb7 (3), Eb, Bb7 D.S. al Coda.
- Coda (Measures 36-39):** Fm7 (3), Bb7 (3), Eb, (Sax) Abm/Eb, Fm7, Emaj7, Eb6.

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[♯] C7/E Gm7 C7

Are the

5 Gm G[°]7 C9 F[♯] 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[♭]m7 E[♭]9

bright, 'cause I on - ly have eyes for

11 Am7 D7 A[♭]m7 D[♭]9 Gm G[°]7

you, dear. The moon may be

14 C9 F[♯] Gm7 C7 Gm7 C7 C+9

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

17 FMaj7 Gm7 A7 B[♭]7 D7 E[°]7 F[°]7 D9

on - ly have eyes for you.

21 Gm7 C7(b9) FMaj7 F6 A[°]7 D7

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

25 Gm7 C7(b9) Am7 D7 A[♭]m7 D[♭]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 $B^b m$ $B^b \circ 7$ $E^b 9$ A° $E^b 7$ $B^b m 7$

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

32 $E^b 7$ $E^b + 9$ $A^b Maj 7$ $B^b m 7$ $C m 7$ $D^b Maj 7$

by, but they all dis - ap - pear from

35 $G m 7$ $C 9$ $F 9$ $G^b 9$ $F 9$ $B^b m 7$

view, and I on - ly have eyes

38 1. $B^b \circ 7$ $E^b 7$ A^b B° $B^b m 7$ $E^b 7$ (Keyboard)

for you.

41 2. $B^b \circ 7$ $B^b m 7$ $E Maj 7$ $E^b 7$

yes, I on - ly have eyes for

44 A^b $B^b m 7$ $A^b Maj 7$

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 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 C⁶₉

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)

F Am Gm7 C7

5 F Fmaj7 F6 F

10 Am7 A°7 Gm7 D7 Gm

16 C7

21 F F7 Bb

25 G7 Gm7 C7

29 F Fmaj7 Am7 D7 G7

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

40 Gm7 C6 C7 F Gm7 G°7 F⁶₉

Keyboard

You

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 because I love you

most of all. most of all. My

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

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)



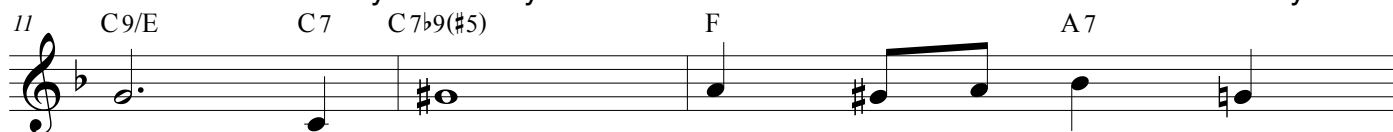
(Add bass)



(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

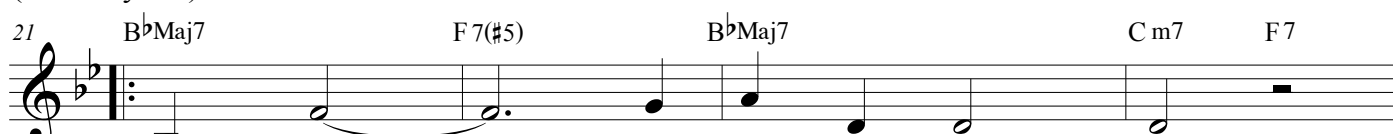


prove what they say is quite un - true.
carved our in - i - tials on that tree.

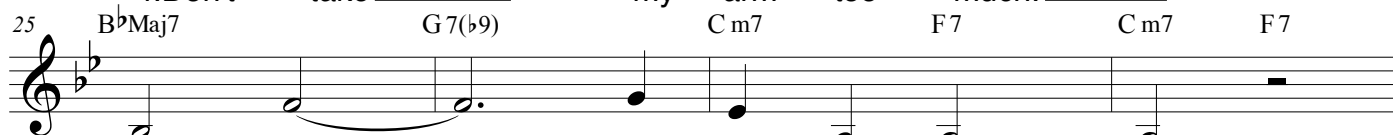


Here is the gist, a prac - ti - cal list of "don'ts" for you.
Just keep a slice of all the ad - vce you give so free.

(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° (M) B^b/F $F7$ $B^b\text{Maj7}$

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)

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

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 colloborate 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



(Male) Now



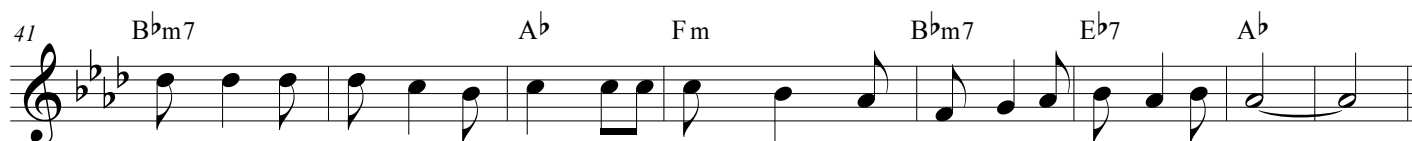
you can have Mil-lie 'cause she's kin-da sil-ly, and you can have Ann if you can. ____ Or



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.



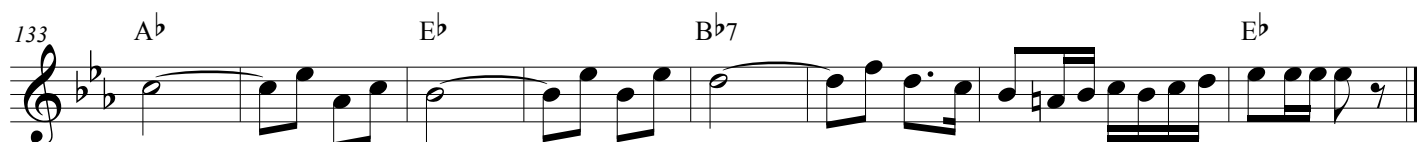
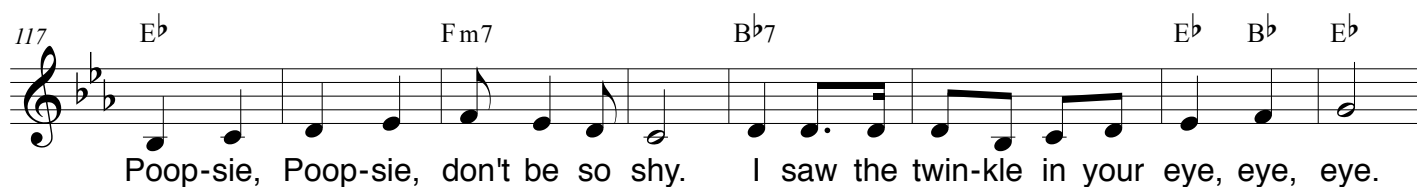
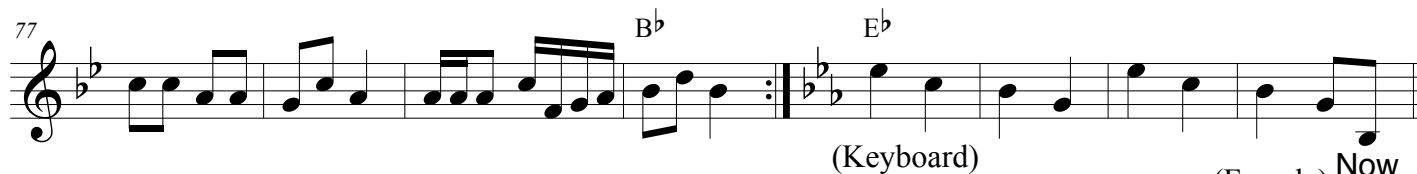
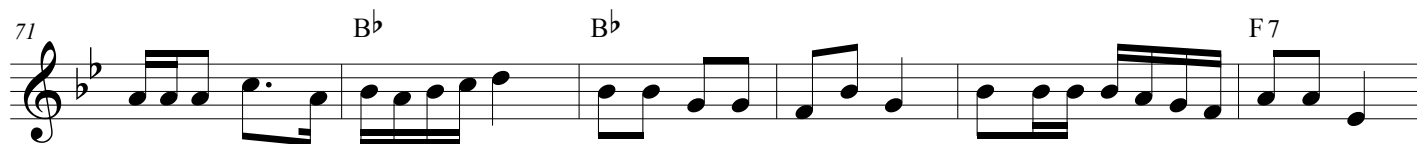
Toot-sie, Toot-sie, don't be so shy. I saw the twin-kle in your eye, eye, eye.



