



Set R

[Last revised: 2019.02.07](#)

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The Continental

Keyboard

Sheet music for "The Continental" in B-flat major, 4/4 time. The score is written for Saxophone and Keyboard.

Chords and Melody:

- Measures 1-4:** (Sax) Gm, Eb7, Fm, Bbm7, Gm, Eb7, Fm, Bbm7 (3).
- Measures 5-8:** (Keyboard) Gm, Eb7, Fm, Bbm7, Gm, Eb7, Fm, Bbm7 (Sax).
- Measures 9-12:** Fm, Bbm7, Cm7, Fm, Bbm7, Cm7.
- Measures 13-15:** Fm, Bbm7, Cm7, Fm7 (3), Bbm7 (3).
- Measures 16-19:** 1. Eb, Eb7, Fm, Bbm7, Gm, Eb7, Fm, Bbm7 (Sax).
- Measures 20-23:** 2. Eb, Eb7, Abm, Db7 (3), Gb, Eb7.
- Measures 24-26:** Abm, Db7 (3), Bb, Bbm7.
- Measures 27-30:** Fm, Bbm7, Cm7, Fm, Bbm7, Cm7.
- Measures 31-34:** Fm, Bbm7, Cm7, To Coda (Fm7 (3), Bbm7 (3), Eb, Bbm7 D.S. al Coda).
- Coda (Measures 35-38):** Fm7 (3), Bbm7 (3), Eb, (Sax) Abm/Eb, Fm7, Emaj7, Eb6.

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.

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)

5

10

16

21

25

29

34

40

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)

Chords: F, Am, Gm7, C7, F, 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

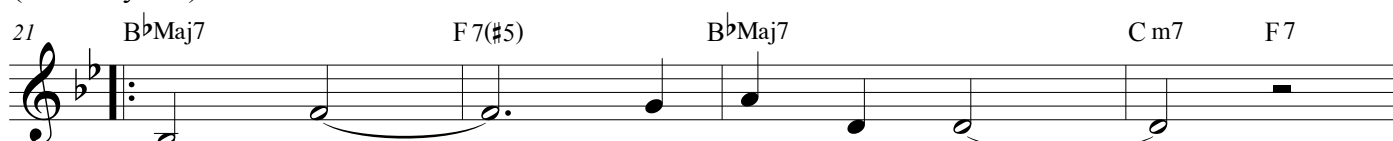


prove what they say is quite un - true.
carved our in - i - tials on that tree.

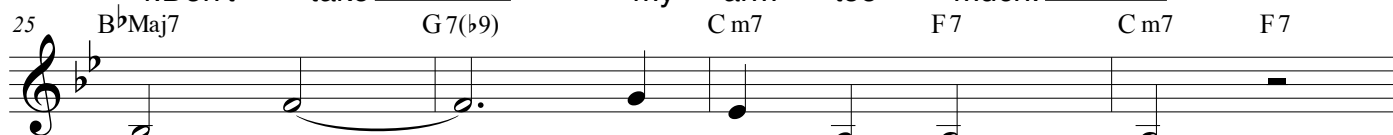


Here is the gist, a prac - ti - cal list of "don'ts" for you.
Just keep a slice of all the ad - vce you give so free.

(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 $B\flat$ Maj7 G 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 m7 F7(b9) $B\flat$ Maj7 B° C m7 F7

Peo - ple will say we're in love! _____

37 2, 4 C m7 F7 $B\flat$ Maj7

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

41 $B\flat$ m7 $E\flat$ 7 $A\flat$ Maj7

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

45 A m7(b5) D7 G7 $G\flat$ 7(b5) F7

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

49 $B\flat$ Maj7 G m7 C7

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

53 C m7 F7 **To Coda** $B\flat$ Maj7 A m7 G m7 C7 **D.S. al Coda**

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

Coda

57 $B\flat$ Maj7 G m7 $G\flat^\circ$ (M) $B\flat$ /F F7 $B\flat$ 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



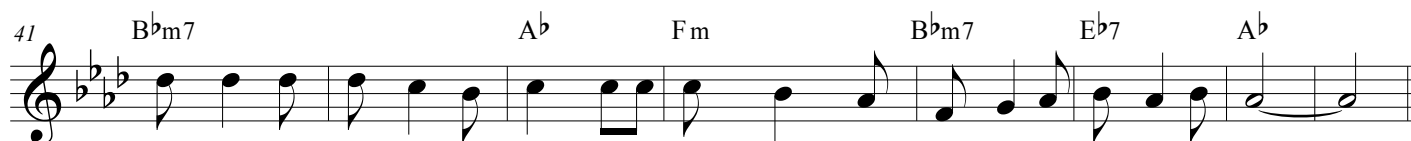
you can have Mil-lie 'cause she's kin-da sil-ly, and you can have Ann if you can. ____ Or



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.



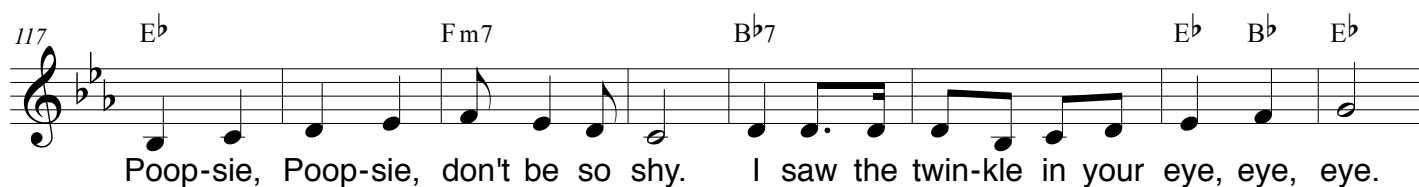
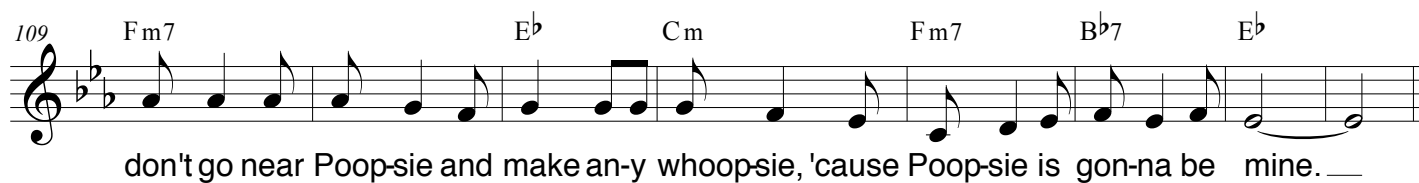
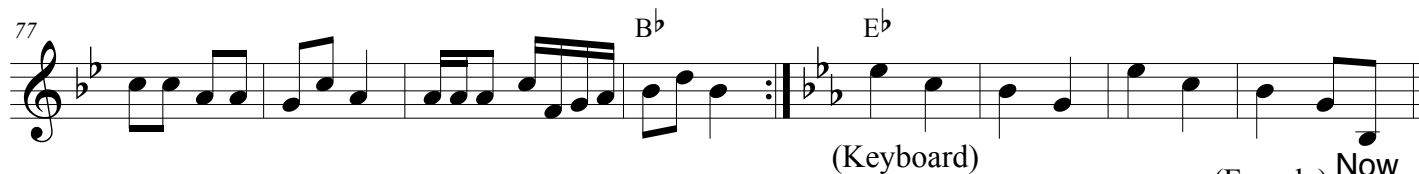
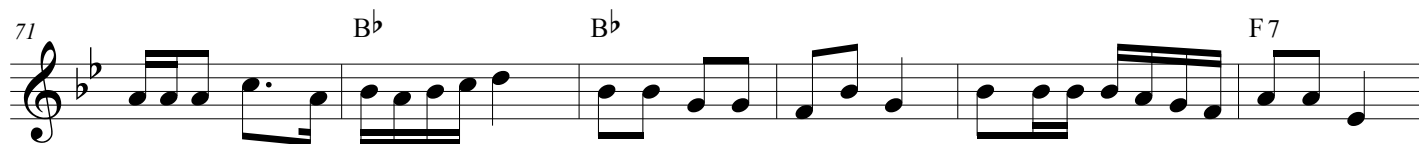
Toot-sie, Toot-sie, don't be so shy. I saw the twin-kle in your eye, eye, eye.



