

EASY PIANO

JUMBO EASY PIANO SONGBOOK

200 Songs for All Occasions

JUMBO

EASY PIANO SONGBOOK



HAL LEONARD®

EASY PIANO

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ABIDE WITH ME

Words by HENRY F. LYTE
 Music by WILLIAM H. MONK

Moderately

C F C7 F C F B \flat F C F

F C Dm F B \flat C7

1. A - bide with me; fast falls the e - ven -
 2. Swift to its close ebbs out life's lit - tle
 3.-5. (See additional verses)

mp

F C7 F B \flat F

tide. The dark - ness deep - ens,
 day. Earth's joys grow dim, its

Gm **F** **G7** **C** **F** **C**
 Lord, with me a - bide. When oth - er
 glor - ies pass a - way. Change and de -

Dm **F** **Bb** **Gm** **D7** **Gm**
 help - ers in fail and com - forts flee,
 cay in in all a - round I see;

C **F** **C7** **F** **C** **F** **Bb** **F** **C** **F**
 Help of the help - less, oh, a - bide with me.
 O Thou who chang - est not, a - bide with me.

Additional Verses

3. I need thy presence every passing hour.
 What but thy grace can foil the tempter's power?
 Who, like thyself, my guide and stay can be?
 Through cloud and sunshine, Lord, abide with me.
4. I fear no foe, with thee at hand to bless;
 ills have no weight, and tears no bitterness.
 Where is death's sting? Where, grave, thy victory?
 I triumph still, if thou abide with me.
5. Hold thou thy cross before my closing eyes;
 shine through the gloom and point me to the skies.
 Heaven's morning breaks, and earth's vain shadows flee;
 in life, in death, O Lord, abide with me.

ADIOS MUCHACHOS

By JULIO SANDERS

Moderately fast

The musical score is written in 4/4 time and consists of four systems of piano accompaniment. The first system begins with a *mf* dynamic marking. The first system includes chords C, E7, and F, with a fingering of 5 on the final note. The second system includes chords G7 and C, with a fingering of 3 on the final note. The third system includes chords Ebdim and Dm. The fourth system includes chords G7 and C. The bass line consists of block chords, while the treble line features a melodic line with various rhythmic values and accidentals.

E7 F

Musical notation for the first system, measures 1-2. Treble clef has eighth notes. Bass clef has chords. Chords are E7 and F.

G7 C

Musical notation for the second system, measures 3-4. Treble clef has eighth notes. Bass clef has chords. Chords are G7 and C.

C7 F Fm

Musical notation for the third system, measures 5-6. Treble clef has a descending eighth-note line. Bass clef has chords. Chords are C7, F, and Fm.

C D7 G7 C

Musical notation for the fourth system, measures 7-8. Treble clef has eighth notes with fingerings (3, 4, 3, 2, 1). Bass clef has chords. Chords are C, D7, G7, and C.

E7

Am

Musical notation for the first system. The treble clef contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The bass clef contains a bass line with notes G2, B2, C3, D3, E3, F3. Chords E7 and Am are indicated above the staff. Fingerings are shown as 5, 1, 4, 3, 2, 1 and 4, 3, 2, 1.

G7

C

F

Fm

Musical notation for the second system. The treble clef contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The bass clef contains a bass line with notes G2, B2, C3, D3, E3, F3. Chords G7, C, F, and Fm are indicated above the staff. Fingerings are shown as 2, 1.

C/E

E \flat dim7

1.
Dm7

G7

Musical notation for the third system. The treble clef contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The bass clef contains a bass line with notes G2, B2, C3, D3, E3, F3. Chords C/E, E \flat dim7, Dm7, and G7 are indicated above the staff.

2.

Dm7

G7

C

G7

C

Musical notation for the fourth system. The treble clef contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The bass clef contains a bass line with notes G2, B2, C3, D3, E3, F3. Chords C, Dm7, G7, C, G7, and C are indicated above the staff.

AIN'T WE GOT FUN?

from BY THE LIGHT OF THE SILVERY MOON

Words by GUS KAHN and RAYMOND B. EGAN
Music by RICHARD A. WHITING

Moderately

The musical score is written for piano and voice. It consists of four systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The tempo is marked 'Moderately'. The key signature has two flats (B-flat major). The time signature is 4/4. The score includes lyrics and chord markings above the piano part.

System 1: Chords: C7, F, C7, F. Lyrics: Ev - 'ry morn - ing,

System 2: Chord: C7. Lyrics: ev - 'ry eve - ning, ain't we got fun?

System 3: Chord: F. Lyrics: Not much mon - ey, oh, but hon - ey, ain't we got

System 4: Chords: Bb, C#7. Lyrics: fun? The rent's un - paid, dear,

F Dm Am

we have - n't a car. But an - y -

E7 A#dim E7 Am C7

way, dear, we'll stay as we are.

F C7

E - ven if we owe the gro - cer, don't we have

5 2 1 2

fun? Tax col - lec - tor's get - ting clos - er,

F Bb

still we have fun. There's noth - ing

A Dm Bb E7 F Dm Bbm/Db

sur - er, the rich get rich and the poor get poor - er.

F G9 C7

In the mean - time, in be - tween time, ain't we got

1. F C7 2. F

fun? fun?

AFTER YOU'VE GONE

from ONE MO' TIME

Words by HENRY CREAMER
Music by TURNER LAYTON

Moderately (♩ = ♩³)

G A7 D7

mf

G A7 D7

Now won't you list - en dear - ie while I say, —

G A7 D7 B7

How could you tell me that you're goin' a - way? _ Don't say that

Em A7 D A7 D7

we must part, — Don't break my ach - ing heart; _

Chords: G, A7, D7

You know I've loved you tru - ly man - y years, —

Chords: G7, C, C#dim

Loved you night and day; How can you leave me, can't you

Chords: G, E7, A7, D7, G, G7

see my tears? List - en while I say:

Chords: Cmaj7, F7

Af - ter you've gone — and left me cry - ing;
 Af - ter I'm gone, — af - ter we break - up;

G **E7** **A7**

Af - ter you've gone, —
Af - ter I'm gone, —

There's no de - ny - ing;
You're gon - na' wake up;

you'll feel blue, —
you will find, —

1 2 5

D7 **G**

You'll feel sad, —
You were blind, —

You'll miss the dear - est pal you've
To let some - bod - y come and

G7 **Cmaj7**

ev - er had; —
change your mind; —

There'll come a time, —
Af - ter the years, —

4

F7 **G**

Now don't for - get it,
we've been to - geth - er,

There'll come a time, —
Their joy and tears, —

when you'll re - gret - it;
all kinds of weath - er

Am E7 Am F7

5 1 5 1 1

Some day, when you grow lone ly,
Some day, blue and down heart ed,

G B7 Em A7

Your heart will break like mine and you'll want me on ly,
You'll long to be with me right back where you start ed;

1 5

G D7

Af - ter you've gone, - Af - ter you've gone a - way. -
Af - ter I'm gone, - Af - ter I'm gone a -

I. G C C#dim

1 5 1 5

G/D G7

4

2. G C C#dim G/D Ab6(9) G6(9)

way. -

1 3 1 5

ALABAMA JUBILEE

Words by JACK YELLEN
Music by GEORGE COBB

Moderately *mf*

1 2

D7 G7

C G7 A7

You ought to see Mis - ter Jones

when he rat - tles the bones,

D7

Old Colo - nel Brown fool - in' 'round like a clown.

G7

Miss Vir - gin - ia who is

C

past eight - y three, shout - in, "I'm full

o' pep! Watch yo' step, watch yo' step!"

A7

One leg - ged Joe danced a - round on his toe,

Dm

1 2 1

threw a - way his crutch and hol - lered,

A7 D7 G7 C E7

3

"Let 'er go!" Oh, hon - ey, Hail! Hail! the

F C D7 G7

gang's all here for an Al - a - ba - ma Ju - bi - lee...

1. C G7 2. C

You ought to

AMAZING GRACE

Words by JOHN NEWTON
 From *A Collection of Sacred Ballads*
 Traditional American Melody
 From Carrell and Clayton's *Virginia Harmony*
 Arranged by EDWIN O. EXCELL

Slowly, with reverence

Both hands 8va

mp

rit.

G **C** **Cm** **G/D**

D7sus **D7** *loco* **G** **G7** **C**

1. A - maz - ing — grace, how sweet the
 2. man - y — dan - gers, toils and
 3.,4. (See additional verses)

mf
a tempo

G **D**

sound that saved a wretch like me!
 snares, I have al - read - y come.

G **G7** **C**

I 'Tis once grace was lost, but now am
 'Tis grace has brought me safe thus

Gsus **G** **Em** **G/D** **D7** **G** **C**

found, was blind, but now I see.
 far, and grace will lead me home.

G **G7** **C**

'Twas grace that taught my heart to
 The Lord has prom-ised good to

G

fear and His grace my fears re-
 me, His word my hope se-

D **G** **G7**

lieved. How pre-cious did that
 cures. He will my shield and

C Gsus G Em G/D D7

grace ap pear the hour I first be
por tion be as long as life en

1.-3. G C G Both hands 8va G7 C Cm D7

lieved. dures. mp

G loco 2. Through 3. And mf 4. C 3-5 G gun. molto rit. f

gun.

Additional Verses

3. And when this flesh and heart shall fail
And mortal life shall cease,
I shall possess within the veil
A life of joy and peace.
4. When we've been there ten thousand years,
Bright shining as the sun,
We've no less days to sing God's praise
Than when we first begun.

ALL MY TRIALS

African-American Spiritual

Moderately

C

mf

If re - li - gion was a
Go to sleep, my lit - tle
Oh, I have a lit - tle

Bb/C

thing that mon - ey could buy, the
ba - by, don't you cry, your
book that sets me free, my

C F

rich would live and the poor would die.
dad was born just to live and die.
Bi - ble spells li - ber - ty.

C D/C

All my tri - als, Lord, will

Fm6/C C

soon be o - ver. Too late my broth - ers,

F Fm C

too late, but nev - er mind. All my

D/C Fm6/C

tri - als, Lord, will soon be

1., 2. C 3. C

o - ver. o - ver.