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

(Keyboard 1st,
Sax 2nd)

2



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^bMaj7 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^b
 this could weave a mem - o - ry, and ev - 'ry
 A 7 A 7(#5) D m B^bm/D^b 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^b E 7(b5)
 moon, if my one wish comes true, my emp - ty
 A 7 A 7(#5) D m B^bm/D^b C7 F D m6/B G m/B^b
 arms will be filled with you.
 1. A 7 B^b G m7/C C7 F D m7 G m7 C7
 arms will be filled with you.
 2. A 7 B^b 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 mem - o - ry, and ev - 'ry 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 emp - ty arms will be filled with you. 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



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

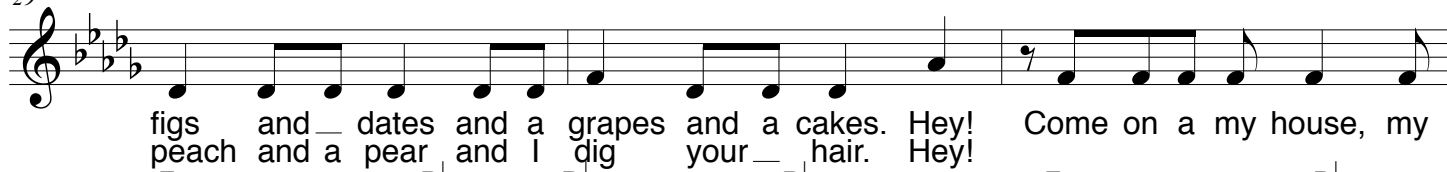
house a come on._ Come on a my house, my house a come on._

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^b N.C.A^b7D^bB^bm

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^bmD^bB^bm

F7

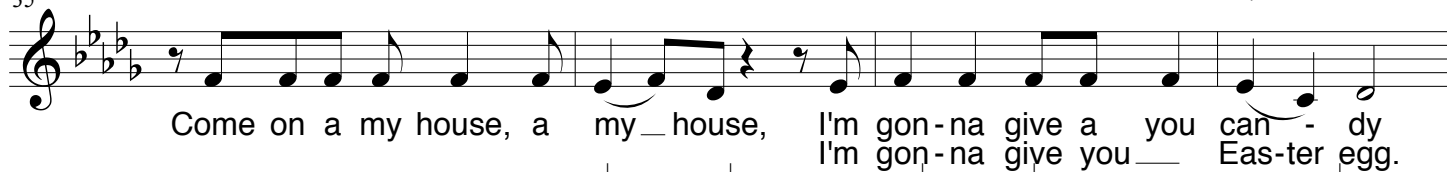
B^bm

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

35

B^bm

F7

B^bm

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

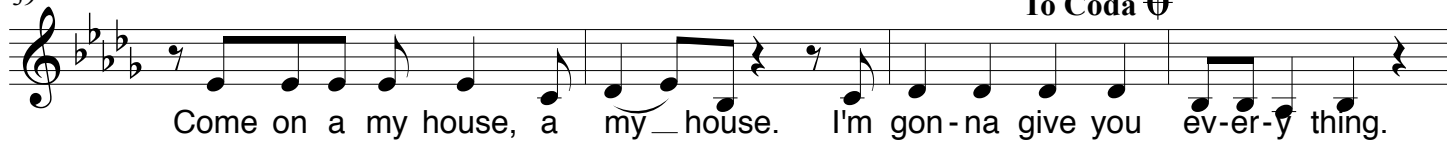
F7

B^bmG^bD^bE^bm7

F7

B^bm

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

Coda

F7

B^bm

F7

B^bm

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

55

F7

B^bm

F7

B^bm

F7

B^bm

Fm

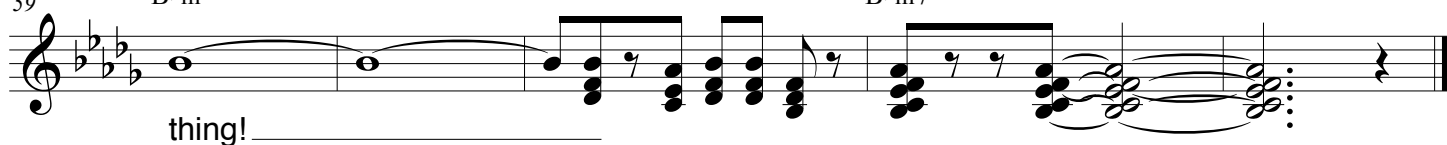
N.C.

F7



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

59

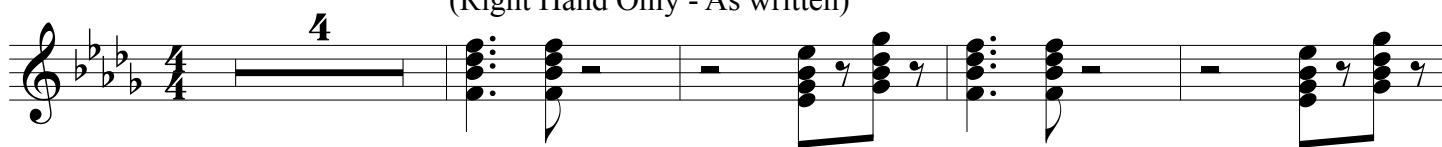
B^bmB^bm7

thing!

Come On A My House

Keyboard

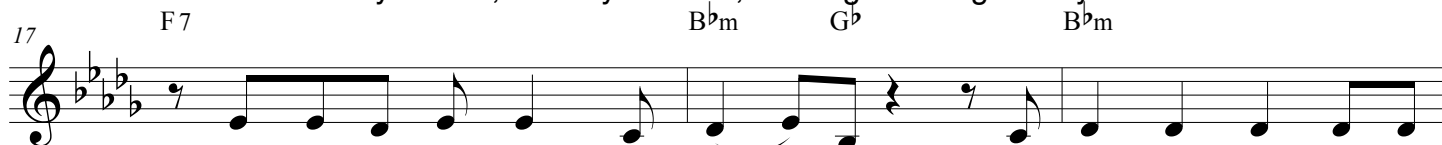
(Right Hand Only - As written)



♩ (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^bm D^b B^bm F7 B^bm

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

35 B^bm F7 B^bm

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^bm G^b D^b E^bm7 To Coda F7 B^bm

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^b F7

49 B^b Cm Dm D^b B^b F7 D.S. al Coda

Coda

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

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)

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."