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^bMaj7 A m7 C 7
 Full moon and emp - ty arms. The moon is
 5 F C m7(b5) F C 7(#5) F C 7
 there for us to share but where are you? A night like
 9 F C 7 G m7(b5) C 7 F/A G m7C 7 F G m6/B^b
 this could weave a mem - o - ry, and ev - 'ry
 13 A 7 A 7(#5) D m B^bm/D^b C 7 F E/B A m
 kiss could start a dream for two.
 17 D m D m7 G 9 G m7/C C 7
 Full moon and emp - ty arms. To - night I'll
 21 F C m7(b5) F C 7(#5) F C 7
 use the mag - ic moon to wish up - on. And next full
 25 F C 7 G m7(b5) C 7 F/A G m7C 7 F G m/B^b E 7(b5)
 moon, if my one wish comes true, my emp - ty
 29 A 7 A 7(#5) D m B^bm/D^b C 7 F D m6/B G m/B^b
 1. 33 A 7 B^b G m7/C C 7 F D m7 G m7 C 7
 arms will be filled with you.
 2. 37 A 7 B^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)

Chords: B \flat C m7 D m7 E \circ 7 D7 G m E \flat Maj7 D m7 F7

5 B \flat F m7(b5) B \flat F7(#5) B \flat F7

9 B \flat F7 C m7(b5) F7 B \flat /D C m7 F7 B \flat C m6/E \flat

13 D7 D7(#5) G m E \flat m/G \flat F7 B \flat A/E D m

17 G m G m7 C9 C m7/F F7

21 B \flat F m7(b5) B \flat F7(#5) B \flat F7

25 B \flat F7 C m7(b5) F7 B \flat /D C m7 F7 B \flat C m/E \flat A7(b5)

29 D7 D7(#5) G m E \flat m/G \flat F7 B \flat G m6/E C m/E \flat

33 1. D7 E \flat C m7/F F7 B \flat G m7 C m7 F7

37 2. D7 E \flat C m/F F7 B \flat (Keyboard) F m7(b5) B \flat

Lyrics: 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.

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

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^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

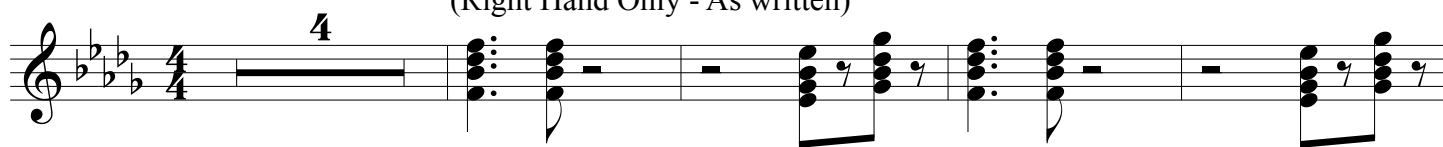
B^bmB^bm7

thing! _

Come On A My House

Keyboard

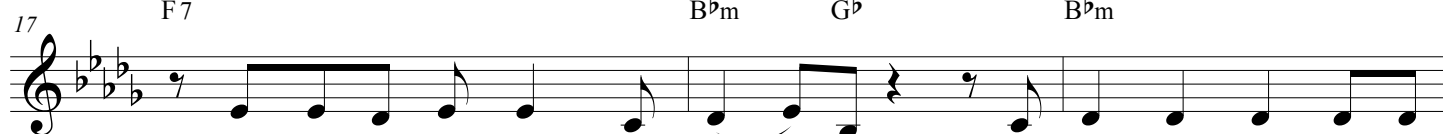
(Right Hand Only - As written)



♩ (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.



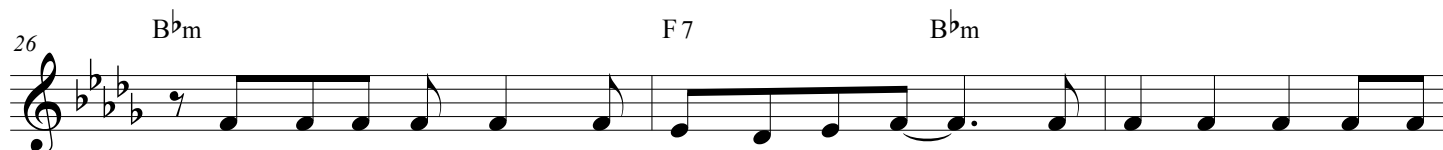
Come on a my house, a my - house. I'm gon - na give you -
Come on a my house, a my - house. I'm gon - na give you a



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

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 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