AMERICA, THE BEAUTIFUL

Tune Name: MATERNA

Words by KATHERINE LEE BATES
Music by SAMUEL A. WARD

mer - i - ca! A - mer - i - ca! God shed His grace on
mer - i - ca! A - mer - i - ca! God mend thine ev - ery

thee And crown thy good with bro - ther-hood from
flaw, Con - firm thy soul in self - con - trol, Thy

sea to shin - ing sea! O law!
lib - er - ty in in

Additional Lyrics

3. O beautiful for heroes proved in liberating strife,
Who more than self their country loved, and mercy more than life!
America! America! May God thy gold refine,
Till all success be nobleness and every gain divine!
4. O beautiful for patriot dream that sees beyond the years
Thine alabaster cities gleam undimmed by human tears!
America! America! God shed His grace on thee,
And crown thy good with brotherhood from sea to shining sea!

ARKANSAS TRAVELER

Southern American Folksong

Hoe-down

NC. G C

mf

2 1 5 3

2 1

2 1

2 1 3

2 1 3

First system of musical notation, measures 1 and 2. The key signature is one sharp (F#). Measure 1 has a D7 chord above it. Measure 2 has G and D chords above it. The melody in the treble clef consists of quarter notes: G4, A4, B4, A4, G4 in measure 1, and G4, A4, B4, A4, G4 in measure 2. The bass line in the bass clef consists of quarter notes: G3, A3, B3, A3, G3 in measure 1, and G3, A3, B3, A3, G3 in measure 2.

Second system of musical notation, measures 3 and 4. The key signature is one sharp (F#). Measure 3 has G and D chords above it. Measure 4 has G and D chords above it. The melody in the treble clef consists of quarter notes: G4, A4, B4, A4, G4 in measure 3, and G4, A4, B4, A4, G4 in measure 4. The bass line in the bass clef consists of quarter notes: G3, A3, B3, A3, G3 in measure 3, and G3, A3, B3, A3, G3 in measure 4.

Third system of musical notation, measures 5 and 6. The key signature is one sharp (F#). Measure 5 has G and D7 chords above it. Measure 6 has G and D chords above it. The melody in the treble clef consists of quarter notes: G4, A4, B4, A4, G4 in measure 5, and G4, A4, B4, A4, G4 in measure 6. The bass line in the bass clef consists of quarter notes: G3, A3, B3, A3, G3 in measure 5, and G3, A3, B3, A3, G3 in measure 6.

Fourth system of musical notation, measures 7 and 8. The key signature is one sharp (F#). Measure 7 has G and C chords above it. Measure 8 has D and G chords above it. The melody in the treble clef consists of quarter notes: G4, A4, B4, A4, G4 in measure 7, and G4, A4, B4, A4, G4 in measure 8. The bass line in the bass clef consists of quarter notes: G3, A3, B3, A3, G3 in measure 7, and G3, A3, B3, A3, G3 in measure 8. Fingerings are indicated: '2' and '1' above the notes G4 and A4 in measure 7, and '3' above the note G4 in measure 8.

AULD LANG SYNE

Words by ROBERT BURNS
Traditional Scottish Melody

Moderately **f**

F **Dm** **Gm** **C** **C#dim**

5

4 2

3 2 1 2

Dm **C7** **F** **Dm**

3 1 1

mf Should auld ac - quain - tance

1 2

Gm **C7** **Dm** **F7** **Bb** **G#dim**

3 1

be for - got and nev - er brought to mind? Should

2

F/A Dm Gm C C#dim Dm C7

auld ac - quain - tance be for - got and days of Auld Lang

4 2 5 2 3 1

F Bb F/A Dm Gm C7

Syne? For Auld _____ Lang _____ Syne, my dear, for

2 1 3

F F7 Bb G#dim F/A Dm

Auld _____ Lang _____ Syne, we'll take a cup of

2 4 2 3

Gm C C#dim Dm C7 F

kind - ness yet for _____ Auld _____ Lang _____ Syne.

5 1 3 1 3 1

AUNT HAGAR'S BLUES

Words by J. TIM BRYMN
Music by W.C. HANDY

Moderately (♩ = $\overline{\text{3}}\overline{\text{7}}$)

mf

F F/E♭ B♭/D Db7 F C7 F Db7 C7

1 2 1 3

5 1 3

F F B♭

Old Dea-con Spliv - in', his flock was giv - in'

F7 B♭

the way of liv - in' right. Said he, "No wing - in',

C7 F

2

no rag - time sing - in' to - night."

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system is an instrumental introduction for the piano, marked 'Moderately' and 'mf'. The second system begins the vocal melody with the lyrics 'Old Dea-con Spliv - in', his flock was giv - in'. The third system continues the vocal melody with 'the way of liv - in' right. Said he, "No wing - in','. The fourth system concludes the vocal melody with 'no rag - time sing - in' to - night." The piano accompaniment provides harmonic support with various chords and rhythmic patterns.

B \flat C7

Up jumped Aunt Ha - gar, and shout - ed out with all her

F

might: Oh,

'taint no use o' preach - in', oh, 'taint no use o' teach - in'.

B \flat

Each mod - u - la - tion of syn - co - pa - tion

F A7 D7

just tells my feet to dance and I can't re - fuse

G7 C7 F

when I hear the mel - o - dy they call the blues, those

G7 C7 F C7

ev - er lov - in' blues. Just hear Aunt Ha - gar's chil - dren har - mon - iz - in' to that

F Db7 C7 F

old mourn - ful tune. It's

Ab7 Db C

like a choir, from on high broke loose.

F Db

If the deb - il brought it, the good Lawd sent it

C F F/Eb Bb/D Db7

right down to me. Let the con - gre - ga - tion

F/C C7 F Db7 C7 F

join while I sing those lov - in' Aunt Ha - gar's Blues.

AURA LEE

Words by W.W. FOSDICK
Music by GEORGE R. POULTON

Slowly, with expression

B \flat G7 C7 F7 B \flat

3

mf

5

4

1
2

With pedal

Detailed description: This block shows the piano introduction for the song 'Aura Lee'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The music is marked 'Slowly, with expression' and 'mf' (mezzo-forte). The introduction is divided into four measures. Above the first measure is the chord B-flat, above the second is G7, above the third is C7, and above the fourth is B-flat. Fingerings are indicated: '3' for the first measure, '5' for the second, and '4' for the fourth. A 'With pedal' instruction is placed below the first two measures. The bass line features a steady eighth-note accompaniment.

2 4 Cm

As the black - bird in the spring,
Take my heart and take my ring, I
In her blush the rose was born, 'twas

Detailed description: This block contains the first line of the vocal melody. It is written on a treble clef staff with a key signature of B-flat major and a 4/4 time signature. The melody is marked 'Cm' (C minor) above the staff. The lyrics are: 'As the black - bird in the spring, / Take my heart and take my ring, I / In her blush the rose was born, 'twas'. Fingerings '2' and '4' are shown above the first two notes. The piano accompaniment continues with the same eighth-note bass line.

F7 B \flat

'neath the wil - low tree _____
give my all to thee. _____
mu - sic when she spake. _____

4
2

Detailed description: This block contains the second line of the vocal melody. It is written on a treble clef staff with a key signature of B-flat major and a 4/4 time signature. The melody is marked 'F7' and 'B-flat' above the staff. The lyrics are: ''neath the wil - low tree _____ / give my all to thee. _____ / mu - sic when she spake. _____'. Fingerings '4' and '2' are shown above the first two notes of the second measure. The piano accompaniment continues with the same eighth-note bass line.

Cm

sat and piped, I heard him sing in
Take me for e - ter - ni - ty,
In her eyes the light of morn

Detailed description: This block contains the third line of the vocal melody. It is written on a treble clef staff with a key signature of B-flat major and a 4/4 time signature. The melody is marked 'Cm' above the staff. The lyrics are: 'sat and piped, I heard him sing in / Take me for e - ter - ni - ty, / In her eyes the light of morn'. The piano accompaniment continues with the same eighth-note bass line.

F7 **Bb** **Eb**

praise of Au - ra Lee.
 dear - est Au - ra Lee!
 spar - kling seemed to break.

Am7 **D7**

Au - ra Lee, Au - ra Lee,

Gm **Ebm6** **Bb** **Eb**

maid with gold - en hair,

Bb **G7** **C7**

sun - shine came a - long with thee, and

1., 2. 3.

F7 Bb Bb G7

swal - lows in the air. air.

C Dm/C F/C Fm/C

Au - ra Lee, the bird may flee the wil - low's gold - en

C Dm/C

hair; _____ then the win - try winds may be

F/C Fm/C C G7

blow - ing ev - 'ry - where.

C Bm7 E7 Fmaj7 Fm6

Yet if thy blue eyes I see, gloom will soon de -

C Dm7 G7 C A7 D7

part. For to me sweet Au - ra Lee is

F/G G7b9 C C A7

sun - shine to the heart. For to me sweet

D7 F/G G7b9 C

Au - ra Lee is sun - shine to the heart.
rit.

AVALON

Words by AL JOLSON and B.G. DeSYLVA
Music by VINCENT ROSE

Moderately

F Db7 Gm7 C7 C7
 1 3 4 5 2
mf I found my love in
 A - va - lon, be - side the
 bay. I left my love in
 C+ F C+
 1 Av - a - lon and sailed a -

F D7

way. I dream of her and A - va - lon

Gm D7 Gm G#dim

from dusk 'til dawn. And

F/A F/C F/E Cm/Eb D7 Gm

so I think I'll trav - el on to A -

C7 1. F Db7 Gm7 C7 2. F Gm7b5 F6

va - lon. I lon.

BABY, WON'T YOU PLEASE COME HOME

Words and Music by CHARLES WARFIELD
and CLARENCE WILLIAMS

Medium bounce (♩ = ♪) 

mf

G B♭dim7 Am7 D7 G Em7 2 3 E♭7 D7

G B♭dim7 A7 D7 G B♭dim7

A7 D7 G B7 B7♭5 Em B+

Em7 A7 D9sus D7♭9 G B♭dim7

I've got the blues, I feel so lone - ly. I'd give the world if

I could on - ly make you un - der - stand.