Half As Much

F

Keyboard

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

5 B \flat 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

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

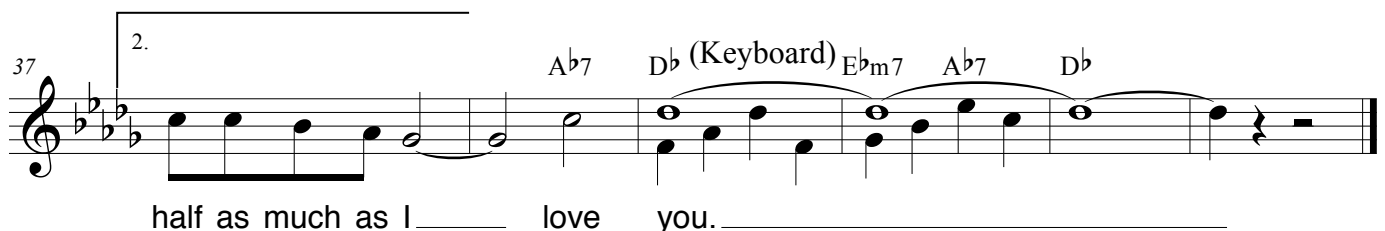
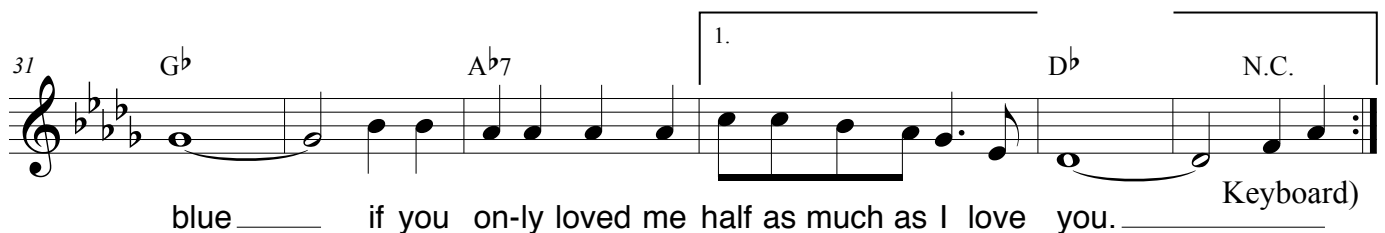
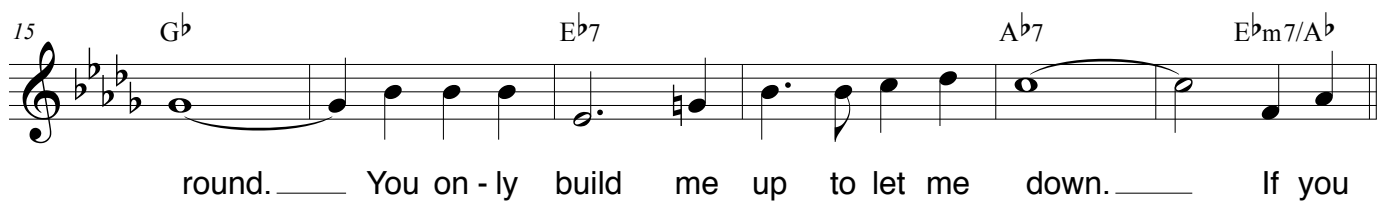
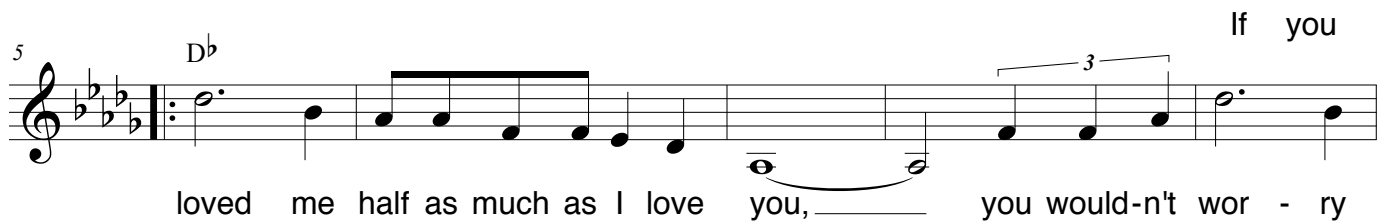
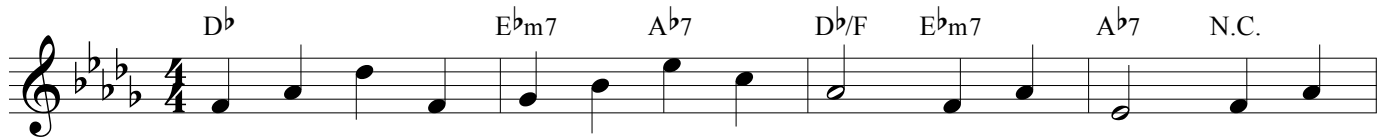
half as much as I love you.

M

Half As Much

(Keyboard)