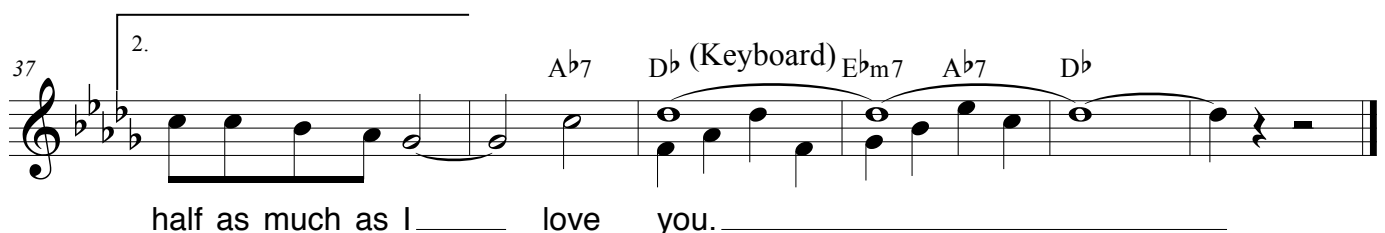
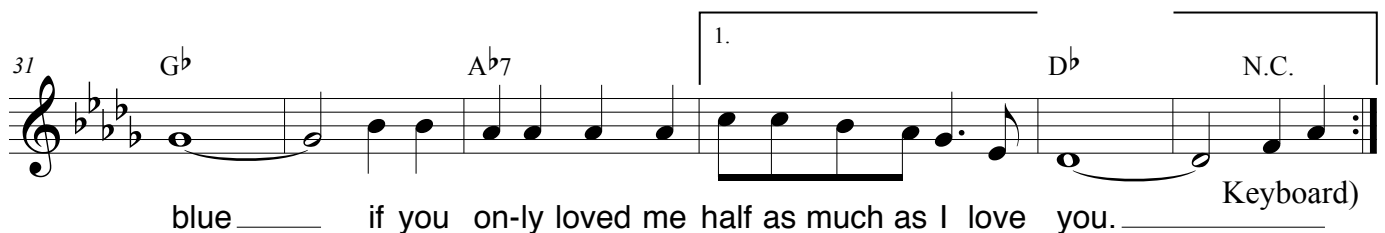
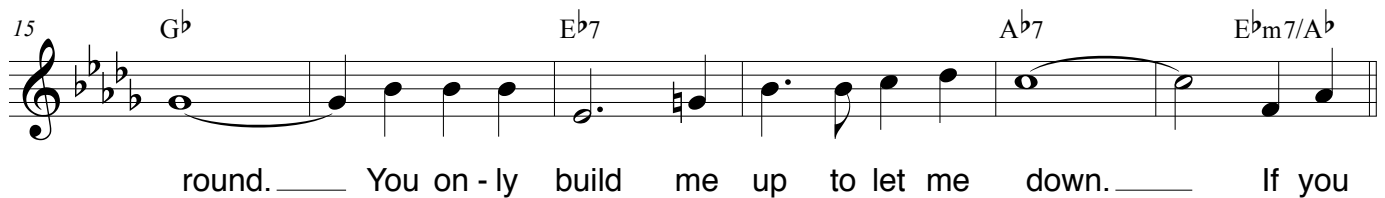
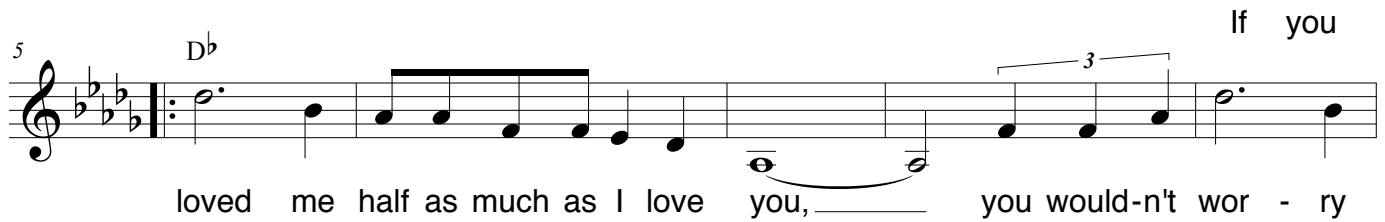
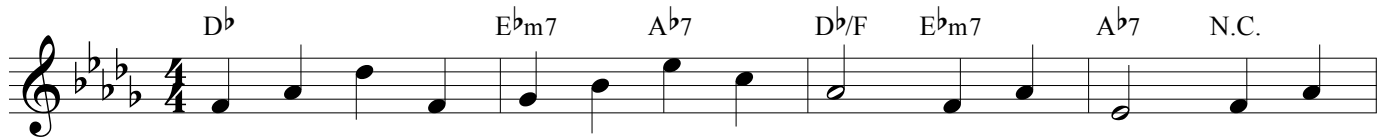
half as much as I love you.

M

Half As Much

(Keyboard)

Keyboard



This Ole House

F

Keyboard

(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

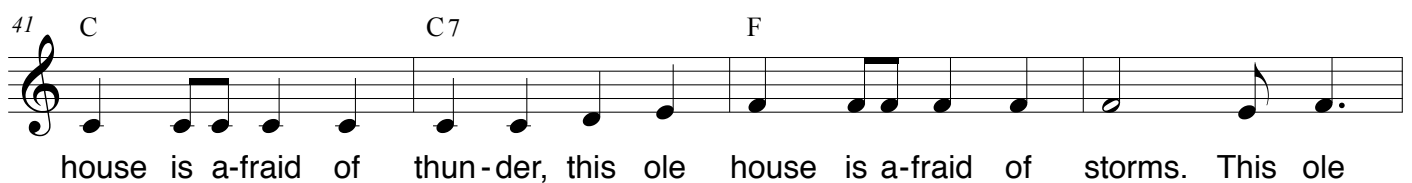
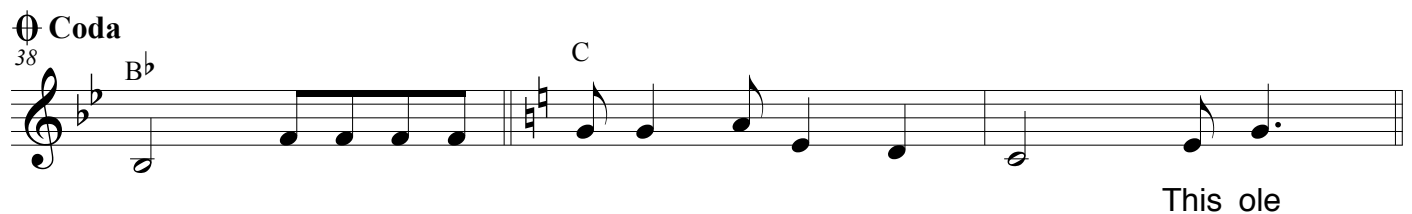
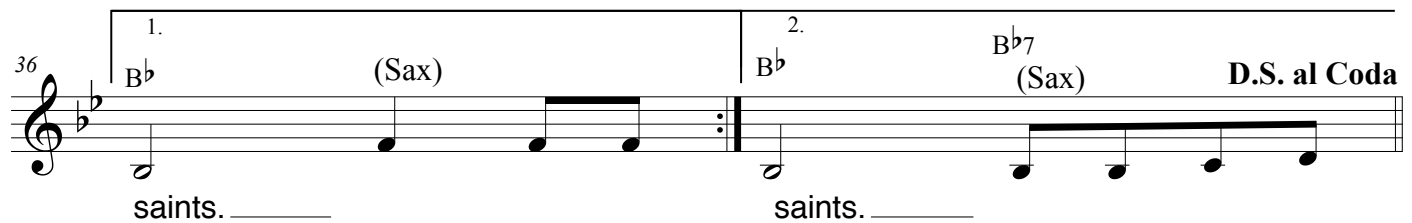
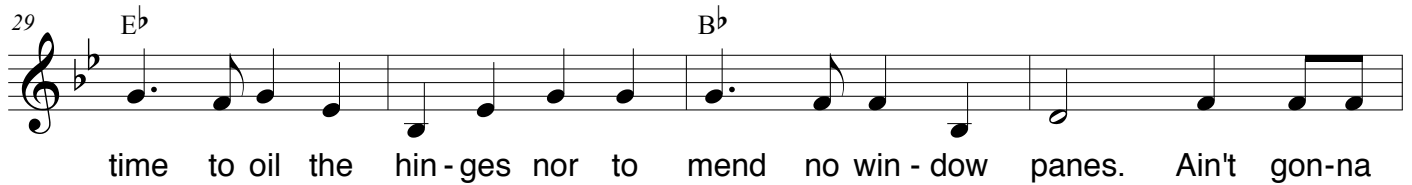
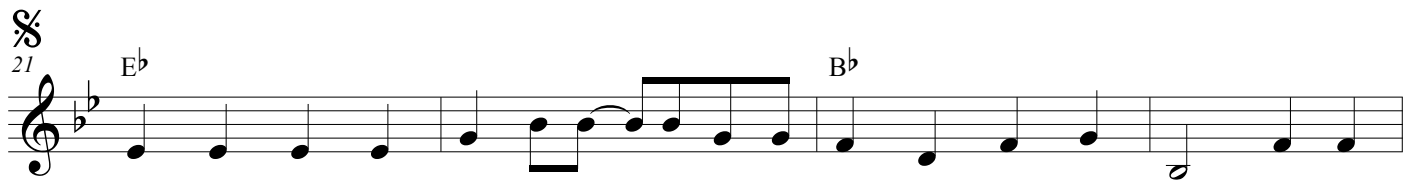
fought the storms of life. — This ole house once rang with
house lets in the cold. — Oh, his knees are a get - tin'