It sure - ly would be grand. I'm goin' to tel - e -



A7 D7 Dm7 G7 C

graph you, ba - by, ask you won't you please come home. 'Cause

Em7 A7 Dmaj7 D#dim7 Em7 A7b5 D7 D7#5

when you're gone, I'm all for - lorn, I wor - ry all day long.

G F#m7 F7 E7 A7 Em7

Ba - by, won't you please come home, 'cause your mam-ma's all a -

A7 D7 Em Gm6₃ A7 A7b5

lone? — I have tried in vain nev-er no more to call your

D7 Am7 D7^b9 G F#m7 B7 E7

name. When you left you broke my heart, _____ be -

Am7 C C7 B7 C C#dim7

cause I nev - er thought we'd part. Ev - 'ry hour in the day — you will

G B7 E7 A7 D7 1. G D7sus D7#5

hear me say, ba - by, won't you please come home?

2. G B7 3 E7 Am7 D7 G

home? Dad-dy needs mam-ma. Ba - by, won't you please come home?

THE BANANA BOAT SONG

Jamaican Work Song

Moderately

G 5 1 D7 G

mf

Six hand, sev - en hand, eight hand hunch!

D7 G

Day da light, — and I wan - na go home. —

We load ba - na - na till da ear - ly light.

Day da light, ___ and I wan - na go home. ___

D7 G

Day oh, day ___ oh. Day da light, ___ and I

D C G

wan - na go home. ___ Come, Mis - ter Tal - ly - man, come

D7 G

tal - ly me ba - na - na. Day da light, ___ and I

D7 G

D7 G D7

wan - na go home. _ Come, Mis - ter Tal - ly - man, come tal - ly me ba - na - na.

G D7 G D

Day da light, _ and I wan - na go home. _ Day oh,

C G D7 G

day, _ oh. Day da light, _ and I wan - na go home. _

D C G D7 G

Day oh, day _ oh, day da light _ and I wan - na go home.

THE BAND PLAYED ON

Words by JOHN E. PALMER
Music by CHARLES B. WARD

Waltz tempo

G G#dim Am7

D7 G

Ca - sey would waltz with a

D7

straw - ber - ry blond, and the band

D7/E D7/F D7/F#

played on. He'd

D7

glide 'cross the floor with the girl he a

G **G/F#**

dored, and the band played

G/E **G/D** **G**

on. But his brain was so

D7/A **G7/B** **C**

load - ed it near - ly ex - plod - ed, the

Am

poor girl would shake with a - larm.

3 5 2

E C C#dim

He'd ne'er leave the girl with the

G/D Em A7/C#

straw - ber - ry curls, and the band

D7 G

played on.

BEAUTIFUL BROWN EYES

Traditional

Moderately

4 **Dm7** **G7** **C**

CHORUS

G **C** **C7**

F **C**

Am **D7** **G7**

C C7/B \flat F/A Fm/A \flat

beau - ti - ful, beau - ti - ful brown eyes, I'll

To Coda \oplus C Fm C

nev - er love blue eyes a - gain.

VERSE

C7 F

1. Wil - lie, my dar - ling, I love you,
2.,3. See additional lyrics

C Am/C D7sus D7 G7

love you with all of my heart. To

C C7/B \flat F/A Fm/A \flat

mor - row we were to he mar - ried, but

G7sus G7 1.,2. C G7

li - quor has kept us a - part.

3. C G7 D.S. al Coda CODA

man. gain.

Additional Lyrics

2. I staggered into the barroom,
I fell down on the floor,
And the very last words that I uttered,
"I'll never get drunk anymore."
To Chorus
3. Seven long years I've been married,
I wish I was single again,
A woman don't know half her troubles
Until she has married a man.
To Chorus

BATTLE HYMN OF THE REPUBLIC

Tune Name: BATTLE HYMN

Moderate march tempo

Words by JULIA WARD HOWE
Music by WILLIAM STEFFE

Dm C/G G C C

f *mf*

1. Mine eyes have seen the glo - ry of the
2. seen Him in the watch-fires of a
3.-5. (See additional lyrics)

com - ing of the Lord; He is tramp - ling out the vin - tage where the
hun - dred cir - cling camps; They have build - ed him an al - tar in the

F

grapes of wrath are stored; He hath loos'd the fate - ful light - ning of His
eve - ning dews and damps; I have read his right - eous sen - tence by the

C

C/G G#dim Am Dm C/G G7 C

ter - ri - ble swift sword: His truth is march - ing on.)
dim and flar - ing lamps: His day is march - ing on.)

Chorus

Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le -

lu - jah! Glo - ry, glo - ry, hal - le - lu - jah! His

truth is march - ing on. I have on.

Additional Lyrics

3. I have read a fiery gospel writ in burnished rows of steel:
 "As ye deal with my condemners, so with you my grace shall deal;
 Let the Hero, born of woman, crush the serpent with his heel,
 Since God is marching on."
To Chorus:
4. He has sounded forth the trumpet that shall never call retreat;
 He is sifting out the hearts of men before His judgement seat:
 Oh, be swift, my soul, to answer Him! be jubilant, my feet!
 Our God is marching on.
To Chorus:
5. In the beauty of the lilies, Christ was born across the sea,
 With a glory in His bosom that transfigures you and me:
 As He died to make men holy, let us die to make men free,
 While God is marching on.
To Chorus:

BEALE STREET BLUES

Words and Music by
W.C. HANDY

Moderately (♩ = $\frac{3}{4}$)

C/G C

mf You'll

C

see pret - ty browns in beau - ti - ful gowns, you'll see
see Hog - Nose res - t'rants and chit - lin' ca - fés, you'll see
Beale Street could talk, if Beale Street could talk, mar - ried

F C/E G7/D Am/C G/B D7/A G G+ C

tail - or - mades and hand - me - downs. You'll meet hon - est men and
jugs that tell of by - gone days and plac - es, once plac - es,
men would have to take their beds and walk ex - cept one or two, who

F A♭dim C/G

pick - pock - ets skilled. You'll find that hus - 'ness nev - er clos - es till some -
now just a sham, you'll see Gold - en Balls e - nough to pave the
nev - er drank hooze. And the blind man on the cor - ner who

1.,2. C 3. C F

bod - y gets _ killed. You'll
New Je - ru - sa - lem. If

sings the Beale Street Blues. I'd rath - er

be here, _____
riv - er, _____

2 1 5
2

C7 F F7/Eb Bb

than an - y place I
may - be, bye and

know. _____
bye. _____

I'd rath - er
Goin' to the

be here _____
riv - er, _____

F C7

than an - y place I
there's a rea - son

know. _____
why. _____

It's goin' to
Be - cause the

take the ser - geant
riv - er's wet _____

F 1. 2.

for to make me
and Beale Street's done gone

go. _____
dry. _____

Goin' to the

BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

Words and Music by
THOMAS MOORE

With feeling

C

C7

F

F#dim

C/G

G7

C

G7

C

C7

F

C/G Dm/G E

art, let thy love - li - ness fade on as it will. _____
 gets, but as tru - ly loves on to the close; _____

G7 C C7/Bb

And a - round the dear ru - in each
 as the sun flow - er turns on her

F/A F#dim C/G Dm/G G7

wish of my heart would en - twine it - self ver - dant - ly
 god when he sets, the same look that she gave when he

1. C 2. C

still. _____ It _____ rose. _____
 rit.

BILL BAILEY, WON'T YOU PLEASE COME HOME

Words and Music by
HUGHIE CANNON

With spirit

The musical score is written for piano in 4/4 time, featuring a melody line and a bass line. The key signature has one flat (B-flat). The score is divided into four systems, each with a specific chord indicated above the first measure.

System 1: Chords are F, F#dim, and Gm. The melody begins with a triplet of eighth notes (F, G, A) and continues with quarter notes. The bass line provides a steady accompaniment with eighth notes.

System 2: Chords are C/E, C7, and F. The melody includes the lyrics: "Won't you come home, Bill Bai - ley,". The bass line continues with eighth notes.

System 3: The melody includes the lyrics: "won't you come home?" and "she moans the". The bass line continues with eighth notes.

System 4: Chords are F#dim and C. The melody includes the lyrics: "whole day long. ____". The bass line continues with eighth notes.

Performance markings include accents (>) and dynamic markings (f). Fingerings are indicated by numbers 1-5. A fermata is placed over the final note of the melody.

C7

"I'll do the cook - ing, dar - ling, I'll pay the

rent; I know I've done you

wrong. Mem - ber that

rain - y eve that I drove you out with

2 3 4

F7/Eb **F7** **Bb**

noth - ing but a fine - tooth comb!

4 2

Bb **Bdim**

I know I'm to blame, well

F/C **D7** **Gm7**

ain't that a shame? Bill Bai - ley, won't you

C7 **F** **C+** **F** *8va*

please come home?"

BIRTHDAY SONG

Traditional

Moderately

The piano score for "Birthday Song" is written in 3/4 time and consists of four systems of music. The tempo is marked "Moderately" and the dynamic is "mf". The score includes the following chords and fingering:

- System 1:** Treble clef starts with a G7 chord (fingering 5, 4, 1) and a half note. Bass clef starts with a half note (fingering 4). Chords C and G7 are indicated above the staff.
- System 2:** Treble clef has chords C, F, C, and G7. Fingering 5, 3, 4, 2, 5, 1 is shown for the first measure. Bass clef has a half note (fingering 1).
- System 3:** Treble clef has chords C and G7. Bass clef has a half note.
- System 4:** Treble clef has chords C, F, C, G7, and C. A fermata is placed over the final C chord. Bass clef has a half note.

To Coda ⊕

Am Dm Gm C7 F

Bb/D Am/C Gm C F C

Bb/D Am/C Gm D A7 D

Em/D D D/A A

D 3 1 Bm D E A7sus A

Musical notation for the first system, measures 1-6. The treble clef contains a melody with eighth and quarter notes. The bass clef contains a bass line with quarter and eighth notes. Chords are indicated above the staff: D (with fingering 3 1), Bm, D (with fingering 3), E, A7sus, and A.