Keyboard



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 \flat

5 B \flat B \flat 7 E \flat

8 F7

11 B \flat E \flat B \flat

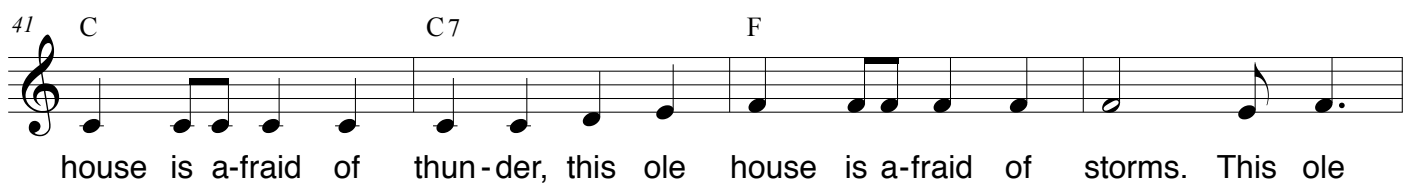
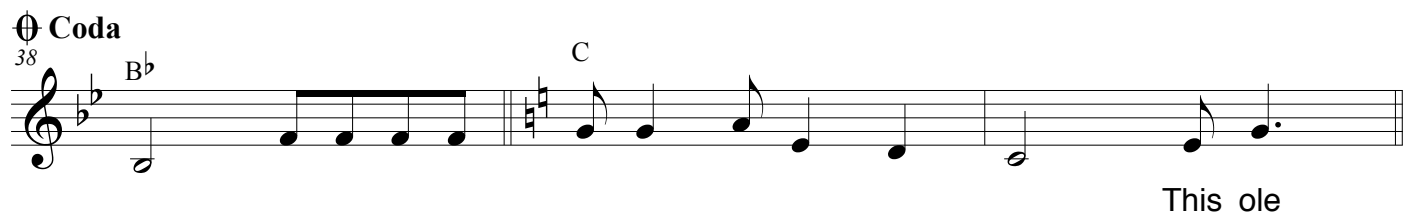
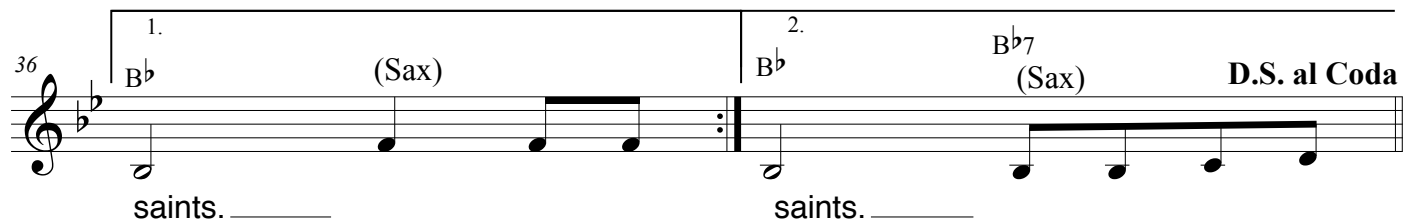
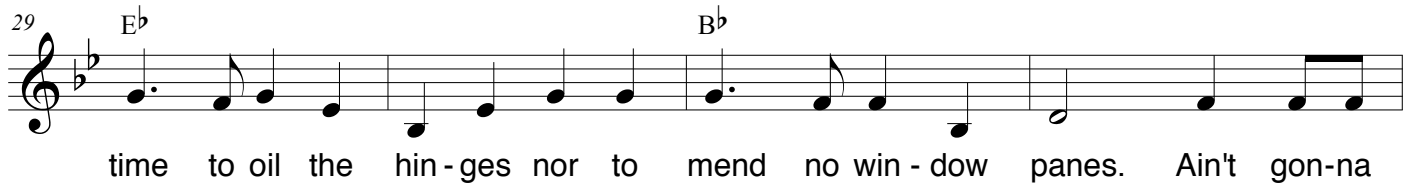
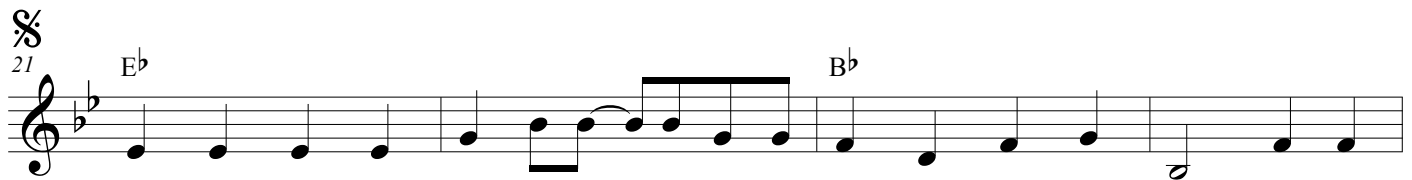
14 B \flat 7 E \flat

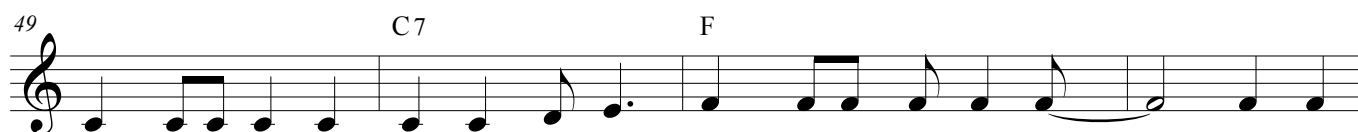
17 F7

19 B \flat B \flat 7

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





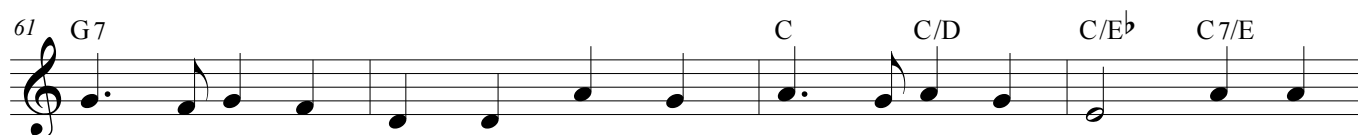
house is a get - tin' fee - ble, this ole house is a need-in' paint. ____ Just like



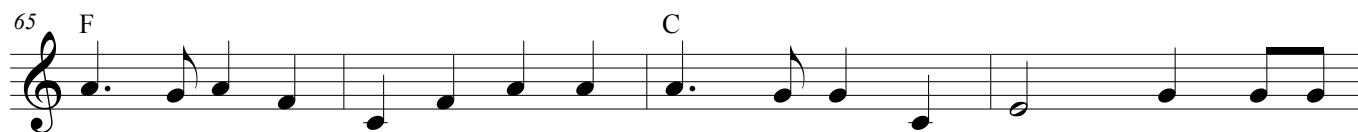
him, I'm tuck-ered out, ____ but I'm a get-tin' read-y to meet the saints. Ain't a gon-na



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



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



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



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



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



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

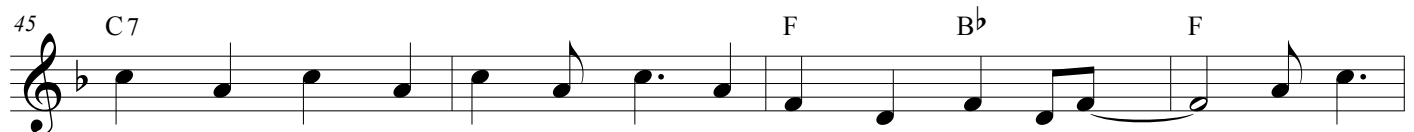
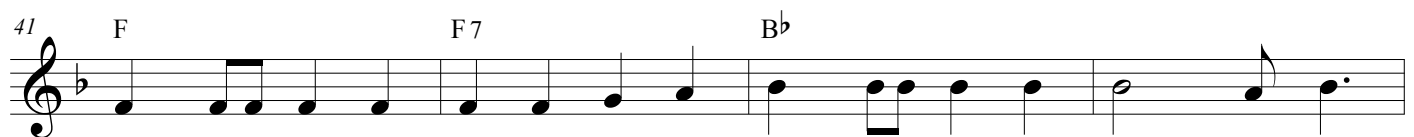
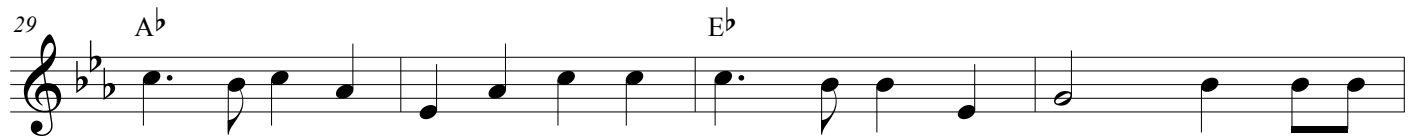
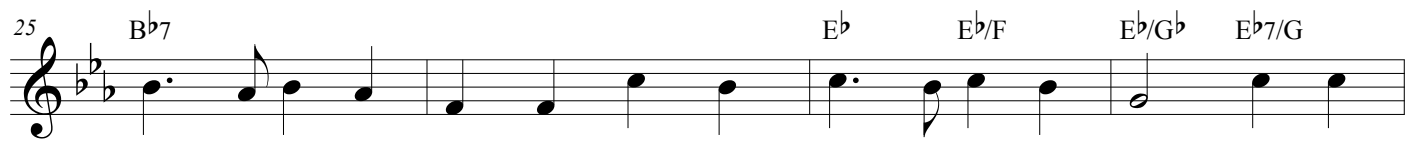
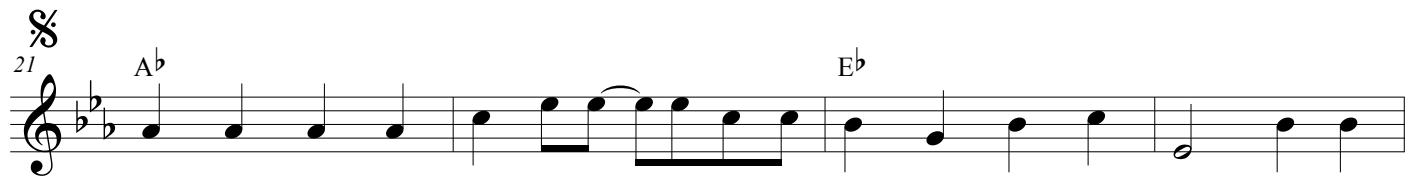
17 $B\flat 7$