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



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/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' 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

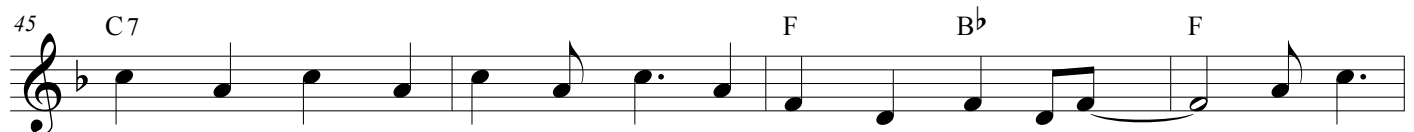
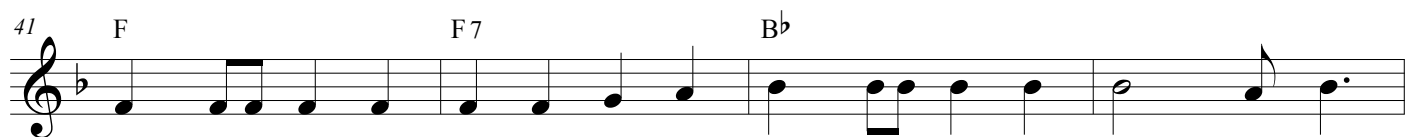
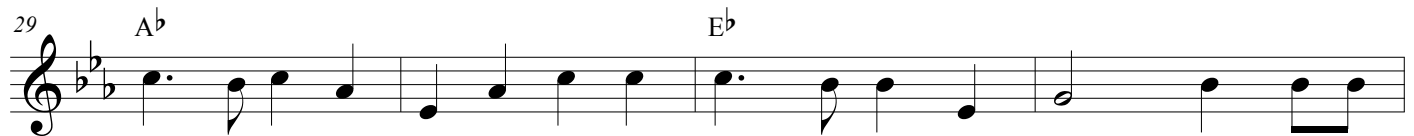
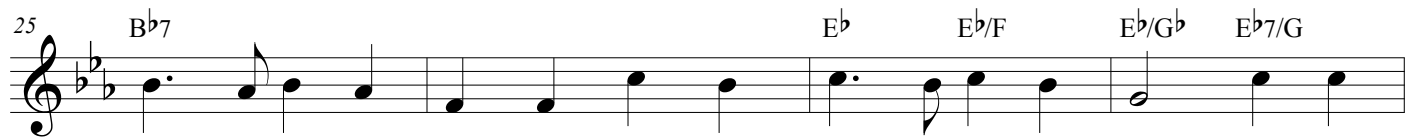
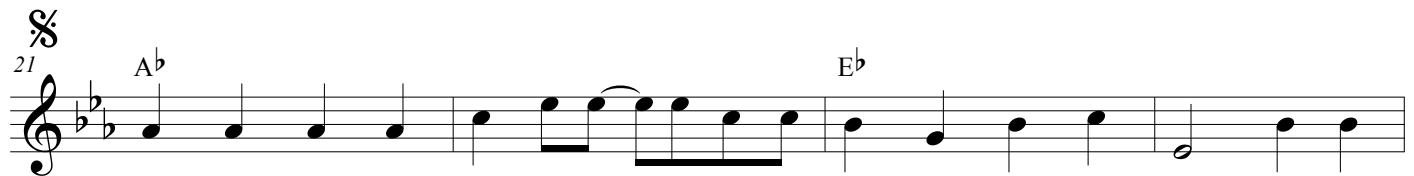
17 $B\flat 7$

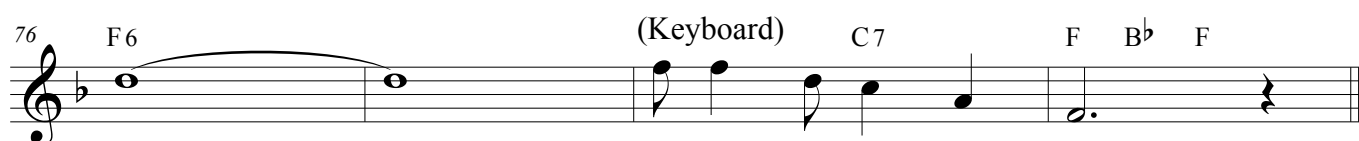
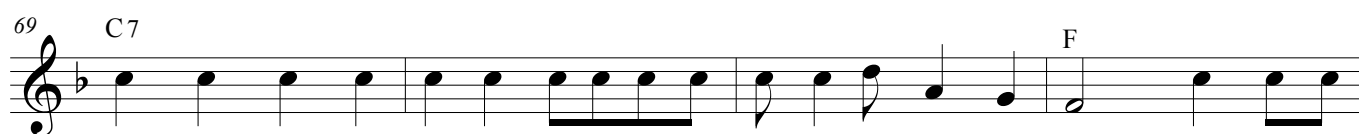
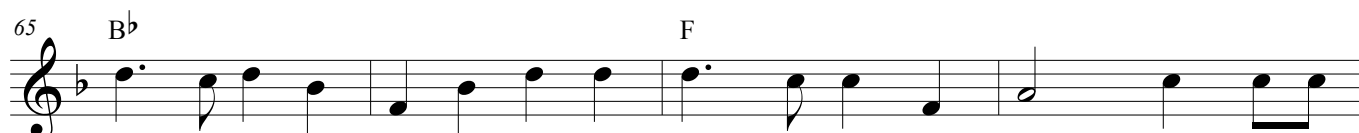
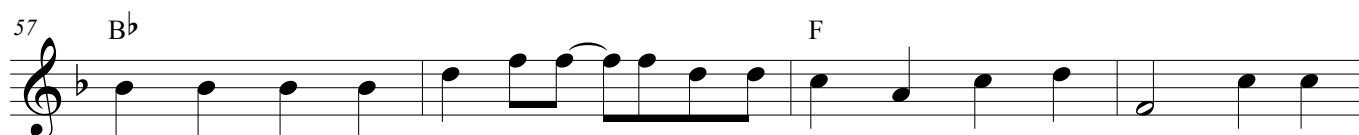
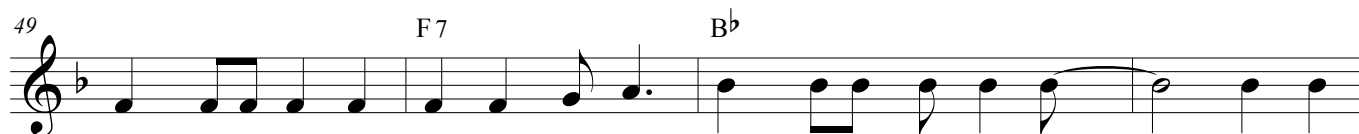
trem - bles in the dark - ness when the light -
sees an ang - el peep - in' through a brok -