D 3 1 Dm F/C C F A

Musical notation for the second system, measures 7-12. The treble clef contains a melody with quarter and eighth notes. The bass clef contains a bass line with quarter and eighth notes. Chords are indicated above the staff: D (with fingering 3 1), Dm, F/C, C (with fingering 3), F, and A.

Dm Am/C Bb/D Am/E E7 4 A D.C. al Coda

Musical notation for the third system, measures 13-18. The treble clef contains a melody with quarter and eighth notes. The bass clef contains a bass line with quarter and eighth notes. Chords are indicated above the staff: Dm, Am/C, Bb/D, Am/E, E7 (with fingering 4), A, and D.C. al Coda.

CODA Gm7 C F

Musical notation for the CODA section, measures 19-22. The treble clef contains a melody with quarter and eighth notes. The bass clef contains a bass line with quarter and eighth notes. Chords are indicated above the staff: Gm7, C, and F. The section ends with a double bar line.

BUFFALO GALS

(Won't You Come Out Tonight?)

Words and Music by
COOL WHITE (JOHN HODGES)

Brightly

mf

The musical score is written in 4/4 time and consists of four systems. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one sharp (F#), and the tempo/style is 'Brightly'. The dynamics are marked 'mf'.

System 1: Chords: C, G7, C. The piano part starts with a bass line of G2, B2, D3, E3. The vocal part has a whole note chord of C4-E4-G4.

System 2: Chords: G7, C. The piano part has a bass line of G2, B2, D3, E3. The vocal part has a melody starting on G4. Lyrics: "As I was walk - ing down the street,". A repeat sign is present after the first measure of the vocal line.

System 3: Chords: G7, C. The piano part has a bass line of G2, B2, D3, E3. The vocal part has a melody starting on G4. Lyrics: "down the street, down the street, a pret - ty lit - tle girl I".

System 4: Chords: G7, C. The piano part has a bass line of G2, B2, D3, E3. The vocal part has a melody starting on G4. Lyrics: "chanced to meet, and we danced by the light of the moon."

Chorus

Buf - fa - lo gals, won't you come out to - night, come out to - night.

come out to - night? Buf - fa - lo gals, won't you come out to - night and

dance by the light of the moon? moon? moon?

1.,2. C
3. C

2. I
3. I


Additional Lyrics

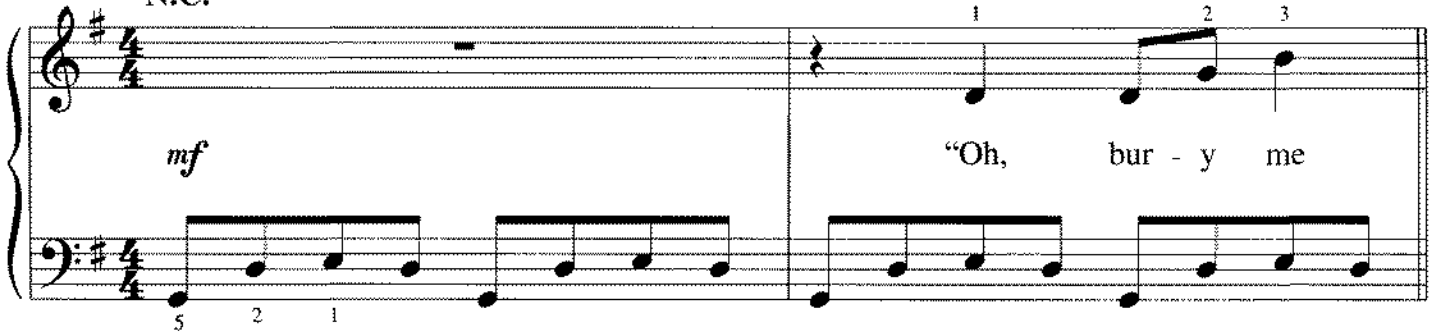
2. I asked her if she'd stop and talk, stop and talk, stop and talk,
Her feet took up the whole sidewalk, and left no room for me.
Chorus

3. I asked her if she'd be my wife, be my wife, be my wife,
Then I'd be happy all my life, if she'd marry me.
Chorus

BURY ME NOT ON THE LONE PRAIRIE

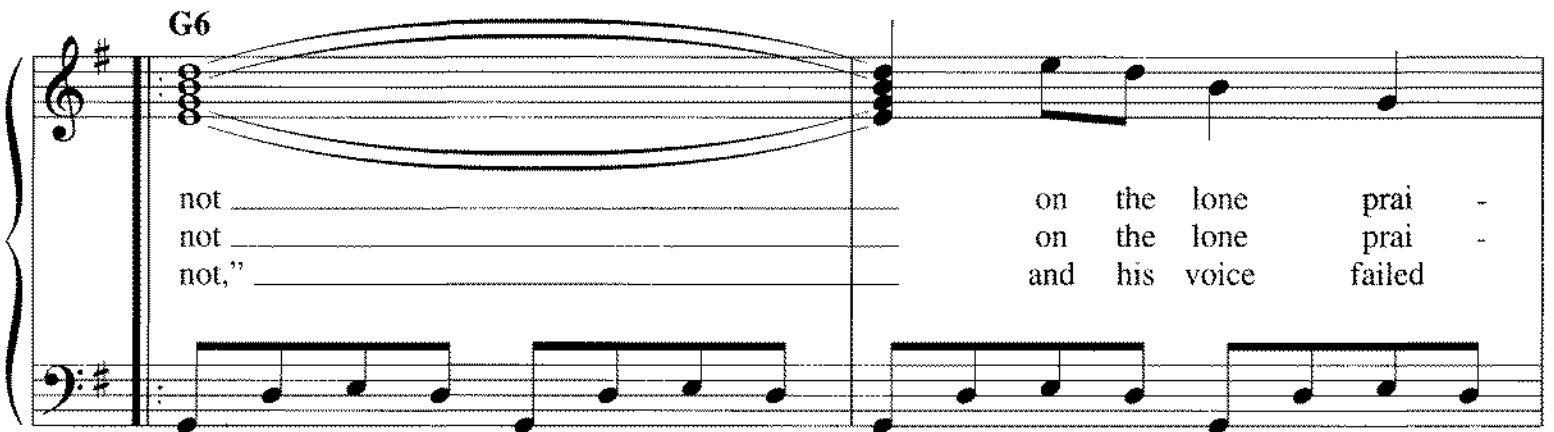
Words based on the poem "The Ocean Burial" by REV. EDWIN H. CHAPIN
 Music by OSSIAN N. DODGE

Relaxed (♩ = ♪) 
 N.C.



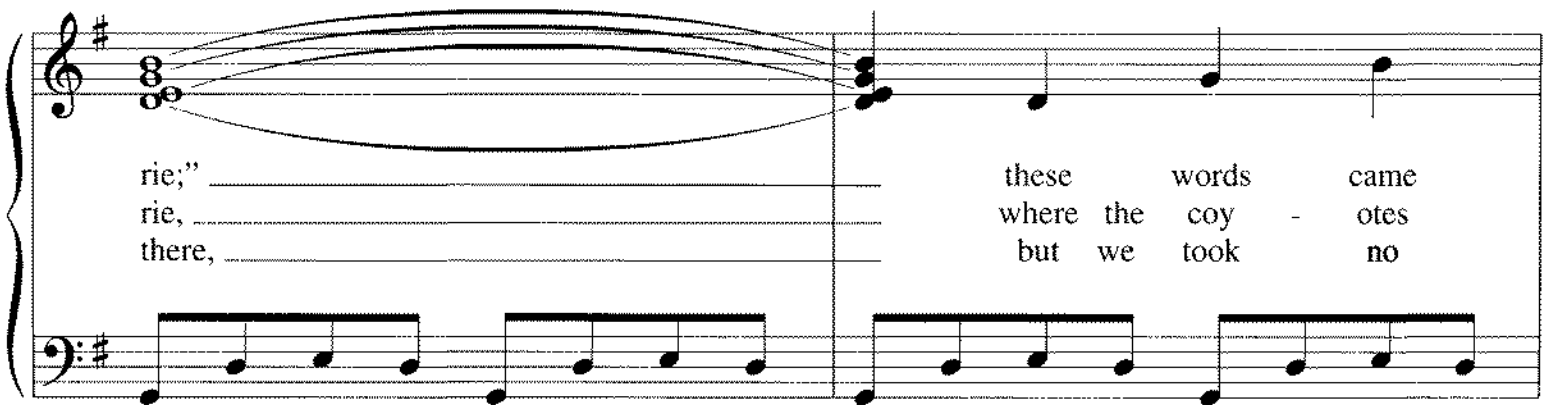
mf

1 2 3
 "Oh, bur - y me



G6

not _____ on the lone prai -
 not _____ on the lone prai -
 not," _____ and his voice failed



rie;" _____ these words came
 rie, _____ where the coy - otes
 there, _____ but we took no

Am/D

low _____ and so mourn - ful
 howl _____ and the wind blows
 heed _____ of his dy - ing

G6

ly _____ from the pal - lid
 free, _____ in a nar - row
 prayer. _____ In a nar - row

lips _____ of a youth who
 grave _____ just six by
 grave _____ just six by

lay _____ on his dy - ing
 three. _____ Oh, bur - y me
 three, _____ we bur - ied him

Am/D

bed _____ at the close of
 not _____ on the lone prai -
 there _____ on the lone prai -

G6

1., 2.

day. _____ "Oh, bur - y me
 rie. _____ Oh, bur - y me
 rie. _____

3.

N.C.

C6

Yes, we bur - ied him there _____

on the lone prai - rie, _____

Dm/G

where the owl all night

hoots mournful ly,

and the blizzard beats

and the wind blows free

Dm/G

o'er his lone - ly grave

C6

on the lone prai - rie,

Dm/G

o'er his lone - ly grave

C6

on the lone prai - rie.

BY THE BEAUTIFUL BLUE DANUBE

By JOHANN STRAUSS, JR.