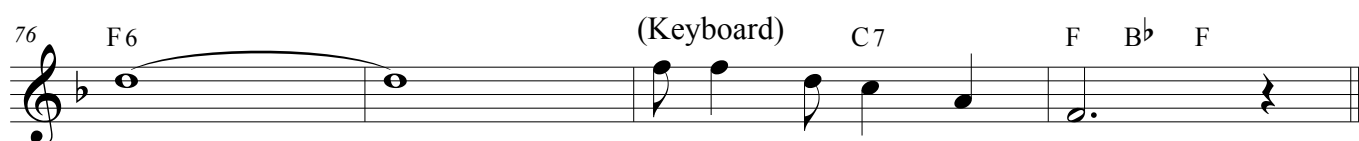
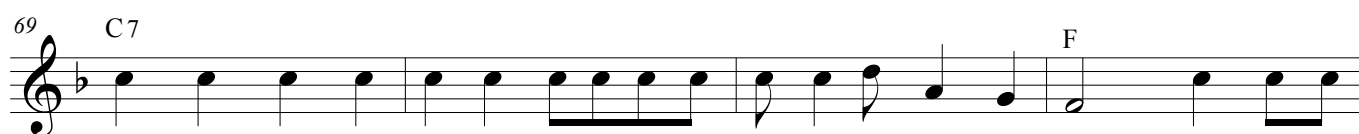
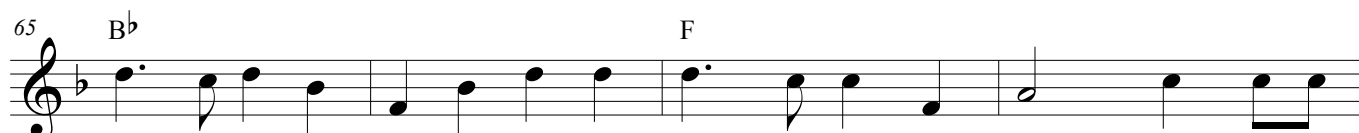
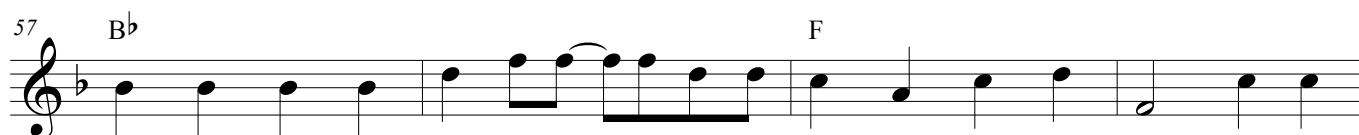
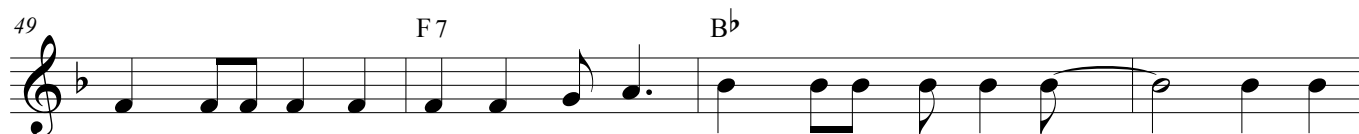
trem - bles in the dark - ness when the light -
sees an ang - el peep - in' through a brok -

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

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

2





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

(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

Hey There

M

(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)

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 \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)

E \flat G m/D B \flat m7 E \flat 7 A \flat 6 C m7/G F m7 B \flat 7
 5 E \flat D E \flat D E \flat
 You do some-thing to me, some-thing that
 10 E \flat E $^{\circ}$ F m B \flat 7 F m E $^{\circ}$ F m
 sim - ply mys - ti - fies me. Tell me, why should it
 16 C7 F7 B \flat 7 /F#
 be, you have the pow'r to hyp - no - tize me.
 21 E \flat /G E \flat $^{\circ}$ /F# B \flat 7/F C7
 Let me live 'neath your spell.
 25 B B \flat B \flat $^{\circ}$ A \flat G m B \flat 7
 Do, do_ that voo - doo that you do_ so well, for
 29 E \flat D E \flat C7
 you do some - thing to me that
 33 F7 B \flat 7 1. E \flat F m7 B \flat 7
 no - bod - y else could do.
 37 2. G m7 C7 F7 B \flat 7 E \flat F m7 /B \flat E \flat 6
 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."