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

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

2





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)

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

10 E^b D E^b D E^b

16 $C7$ $F7$ B^b7 Fm E° Fm $/F^\sharp$

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

25 B B^b B^b° A^b Gm B^b7

29 E^b D E^b $C7$

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

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

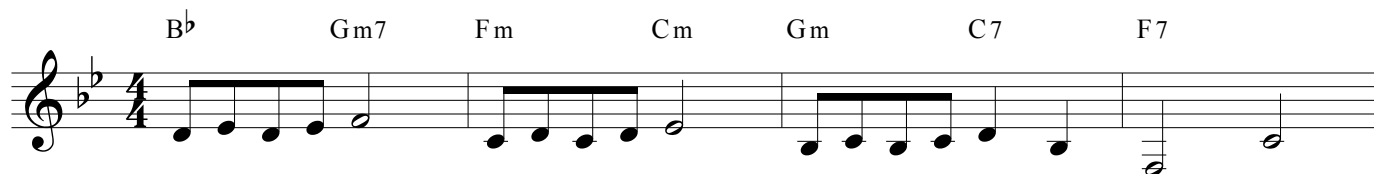
You do some-thing to me, some-thing that
sim - ply mys - ti - fies me. Tell me, why should it
be, you have the pow'r to hyp - no - tize me.
Let me live 'neath your spell.
Do, do_ that voo - doo that you do_ so well, for
you do some - thing to me that
no - bod - y else could do. do.
do, that no - bod - 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 $B\flat$ $C\text{m}7$ $B\flat/D$ $C\text{m}7$ $B\flat$ $C\text{m}7$ $F7$

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

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

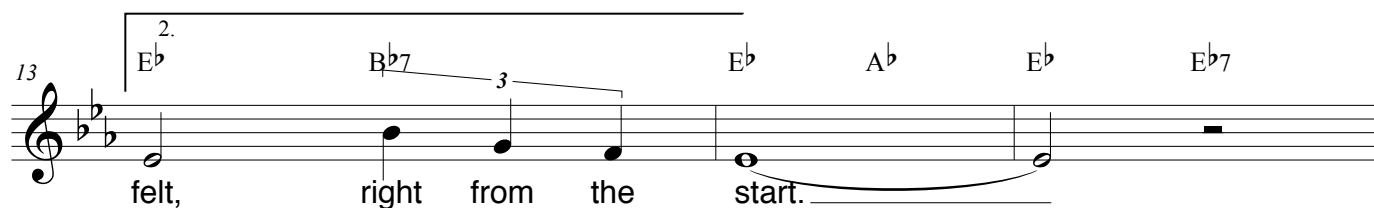
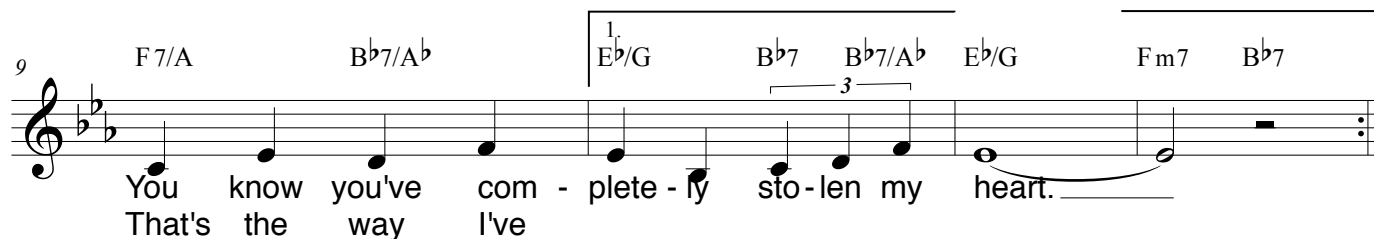
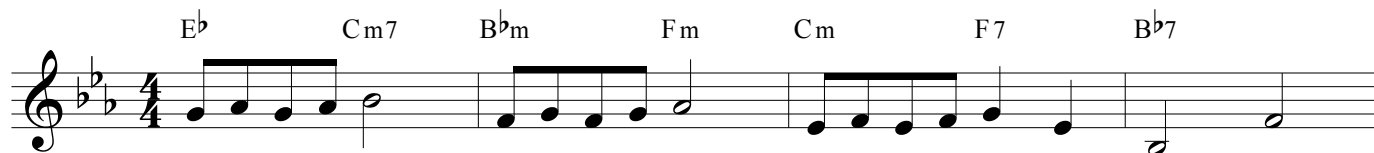
do. _____

Darling, Je Vous Aime Beaucoup

M

Keyboard

(Keyboard)



2

24 E^b $E^b\text{maj}7$ 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 ☺ 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

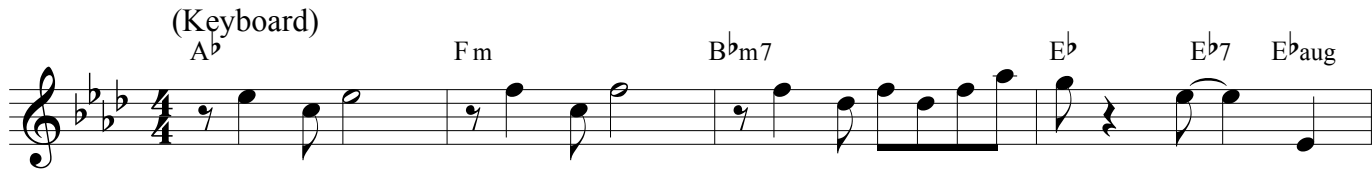
38 $G m 7$ $C 7$ $C aug$ F (Sax)