Moderately

The musical score is written for piano and consists of four systems of music. Each system contains a treble staff and a bass staff. The time signature is 3/4. The first system begins with a dynamic marking of *mf*. The music features a mix of eighth and quarter notes in the treble staff, often with chords, and quarter notes and chords in the bass staff. The piece concludes with a final chord in the bass staff.

The first system of music consists of three measures. The treble clef staff begins with a quarter note G4, followed by quarter notes A4 and B4. The second measure contains a half note C5. The third measure contains a half note D5. The bass clef staff has a whole rest in the first measure, followed by quarter notes G3 and F3 in the second and third measures, each with a chord symbol (a vertical line with a slash) below it.

The second system of music consists of three measures. The treble clef staff begins with a quarter note E4, followed by quarter notes F4 and G4. The second measure contains a half note A4. The third measure contains a half note B4. The bass clef staff has a whole rest in the first measure, followed by quarter notes G3 and F3 in the second and third measures, each with a chord symbol below it.

The third system of music consists of three measures. The treble clef staff begins with a quarter note C5, followed by quarter notes B4 and A4. The second measure contains a half note G4. The third measure contains a half note F4. The bass clef staff has a quarter note G3 in the first measure, followed by a whole rest in the second measure, and a quarter note G3 in the third measure, each with a chord symbol below it.

The fourth system of music consists of three measures. The treble clef staff begins with a quarter note E4, followed by quarter notes F4 and G4. The second measure contains a half note A4. The third measure contains a half note B4. The bass clef staff has a quarter note G3 in the first measure, followed by a whole rest in the second measure, and a quarter note G3 in the third measure, each with a chord symbol below it.

The first system of music consists of two staves. The treble staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the first two measures. The bass staff starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. A slur covers the first two measures. The system concludes with a double bar line.

The second system of music consists of two staves. The treble staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The system concludes with a double bar line and the word "Fine" written above the treble staff.

The third system of music consists of two staves. The treble staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A double bar line is placed after the first measure. The bass staff starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. A double bar line is placed after the first measure. The system concludes with a double bar line.

The fourth system of music consists of two staves. The treble staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The system concludes with a double bar line.

First system of musical notation. The treble clef staff contains a half note chord (C4, E4), followed by a quarter note G4, and then a half note chord (F4, A4). The bass clef staff contains a half note chord (C3, E3), followed by a quarter note G3, and then a half note chord (F3, A3).

Second system of musical notation. The treble clef staff contains a quarter rest, followed by quarter notes G4 and A4, and then a half note chord (B4, D5). The bass clef staff contains a half note chord (C3, E3), followed by a quarter note G3, and then a half note chord (F3, A3).

Third system of musical notation. The treble clef staff contains a half note chord (C4, E4), followed by a quarter note G4, and then a half note chord (F4, A4). The bass clef staff contains a half note chord (C3, E3), followed by a quarter note G3, and then a half note chord (F3, A3).

Fourth system of musical notation, featuring a first and second ending. The first ending (marked '1.') consists of a quarter note G4, a quarter note A4, and a quarter note B4. The second ending (marked '2.') consists of a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff contains a half note chord (C3, E3), followed by a quarter note G3, and then a half note chord (F3, A3).

First system of musical notation. The treble clef staff contains a half note G4, a quarter rest, a half note A4, a half note B4, and a half note C5. A slur covers the last three notes. The bass clef staff contains a half note G3, a quarter rest, a half note A3, a half note B3, and a half note C4. A slur covers the last three notes. The system concludes with a double bar line and repeat dots.

Second system of musical notation. The treble clef staff contains a half note G4, a quarter rest, a half note A4, a quarter rest, a half note B4, a half note C5, and a half note D5. A slur covers the last three notes. The bass clef staff contains a half note G3, a quarter rest, a half note A3, a quarter rest, a half note B3, a half note C4, and a half note D4. A slur covers the last three notes. The system concludes with a double bar line and repeat dots.

Third system of musical notation. The treble clef staff contains a half note G4, a quarter rest, a half note A4, a quarter rest, a half note B4, a half note C5, and a half note D5. A slur covers the last three notes. The bass clef staff contains a half note G3, a quarter rest, a half note A3, a quarter rest, a half note B3, a half note C4, and a half note D4. A slur covers the last three notes. The system concludes with a double bar line and repeat dots.

D.C. al Fine

Fourth system of musical notation. The treble clef staff contains a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, a quarter rest, and a quarter rest. The bass clef staff contains a half note G3, a half note A3, a half note B3, a half note C4, a half note D4, a quarter rest, and a quarter rest. The system concludes with a double bar line and repeat dots.

BY THE BEAUTIFUL SEA

Words by HAROLD R. ATTERIDGE
Music by HARRY CARROLL

Brightly

The musical score is written for piano in 4/4 time, featuring a melody in the right hand and accompaniment in the left hand. The key signature has one flat (B-flat). The score is divided into four systems, each with lyrics and piano accompaniment. Chord symbols are placed above the notes, and fingerings are indicated by numbers 1-5. The first system starts with a C7 chord and a mezzo-forte (mf) dynamic. The second system includes C+ and F chords. The third system includes C7 and Cdim chords. The fourth system includes C7, Cdim, F, and N.C. chords. The piece concludes with a final chord in the fourth system.

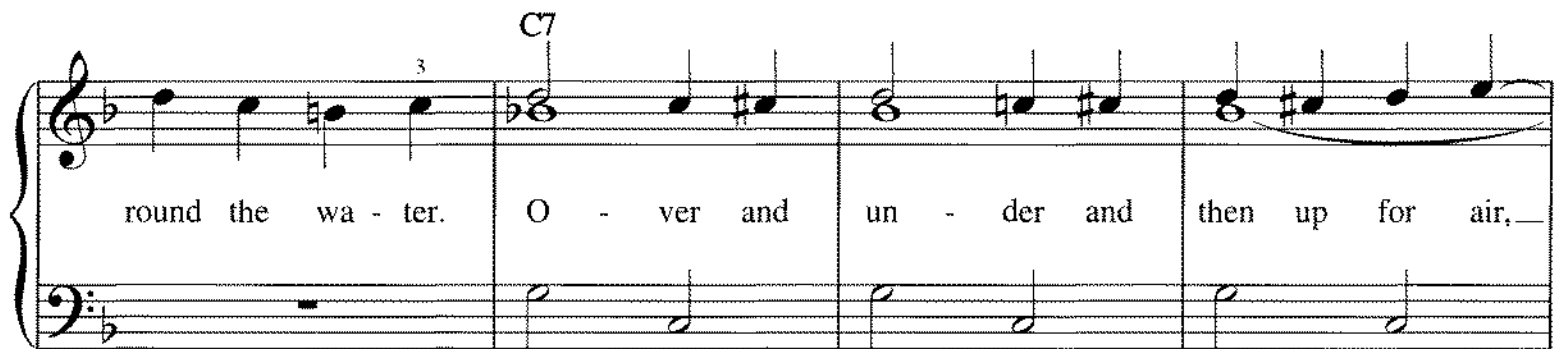
System 1: *mf* C7 (5 4 1) By the sea, by the sea, by the

System 2: beau - ti - ful sea, you and I, you and I, oh, how

System 3: hap - py we'll be. When each wave comes a - roll - ing

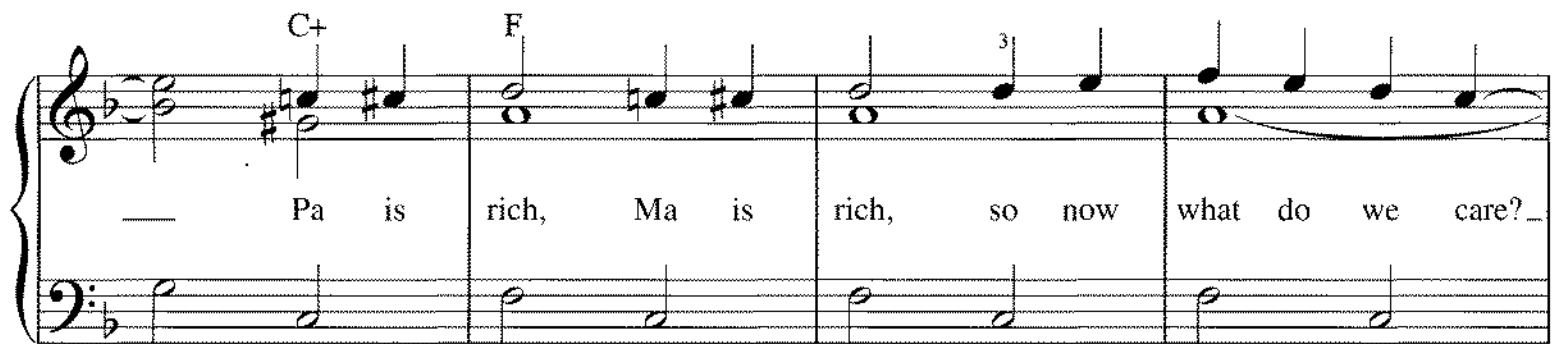
System 4: in, we will duck or swim and we'll float and fool a -