20 Gm D7 Gm7 C7 F F7

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

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

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

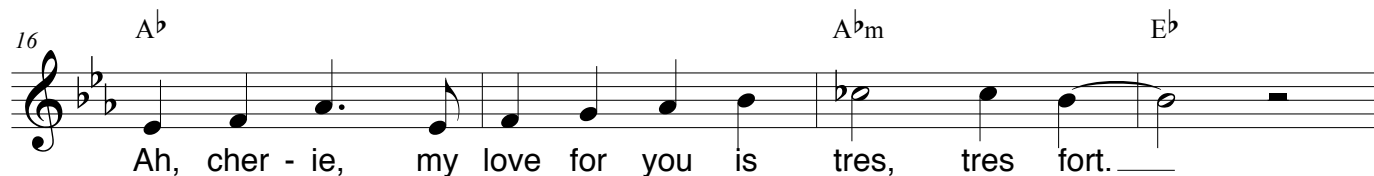
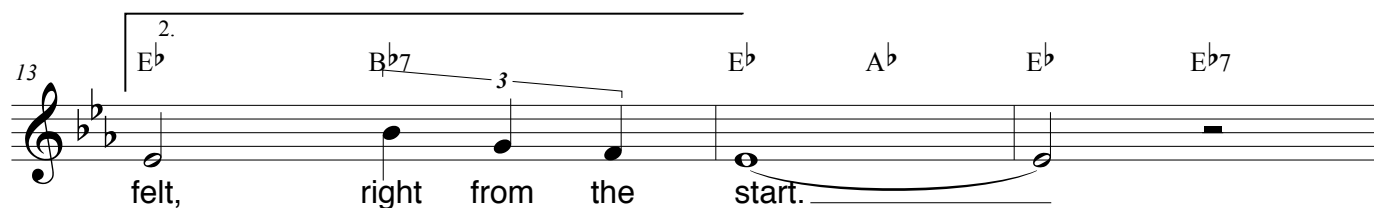
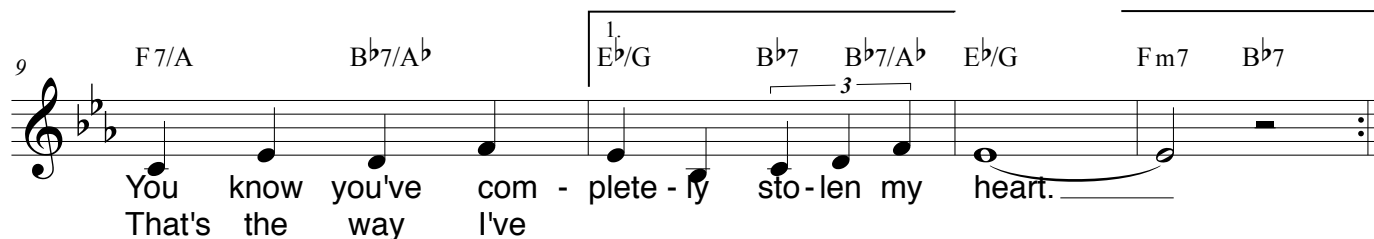
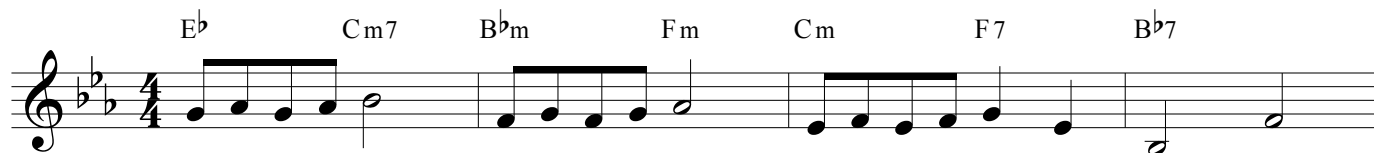
do. _____

Darling, Je Vous Aime Beaucoup

M

Keyboard

(Keyboard)



2

24 E^b E^b_{maj7} E^b7 A^b/C $A^b_{m/B}$ 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 $Fm7$ E^b/G $Fm7$ E^b $Fm7$ B^b7

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

(Keyboard) E^b $Cm7$ B^b_{m7} Fm Cm $Fm7$ B^b7 E^b

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 \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 Φ 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

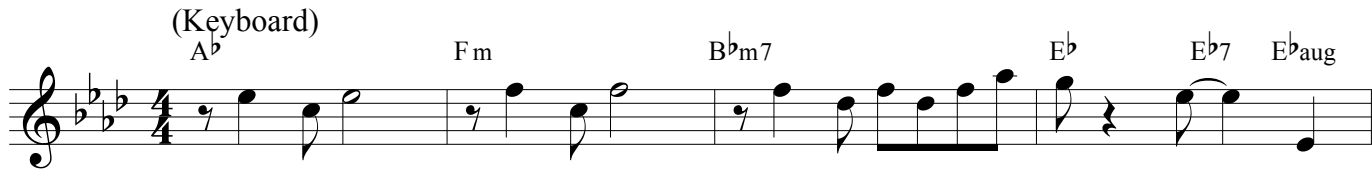
38 $G m 7$ $C 7$ $C aug$ F (Sax)

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

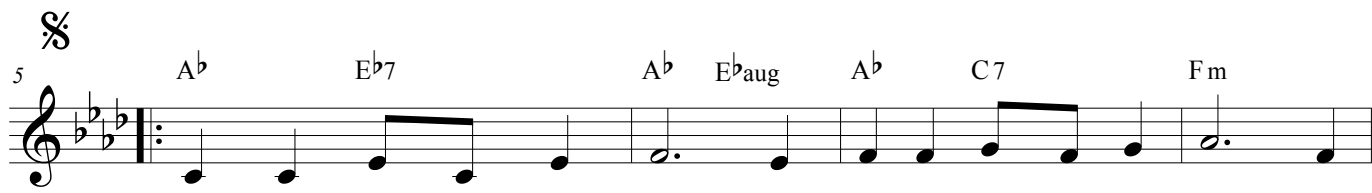
41 $G m 7$ $F\sharp maj 7$ $F maj 9$

Wrap Your Troubles In Dreams

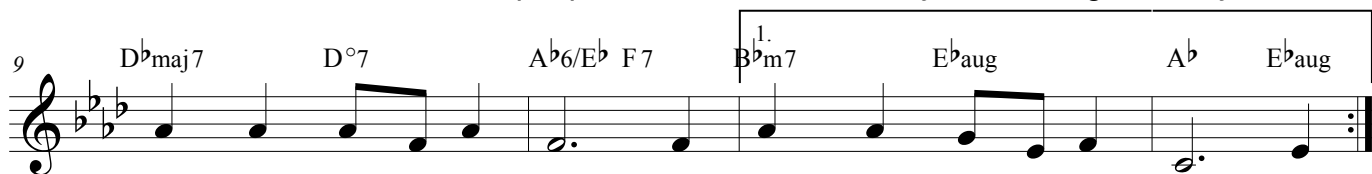
M
Keyboard



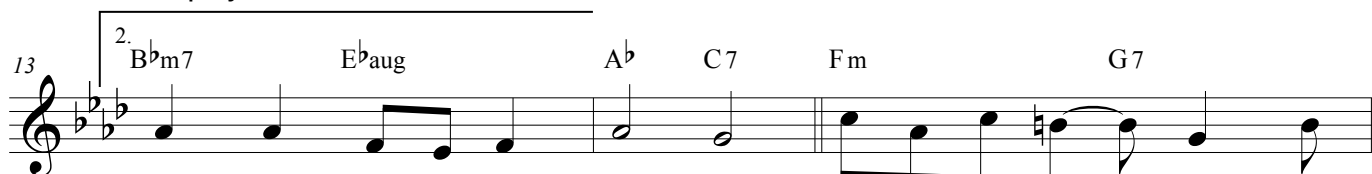
When



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

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)

3 B^b $B^b\text{maj}7$ $F^\circ7$ $Bm7(b5)/A^b$ $Cm7$ $F9$

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^b $F7$ B^b $Gm7$ F/C $C6$ F

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

9 E^b Cm $F7/E^b$ $D7$ G F° E^b6 $Cm7$ $F7$

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

12 $C7$ $Cm7$ $F7$ B^b E^b9 $Dm7$ $G7$

(In Rhythm)

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^b7 $G7$ $Em7(b5)$ $A7(b9)$

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, To - geth - er,

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

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.

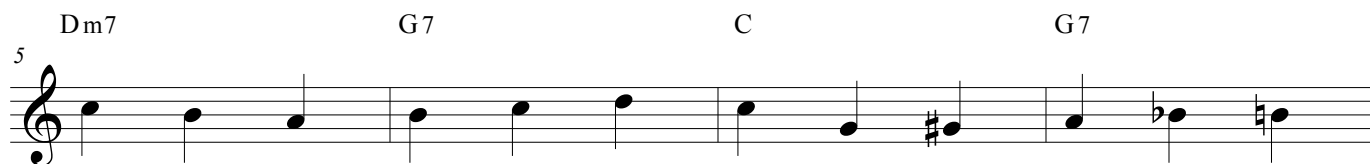
Thank you very much. We're rapidly approaching the end of our evening together. For our next to last number, we'd like to feature a selection that was written back in 1931 and is often played on the accordion. This song was the theme song of Myron Floren, the accordionist on The Lawrence Welk Show. Does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

Enjoy!