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

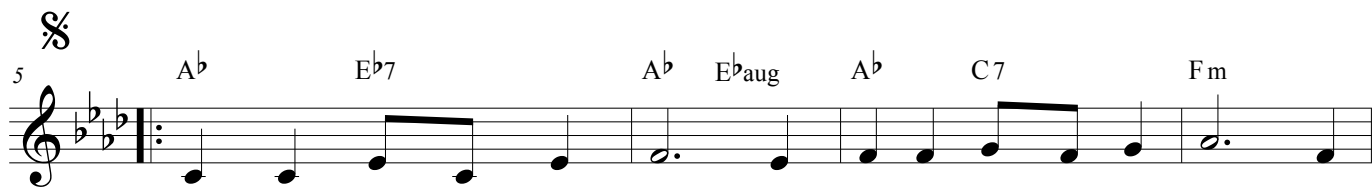
41 $G m 7$ $F\sharp maj 7$ $F maj 9$

Wrap Your Troubles In Dreams

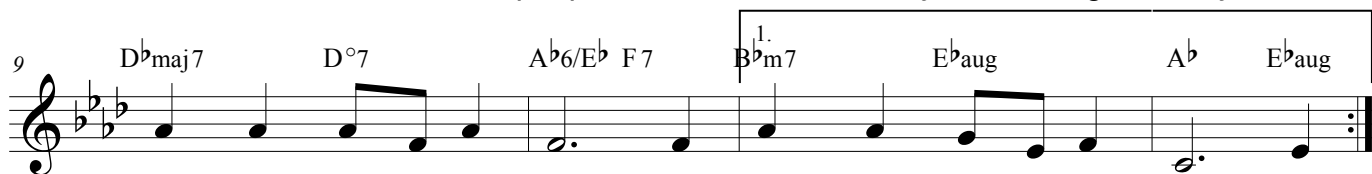
M
Keyboard



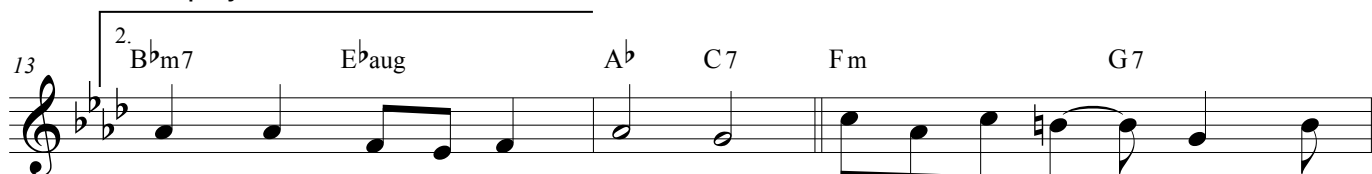
When



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



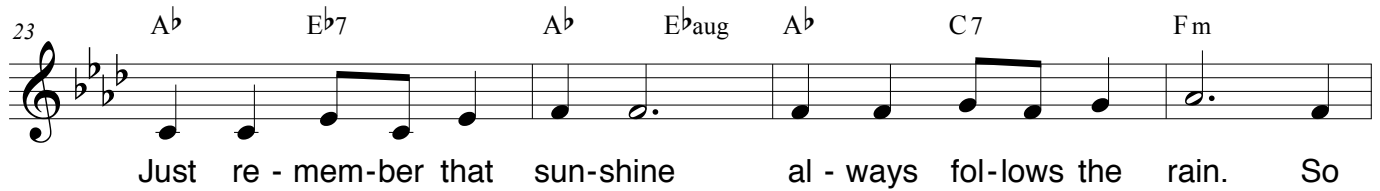
fate, af - ter all. ___ Life's real - ly fun - ny that way.



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

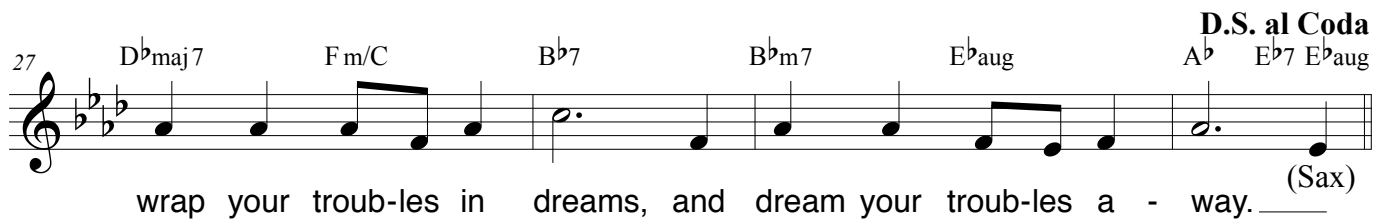
To Coda ☺

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

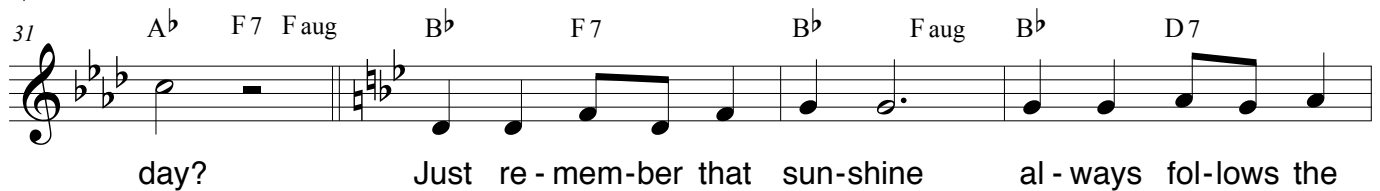
27 $D^b\text{maj}7$ Fm/C B^b7 B^bm7 $E^b\text{aug}$ A^b E^b7 $E^b\text{aug}$ **D.S. al Coda**



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

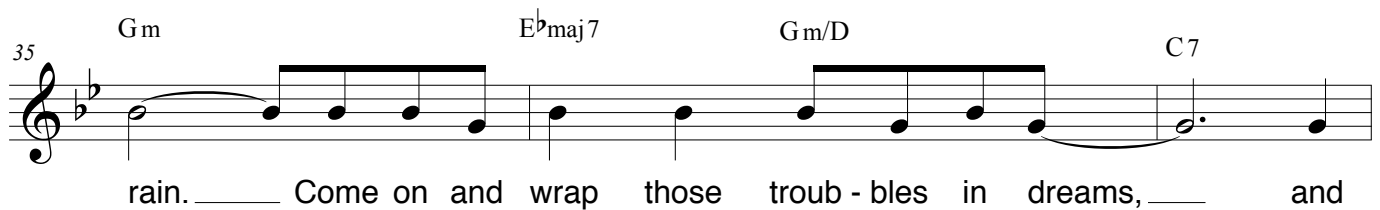
⌘ Coda

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 $C7$



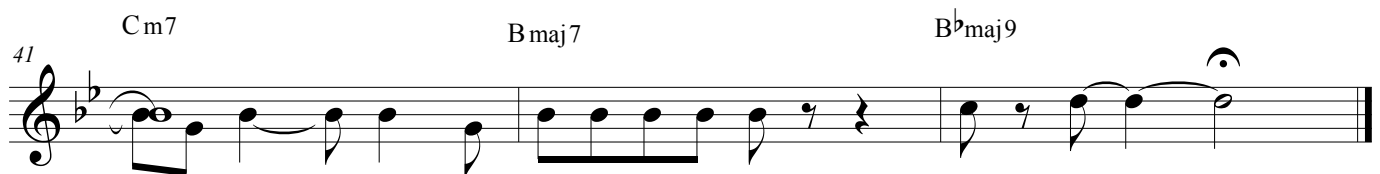
rain. Come on and wrap those troub - bles in dreams, and

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)

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

clear, dear, our love is here to stay, more than a

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

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.