3 C7



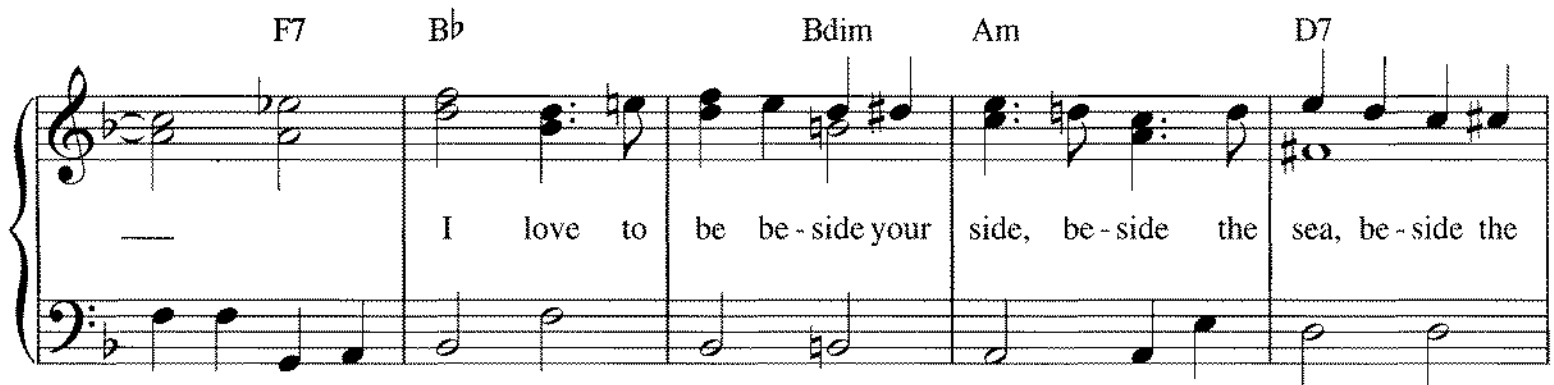
round the wa - ter. O - ver and un - der and then up for air, _

C+ F



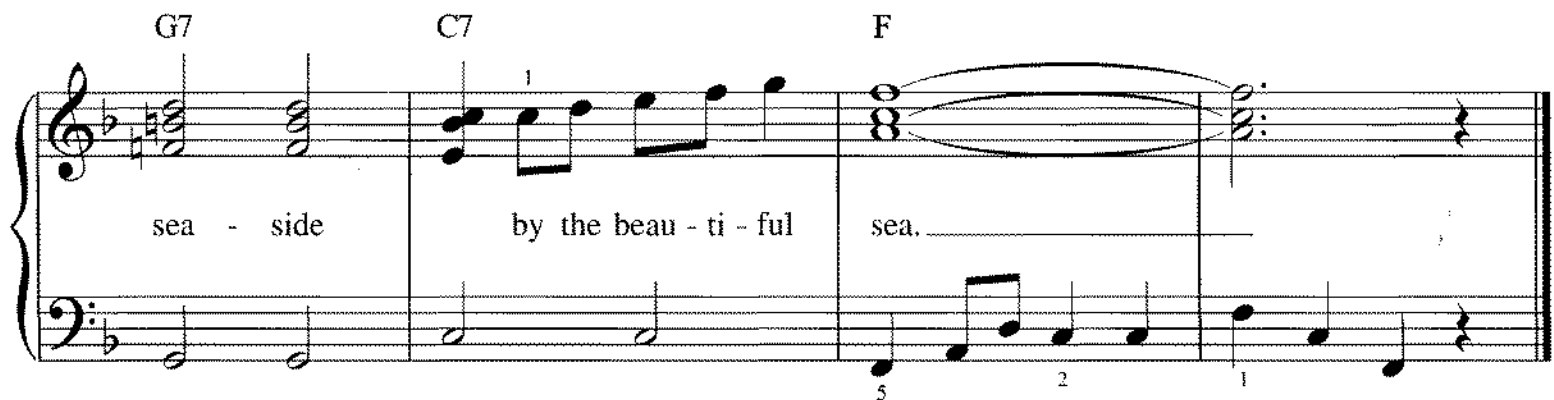
Pa is rich, Ma is rich, so now what do we care? _

F7 Bb Bdim Am D7



I love to be be - side your side, be - side the sea, be - side the

G7 C7 F



sea - side by the beau - ti - ful sea, _

5 2 1

BY THE LIGHT OF THE SILVERY MOON

Lyric by ED MADDEN
Music by GUS EDWARDS

Rhythmically (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

C
3
1

mf

By the

C

3

F
1-5

A7

light of the sil - ver - y moon,

D7

G7

I want to spoon, to my hon - ey I'll

C

C#dim7

G7sus/D

G7

C

croon love's tune. Hon - ey - moon

F A7 Dm

— keep a - shin - ing in June, your sil - v'ry

C D7 Fm C Am

beams will bring love dreams. We'll be cud - dling

E7 A7 D7 G7 1. C

soon, by the sil - ver - y moon.

2. C

By the moon.

BY THE WATERS OF BABYLON

Traditional

Slowly
Dm

mf

By the wa - ters of Ba - by - lon, _____

B \flat C7 F A7 Dm

there we sat us down and wept when we re -

Gm C7 F Fsus F

mem - bered thee, oh, Zi - on, _____

F+ F6 B \flat m/F

As for our harps, we hanged them up on the wil - low

F Dm C7 C/Bb

trees, _____ for they that had brought us to mis - e - ry

A7 Bb C7 F

asked of us a joy - ful song. Yea, they did speak to us with

Bb A7 D

mock - ing words: "Sing us now, sing us one of the

G D A7 D Bm E7 A

songs _____ of Zi - on!" Then we did an - swer:

D G D G D G D Bm

"How can we— sing to you, how can we sing— our— glad songs in a

E7 A7 D7 Gm C

strange land?" Je - ru - sa - lem, if I should for - get thee,

Em7b5 F13/Eb Bbm/Db F/C D7

oh, Je - ru - sa - lem, then, then

Gm C7 F Gm C6 F

let my right hand for - get her cun - ning.

C.C. RIDER

Traditional

Blues (♩ = ♪♩)

C7

mf

C. Tell me, rid - er, —
rid - er, —

F7

see what you have done. —
what is on your mind. —

C. C. rid - er,
Tell me, rid - er,

see what you have done. —
what is on your mind. —

C7

G7

You made me love you,
Oh, tell me why you

F7

C7

1.

2.

now your friend has come. —
treat me so un - kind. —

THE CAMPBELLS ARE COMING

Scottish Folksong

Brightly

The musical score is written for piano in D major (one sharp) and 6/8 time. It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo/mood is marked 'Brightly' and the dynamics are 'mf'. The bass line starts with a 4-measure rest. The melody in the treble clef has fingerings: 2, 1, 3, 2. The second system continues the melody with fingerings: 2, 2, 1, 3, 2, 4, 1, 2, 1. The bass line has a 3-measure rest. The third system continues the melody with fingerings: 3, 1, 2, 2, 2. The bass line has a 2-measure rest. The fourth system continues the melody with fingerings: 1, 2, 4, 2. The bass line has a 2-measure rest. The piece concludes with a double bar line.

CAN CAN POLKA

Traditional

Moderately fast

The musical score is written for piano in A major (two sharps) and 4/4 time. It consists of four systems of music. The first system begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The tempo is marked 'Moderately fast' and the dynamics are 'mf'. The first system contains two measures with a first ending bracket over the second measure. The second system contains four measures. The third system contains five measures. The fourth system contains six measures, ending with a double bar line and repeat signs. Chord symbols (A7, D) are placed above the staff. Fingerings (1, 2, 3, 5) are indicated below the notes. A 'V' symbol is placed below the final note of the piece.

CANON IN D

By JOHANN PACHELBEL

Slowly

The first system of the musical score for 'Canon in D' by Johann Pachelbel. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is D major (two sharps) and the time signature is 4/4. The tempo marking 'Slowly' is positioned above the treble staff. The dynamic marking 'mp' (mezzo-piano) is placed in the first measure of the treble staff. The treble staff contains a series of chords: D major, E major, F# major, G major, A major, B major, and C# major. The bass staff contains a sequence of notes: D, F#, A, B, G, E, D, with fingerings 1, 3, 2, 5, 4 indicated below the notes.

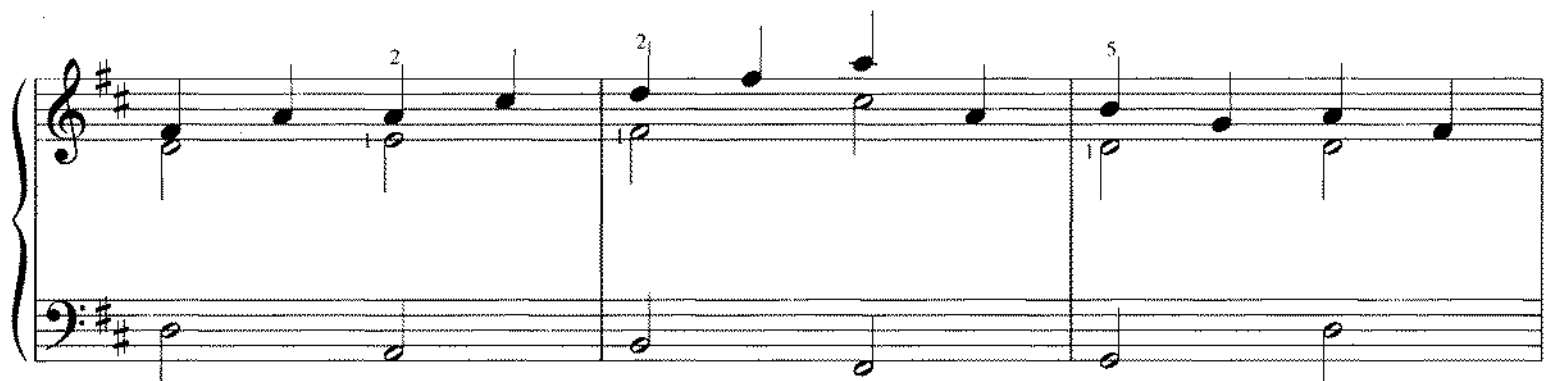
The second system of the musical score. The treble staff features a melodic line with eighth notes and rests, while the bass staff provides a harmonic accompaniment with quarter notes.

The third system of the musical score, continuing the melodic and harmonic development in both staves.