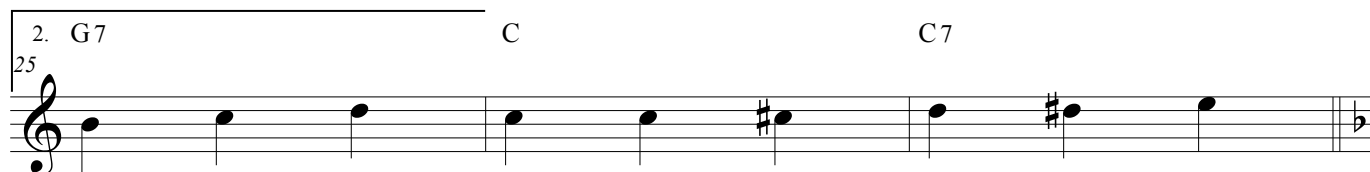
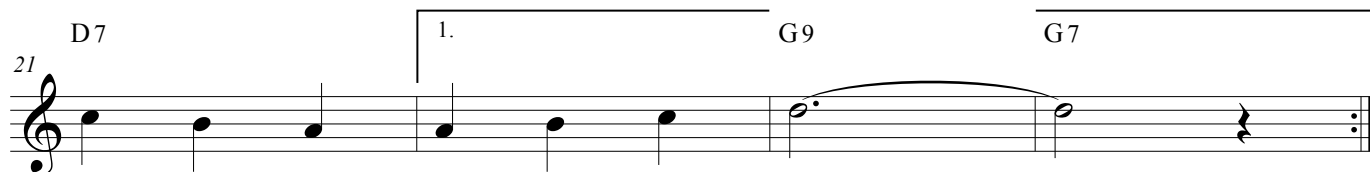
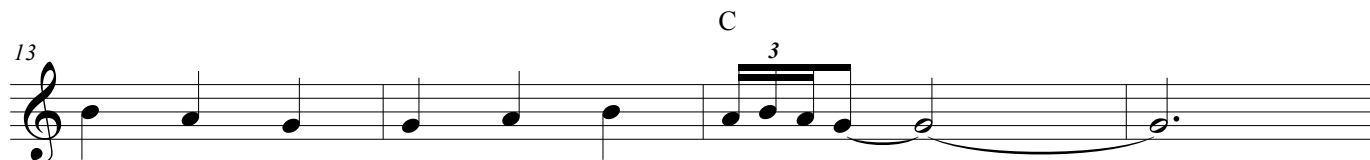
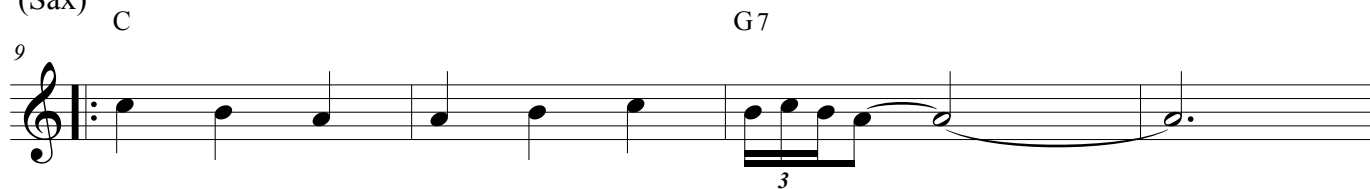
Lady Of Spain

Keyboard

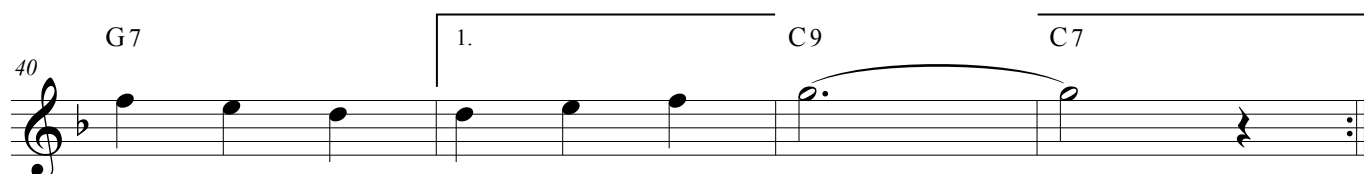
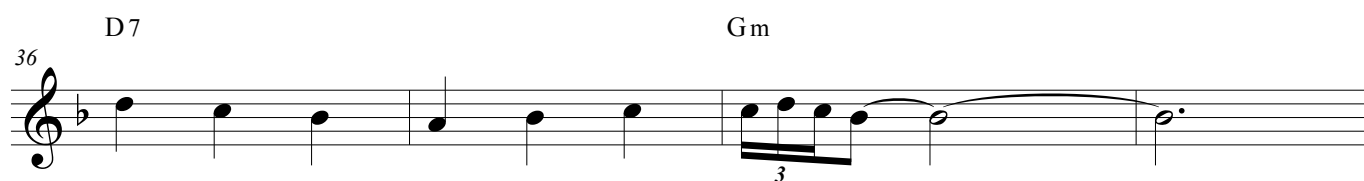
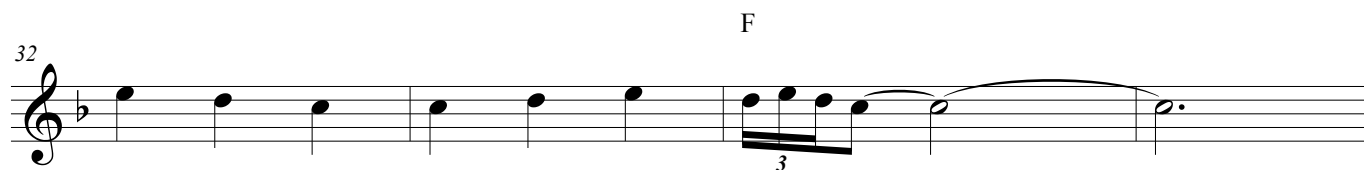
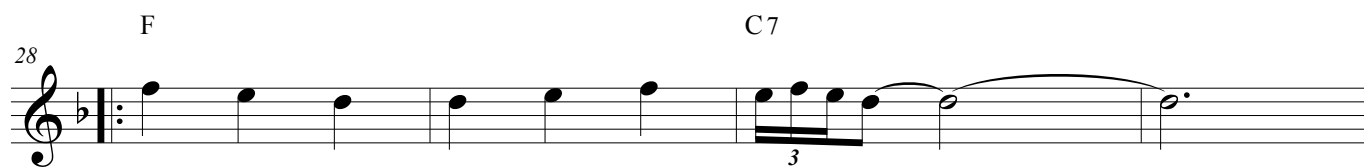
(Keyboard)



(Sax)



2



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.