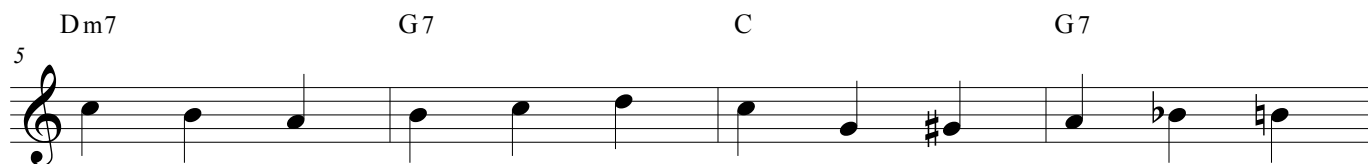
39 Fm7 Bb7 Eb Fm7 Emaj7
it's real-ly here to stay. Our love is here to

42 Eb
stay.

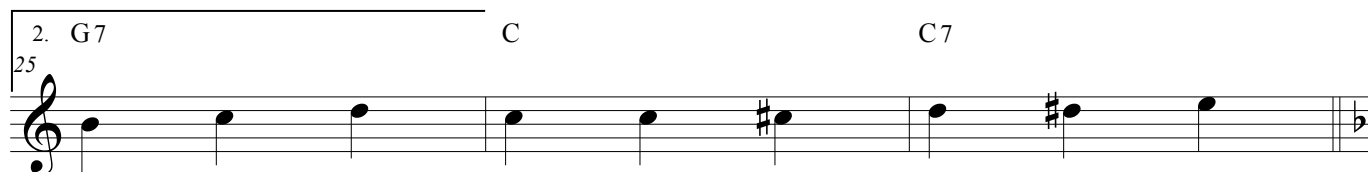
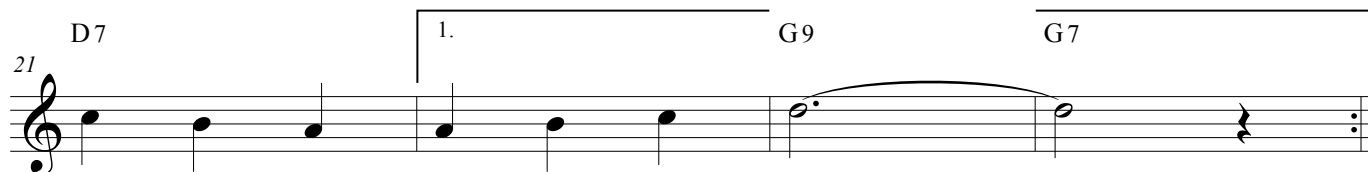
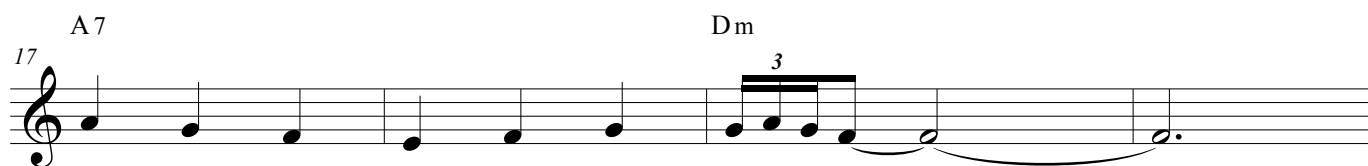
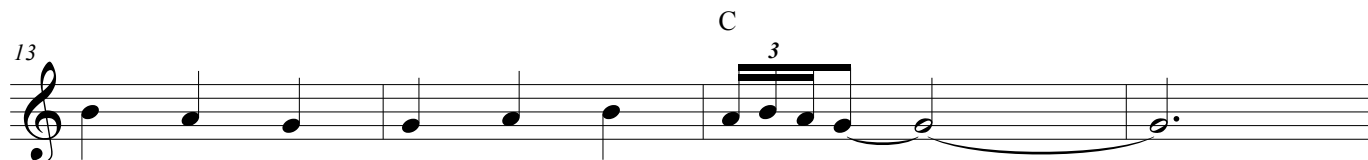
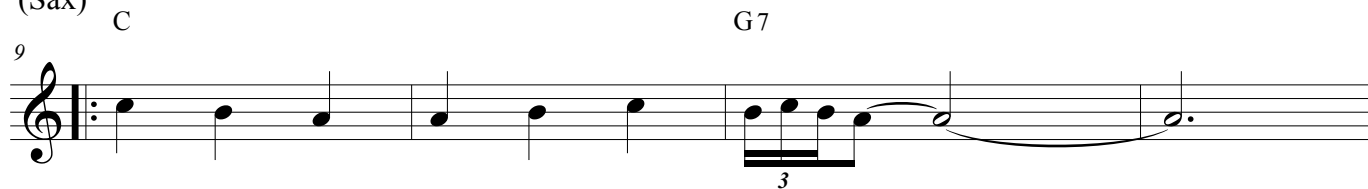
Lady Of Spain

Keyboard

(Keyboard)



(Sax)



32 F

This block shows measures 32 through 35 of the piece. Measure 32 begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes: B-flat, A, G, F, E, D, C, B. Measure 33 continues with quarter notes: A, G, F, E, D, C, B, A. Measure 34 features a triplet of eighth notes (B, A, G) followed by a quarter note (F) and a half note (E). Measure 35 contains a half note (D) and a quarter note (C), with a fermata over the quarter note. The letter 'F' is positioned above the staff in measure 34.

36 D7 Gm

The musical notation for measures 36-39 is as follows:

- Measure 36:** Treble clef, key signature of one flat (Bb). The melody consists of quarter notes: Bb4, A4, G4, F4.
- Measure 37:** Treble clef, key signature of one flat (Bb). The melody consists of quarter notes: E4, D4, C4, Bb3.
- Measure 38:** Treble clef, key signature of one flat (Bb). The melody consists of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, followed by a quarter rest.
- Measure 39:** Treble clef, key signature of one flat (Bb). The melody consists of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, followed by a quarter rest.

40

G7

1.

C9

C7

The first staff of music for 'The Rose Tree' begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked '40'. The first measure contains a G7 chord and the notes G4, A4, and Bb4. The second measure contains a first ending bracket over the notes G4, A4, and Bb4. The third measure contains a C9 chord and the notes C5, D5, and E5. The fourth measure contains a C7 chord and the notes C5, D5, and E5. The staff ends with a double bar line and repeat dots.

44

2. C7

F

D \flat

The musical notation shows a melodic line in G major. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the notes G4, A4, B4, and C5, each followed by a quarter rest. This is followed by a half note F5, which has a fermata above it. After the fermata, there is a half note D5 with a flat (D \flat 5). The melody concludes with a quarter rest, followed by the notes C5, B4, A4, and G4, each followed by a quarter rest.