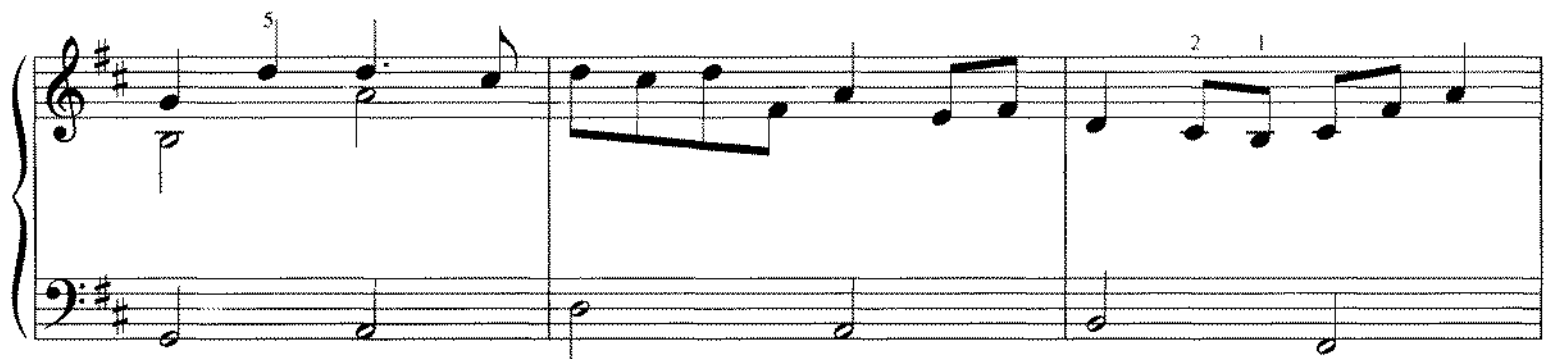
The fourth system of the musical score, concluding the piece with a final cadence. Fingerings 5 and 4 are indicated for the final notes in the treble staff.



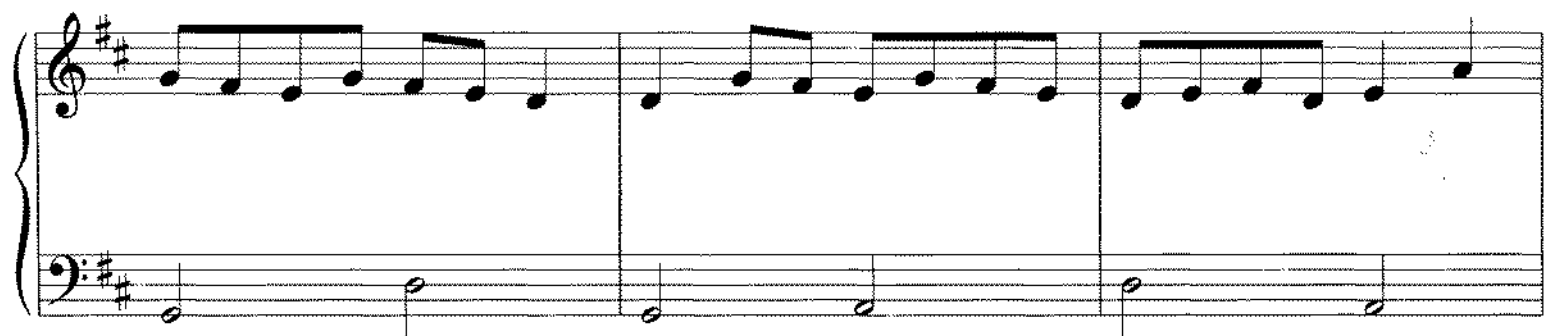
First system of musical notation. The treble clef staff contains a sequence of notes with fingerings: 5, 3, 5, 3, 4, 2, 3, 5. The bass clef staff contains a sequence of notes: 1, 2, 3, 4, 5.



Second system of musical notation. The treble clef staff contains a sequence of notes with fingerings: 2, 2, 5. The bass clef staff contains a sequence of notes: 1, 2, 3, 4, 5.



Third system of musical notation. The treble clef staff contains a sequence of notes with fingerings: 5, 2, 1. The bass clef staff contains a sequence of notes: 1, 2, 3, 4, 5.



Fourth system of musical notation. The treble clef staff contains a sequence of notes: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The bass clef staff contains a sequence of notes: 1, 2, 3, 4, 5.

First system of musical notation, measures 1-3. The key signature is two sharps (F# and C#). The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5 (marked with a '2' above it). The bass clef accompaniment consists of quarter notes G3, A3, B3, and C4.

Second system of musical notation, measures 4-6. The treble clef features chords: a quarter rest, a quarter note G4, and a quarter note A4. The bass clef accompaniment continues with quarter notes G3, A3, B3, and C4.

Third system of musical notation, measures 7-9. The treble clef features chords: a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment continues with quarter notes G3, A3, B3, and C4.

Fourth system of musical notation, measures 10-12. The treble clef features chords: a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment continues with quarter notes G3, A3, B3, and C4. Measure 12 includes a triplet of eighth notes G4, A4, and B4.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a fingering '5' above a note. The bass clef staff contains a simple accompaniment of quarter notes. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff features a more complex melodic line with some beamed notes. The bass clef staff continues with a steady accompaniment of quarter notes. The key signature remains two sharps.

Third system of musical notation. The treble clef staff shows a melodic line with a fingering '1' above a note. The bass clef staff has a simple accompaniment. The key signature is two sharps.

Fourth system of musical notation. The treble clef staff contains a melodic line with a fingering '4' above a note. The bass clef staff has a simple accompaniment. The key signature is two sharps.

First system of musical notation. The treble clef staff begins with a dotted quarter note chord (F#4, A4) and a quarter note chord (B4, C#5) marked with a '4'. This is followed by a sixteenth-note triplet (D5, E5, F#5) and a quarter note (G5). The bass clef staff contains a half note (F#3) and a whole note (A3).

Second system of musical notation. The treble clef staff starts with a dotted quarter note chord (F#4, A4) and a quarter note chord (B4, C#5) marked with a '3'. This is followed by a sixteenth-note triplet (D5, E5, F#5) and a quarter note (G5). The bass clef staff contains a half note (F#3) and a whole note (A3).

Third system of musical notation. The treble clef staff features a dotted quarter note chord (F#4, A4) and a quarter note chord (B4, C#5), followed by a series of eighth notes (D5, E5, F#5, G5) with eighth rests. The bass clef staff contains a half note (F#3) and a whole note (A3).

Fourth system of musical notation. The treble clef staff features a dotted quarter note chord (F#4, A4) and a quarter note chord (B4, C#5), followed by a series of eighth notes (D5, E5, F#5, G5) with eighth rests. The bass clef staff contains a half note (F#3) and a whole note (A3). The system concludes with a double bar line.

CARELESS LOVE

Anonymous

Moderately

2

mf

F C F

Love, oh love, oh, care-less love, oh, oh,
I was hap-py as can be. My

C F

love, oh love, oh, care-less love. My love was
days were sun-ny, bright and free. You came a -

F7 Bb F

one to kiss and run, oh, you see what
long to do me wrong, and you brought your

C 1. F 2. F C F

care-less love has done. me.

CARNIVAL OF VENICE

By JULIUS BENEDICT

Moderately

F

4

2

mf

La
Oh,

With pedal

C7

5

1

2

1

bru
come - na
to gon
me - when
let day - light
ta sets,
ap my

F

pres
sweet, ta
then Bar
come ca
to rol,
me, Oltr'
when

C7

il
smooth ca
ly nal
go m'a
our spet
gon do
ta lets
co'

lui o'er che the ben moon - mio light vuol. sea, Se when

2 4

co - sa e a - mor tu sa - i Deh vie - ni
mirth's a - wake and love be - gins be - neath that

2 C7 5

non tar - dar. E quel che tu vor -
glanc - ing ray, with sounds of flutes and

3 2 F 4 2

ra - i Prom et to a te do nar.
man - do - lins to steal young hearts a way,

C7 F

C7

La bru - na gon - do - let - light
then come to me when day - light

F

ta sets, ap - pres - ta Bar - ca - rol - oltr'
my sweet, then come to me when

C7

il ca - nal m'a - spet gon - do - ta co -
smooth - ly go - our gon - do - lets

F

lui che ben mio vuol.
o'er the moon - light sea. rit.

CAROLINA IN THE MORNING

Lyrics by GUS KAHN
Music by WALTER DONALDSON

Moderately (♩ = $\overset{\frown}{\overset{\frown}{\overset{\frown}{\text{♩}}}}$)

C C Cmaj7

mf

Noth - ing would be fin - er than to

C6 C#dim G7

be in Car - o - lin - a in the morn - ing.

Dm Dm(maj7) Dm7 G7 D#dim7

No one could be sweet - er than my sweet - ie when I meet her in the morn -

C F C

ing. Where the morn - ing glo - ries

F A7 D7

twine a - round the door, whis - per - ing pret - ty

G E7 Am D7 G7

sto - ries I long to hear once more.

C Cmaj7 C6 C#dim G7

Stroll - ing with my girl - ie where the dew is pearl - y ear - ly in the morn -

Dm Dm(maj7) Dm7 G7

ing. But - ter - flies all flut - ter up and kiss each lit - tle but - ter - cup at

F#dim7 G7 C

dawn - ing. If I had A - lad - din's lamp for

The first system of music features a treble staff with a melodic line and a bass staff with a simple accompaniment. The lyrics are "dawn - ing. If I had A - lad - din's lamp for". Chord symbols F#dim7, G7, and C are placed above the treble staff. The melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3.

4 C7 F D7 G7

on - ly a day, I'd make a wish and here's what I'd say:

The second system continues the melody. The lyrics are "on - ly a day, I'd make a wish and here's what I'd say:". Chord symbols 4, C7, F, D7, and G7 are placed above the treble staff. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3.

C

Noth - ing could be fin - er than to be in Car - o - lin - a in the

The third system continues the melody. The lyrics are "Noth - ing could be fin - er than to be in Car - o - lin - a in the". Chord symbol C is placed above the treble staff. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3.

D7 G7 1. C 2. C

morn - ing! ing!

The fourth system concludes the melody. The lyrics are "morn - ing! ing!". Chord symbols D7, G7, 1. C, and 2. C are placed above the treble staff. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3.