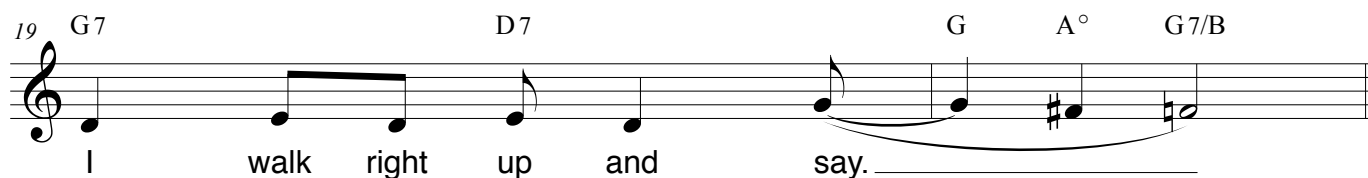
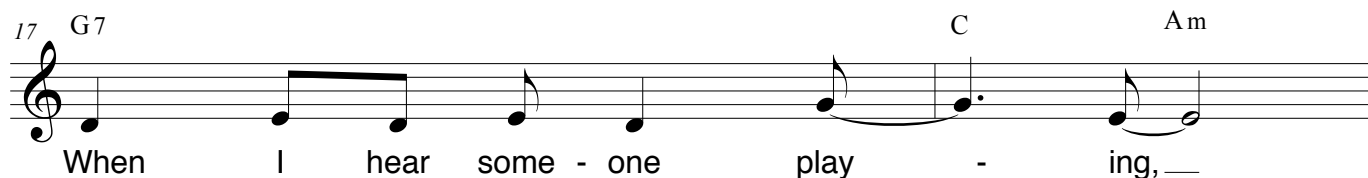
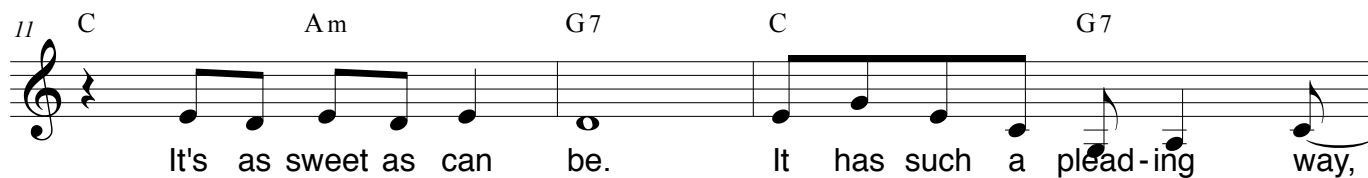
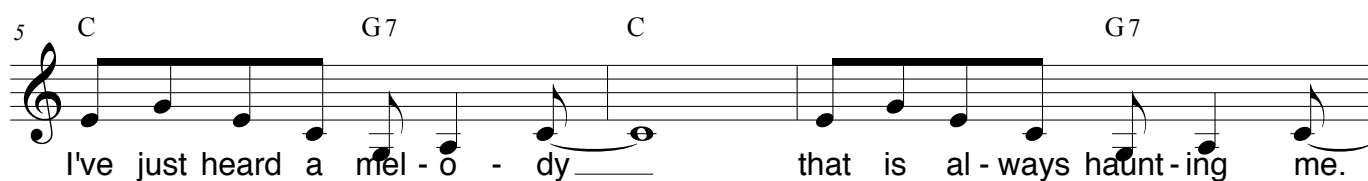
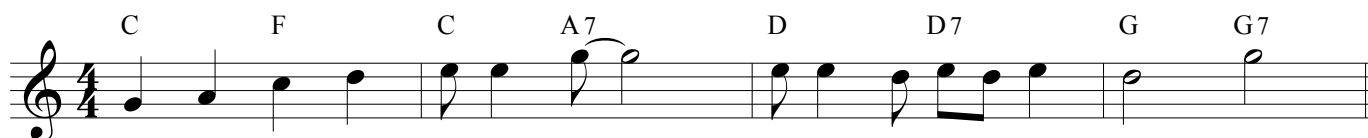
I'm sure you'll remember this one. Here we go with our closing number for this evening - "Doodle Doo Doo."

Doodle-Doo-Doo

F

Keyboard

(Sax)



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

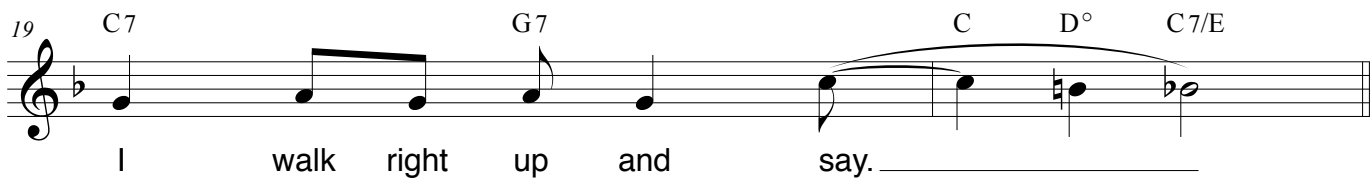
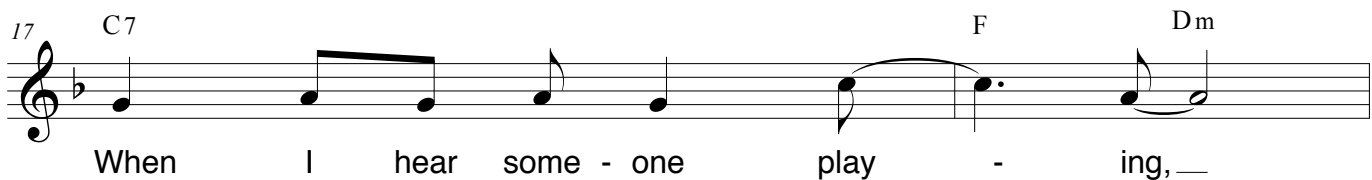
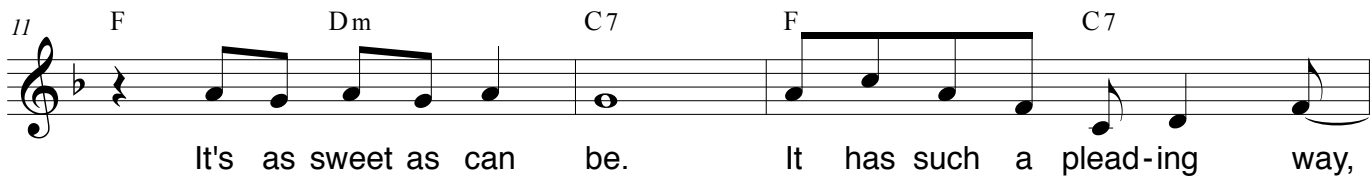
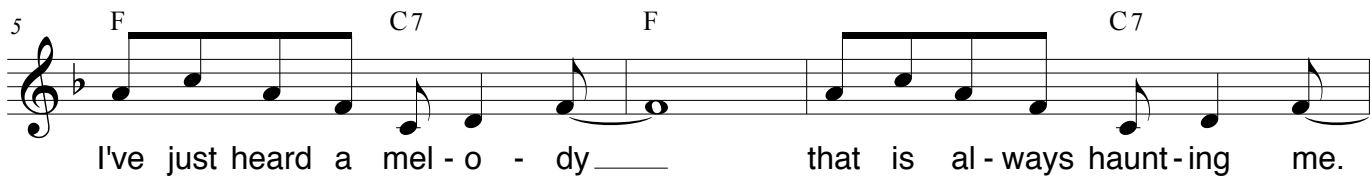
"Doo dle - Doo, Doo — dle - Doo - Doo.

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.