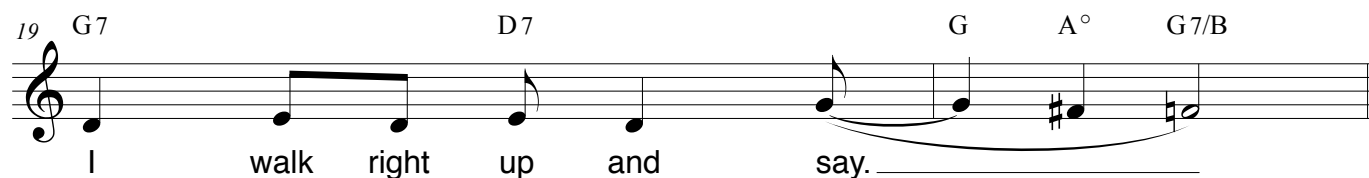
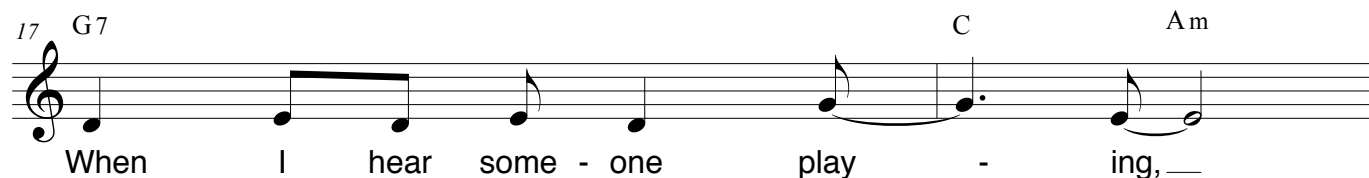
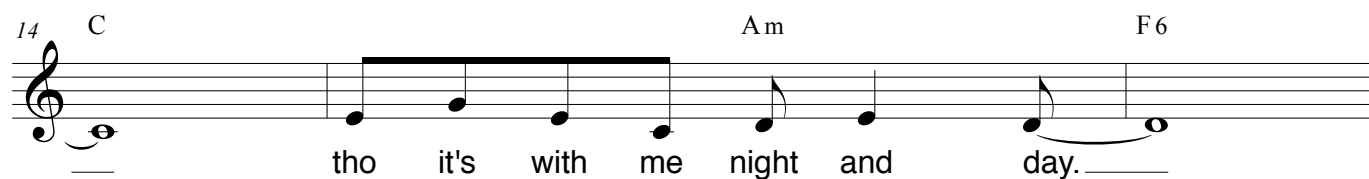
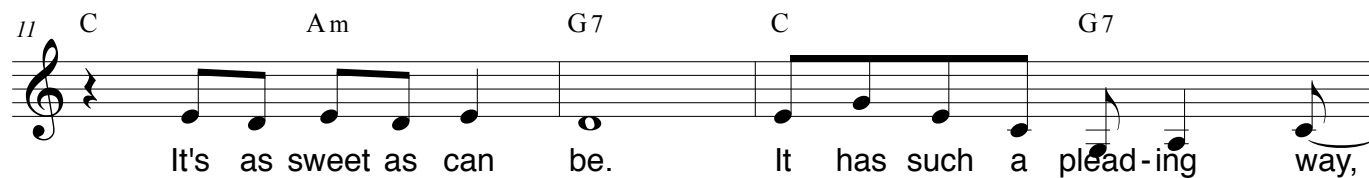
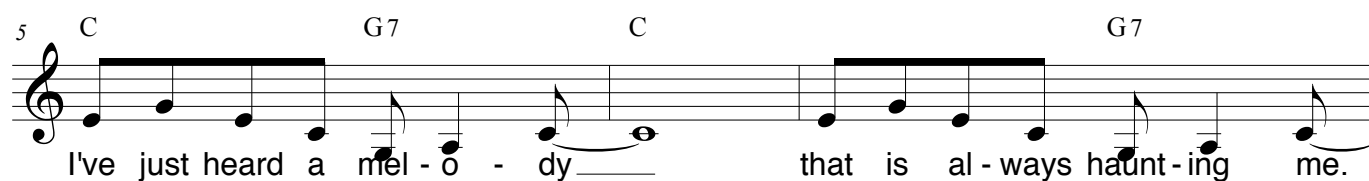
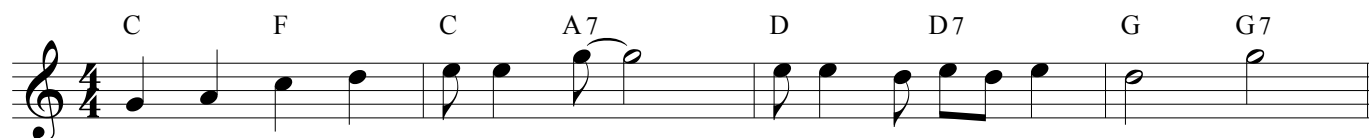
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Doodle-Doo-Doo

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

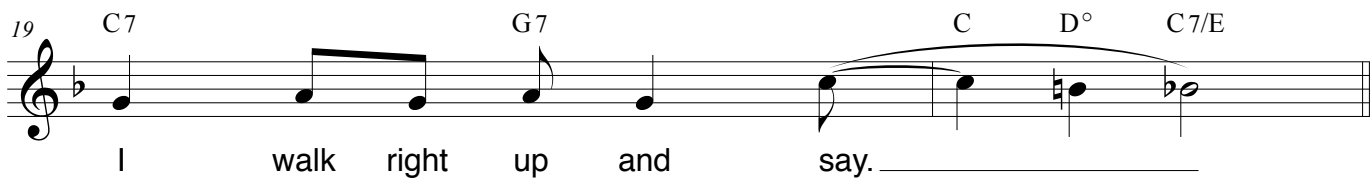
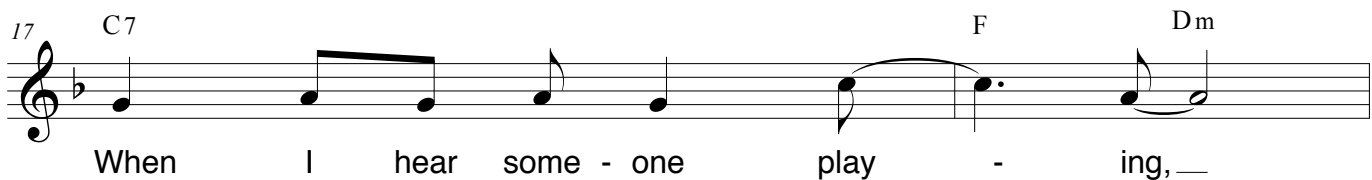
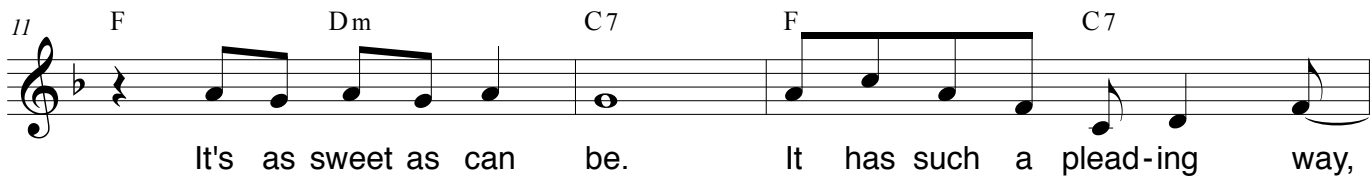
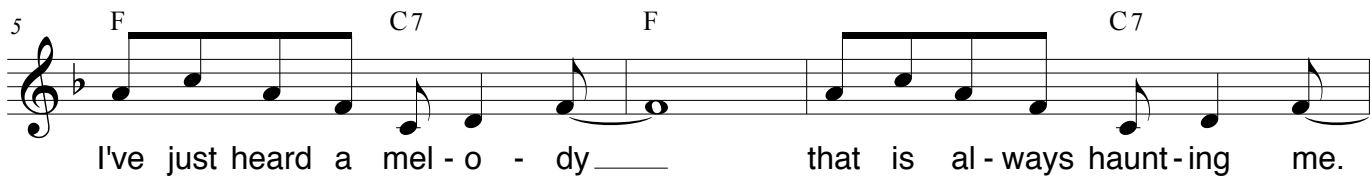
"Doo dle - Doo, Doo — dle - Doo - Doo.

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.