CHINATOWN, MY CHINATOWN

Words by WILLIAM JEROME
Music by JEAN SCHWARTZ

Brightly

mf

Chi - na - town, my Chi - na - town,

G7

where the lights are low, hearts that know no

Am *E7* *Am* *D7*

oth - er land, drift - ing to and

G7 *C*

fro. Dream - y, dream - y

Chi - na - town, al - mond eyes of

Chords: C7, C7#5

Detailed description: This system contains the first two measures of the piece. The first measure has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a whole note chord of G4, B4, and D5. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a whole note chord of G4, B4, and D5 with a sharp sign above the D5. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2.

brown, hearts seem light and

Chords: F, Bb7

Detailed description: This system contains the next two measures. The first measure has a treble clef with a whole note chord of F4, A4, and C5. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a whole note chord of G4, Bb4, and D5. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2.

life seems bright in dream - y Chi - na -

Chords: C/G, A7, D7, G7

Detailed description: This system contains the next two measures. The first measure has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a whole note chord of G4, B4, and D5 with a sharp sign above the D5. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a whole note chord of G4, B4, and D5 with a sharp sign above the D5. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2.

town! town!

Chords: 1. C, C#dim, Dm, G7; 2. C

Detailed description: This system contains the final two measures. The first measure has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a whole note chord of G4, B4, and D5 with a sharp sign above the D5. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a whole note chord of G4, B4, and D5 with a sharp sign above the D5. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2.

2.
C

F

This system contains the first four measures of the piece. Measure 1 is marked with a '2.' above and a 'C' below. Measure 4 is marked with an 'F' above. The notation includes a treble clef with a melodic line and a bass clef with a harmonic accompaniment.

Dm

G7

C

This system contains measures 5 through 8. Measures 5, 6, and 7 are marked with 'Dm', 'G7', and 'C' above them. The notation continues with a treble clef and a bass clef.

G7

1.
C

This system contains measures 9 through 12. Measure 9 is marked with 'G7' above it. Measure 12 is marked with '1.' above and 'C' below. The notation includes a treble clef and a bass clef.

2.

G7

C

This system contains measures 13 through 16. Measure 13 is marked with a '2.' above it. Measures 15 and 16 are marked with 'G7' and 'C' above them. The notation includes a treble clef and a bass clef.

CLARINET POLKA

Traditional

Brightly

The first system of the Clarinet Polka is written in 4/4 time with a mezzo-forte (*mf*) dynamic. The treble clef staff begins with a five-fingered note (F4) and contains a melodic line with eighth and quarter notes. The bass clef staff provides a simple accompaniment with quarter notes and rests. The system concludes with a fermata over the final notes.

The second system continues the piece. The treble clef staff features a melodic line with eighth notes and quarter notes, including a trill-like figure. The bass clef staff continues with a steady accompaniment of quarter notes. The system ends with a double bar line.

The third system begins with a key signature change to B-flat major (Bb) and a repeat sign. The treble clef staff contains a melodic line with eighth notes and quarter notes, featuring several slurs and fingering numbers (1, 2, 3). The bass clef staff provides accompaniment with quarter notes. The system concludes with a double bar line.

The fourth system continues the piece. The treble clef staff features a melodic line with eighth notes and quarter notes, including slurs and fingering numbers (1, 2, 3, 4, 5). The bass clef staff provides accompaniment with quarter notes. Chord markings *Bdim* and *F7* are placed above the staff. The system ends with a double bar line.

First system of musical notation. Treble clef, key signature of two flats (Bb, Eb). Fingerings: 2, 1, 1, 2, 3, 4, 5. The melody consists of eighth notes and quarter notes. The bass line has quarter notes.

Second system of musical notation. Treble clef, key signature of two flats. Chord symbol Bb above the first measure. Fingerings: 5, 4, 3. The melody continues with eighth and quarter notes. The bass line has quarter notes.

Third system of musical notation. Treble clef, key signature of two flats. Chord symbols Bdim and F7 above the first and second measures respectively. Fingerings: 1, 3, 2, 1. The melody continues with eighth and quarter notes. The bass line has quarter notes.

Fourth system of musical notation. Treble clef, key signature of two flats. Fingerings: 5, 2. The melody continues with eighth and quarter notes. The bass line has quarter notes.

1. B\flat To next strain	2. B\flat To Trio	3. B\flat Fine
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C7 **F** **C7**

F **C7** **F**

C7	1. F	2. F D.S. al Trio
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Trio

E \flat

The first system of the Trio section consists of two staves. The treble clef staff begins with a double bar line and a repeat sign. The first measure contains a whole note chord with a slur over it. The second measure contains a descending eighth-note triplet with fingerings 3, 2, 1. The third measure contains a dotted quarter note with a slur over it. The fourth measure contains a descending eighth-note triplet with fingerings 3, 2, 1. The bass clef staff contains a simple accompaniment of quarter notes.

B \flat 7

The second system of the Trio section consists of two staves. The treble clef staff contains a descending eighth-note triplet with fingerings 3, 2, 1. The second measure contains a whole note chord with a slur over it. The third measure contains a descending eighth-note triplet with fingerings 3, 2, 1. The fourth measure contains a dotted quarter note with a slur over it. The bass clef staff contains a simple accompaniment of quarter notes. A first ending bracket labeled '1.' spans the last two measures.

1.

2.

3.

E \flat

The third system of the Trio section consists of two staves. The treble clef staff contains a descending eighth-note triplet with fingerings 1, 2, 1. The second measure contains a descending eighth-note triplet with fingerings 1, 2, 1. The third measure contains a dotted quarter note with a slur over it. The fourth measure contains a dotted quarter note with a slur over it. The bass clef staff contains a simple accompaniment of quarter notes. A second ending bracket labeled '2.' spans the last two measures.

2.

E \flat

D.S. al Fine

The fourth system of the Trio section consists of two staves. The treble clef staff contains a descending eighth-note triplet with fingerings 2, 1, 2, 1. The second measure contains a descending eighth-note triplet with fingerings 2, 1, 2, 1. The third measure contains a dotted quarter note with a slur over it. The fourth measure contains a dotted quarter note with a slur over it. The bass clef staff contains a simple accompaniment of quarter notes. The system ends with a double bar line and a repeat sign.

(Oh, My Darling)
CLEMENTINE

Words and Music by
 PERCY MONTROSE

Moderately

Verse

3 F 1

In a cav - ern in a can - yon, Ex - ca -

2

C 3 C7

vat - ing for a mine, Dwelt a min - er, for - ty

1

F 3 C7 F **Chorus**

nin - er, And his daugh - ter Clem - en - tine. Oh my

F

dar - lin', Oh my dar - lin', Oh my dar - lin', Clem - en -

C C7

tine, You are lost and gone for -

F C7 F

ev - er, Dread - ful sor - ry, Clem - en - tine.

Additional Words

Light she was, and like a fairy, and her shoes were number nine,
Herring boxes without topses, sandals were for Clementine.
(Repeat Chorus)

Drove she ducklings to the water every morning just at nine,
Hit her foot against a splinter, fell into the foaming brine.
(Repeat Chorus)

Ruby lips above the water, blowing bubbles soft and fine,
Alas for me! I was no swimmer, so I lost my Clementine.
(Repeat Chorus)

CHURCH IN THE WILDWOOD

Tune Name: CHURCH IN THE VALLEY

Words and Music by
DR. WILLIAM S. PITTS

Moderate steady beat

There's a church in the val - ley by the wild - wood no
How sweet on a clear sab - bath morn - ing to

love - li - er spot in the dale No place is so dear to my
list to the clear ring - ing bell Its tones so sweet - ly are

Bb **F7** **Bb**

child hood as the lit - tle brown church in the vale. }
 call - ing o come to the church in the vale. }

Bb **F**

(Oh— come come come come) Come to the church in the wild - wood oh

3 1 3

Bb **Eb**

come to the church in the vale! No— place is so dear to my

4

Bb **F7** **Bb** **D.S.**

child - hood as the lit - tle brown church in the vale.

COME BACK TO SORRENTO

By ERNESTO DE CURTIS

Moderately slow

Gm

Dm

mf

With pedal

A7

Dm

a tempo

mp

Dm

Gm

Guar - da il ma - re co m'è, bel - lo! spi - ra tan - to sen - ti -
 Ve di il ma - re di Sor - ren - to! ren - to! che te - so - ri ce - la in
 (For English see additional lyrics)

Dm

Bb

Gm

Dm

men - to, co - me il tuo soa - ve ac - cen - to
 fon - do. chi ha gi - ra - to tut - to il mon - do

Em7b5 A7 D D/F#

che me, de - sto, fa so - gnar.
non lo sa di - men - ti - car.
rit. *a tempo*

Sen - ti co - me lie - ve
Ve - di co - me le Si -

1 5 2 1 3 4

Em7 A7 D6

sa - le dai giar - di - ni o - dor d'a - ran - ci:
re - ne or ti guar - da - no in - can - ta - te,

2 3

Em7

un pro - fu - mo non v'hae - gua - le
par che vo - glia - no a te so - la

A7 D D/F#

per chi pal - pi - ta d'a - mor!
dol - ci co - se mor - mo - rar.

E tu di ci "Io par - to, ad -
E tu di ci "Io par - to, ad -

5 2

Em7 F#7 Bm

di - o!"
di - o!"

T'al - lon - ta - ni dal mio co - re:
T'al - lon - ta - ni dal mio co - re:

f

5

Bb Gm Dm Em7b5 A7

ques - ta ter - ra dell' a - mo - re
ques - ta ter - ra dell' a - mo - re

hai la for - za di la -
hai la for - za di la -

D Em7

sciar?
sciar?

Ma non mi fug - gir,
mf *a tempo*

A7 D Gm

non dar - mi più tor - men - to

Tor - na a Sor -
f

2

ren - to, non - far - mi mo -

1. rit!
a tempo

mp

2. rit!

English Lyrics

1. Oh how deep is my devotion,
 Oh how sweet is my emotion,
 As in dreams I cross an ocean
 To be with a love so true.
 Once again to hold you near me,
 Once again to kiss you dearly,
 Once again to let you hear me
 Tell you of my love so true.
 As I wake, my tears are starting,
 Thinking of the hour of parting,
 Thinking of a ship departing
 From Sorrento and from you.
 I'll come back, my love,
 To meet you in Sorrento,
 I'll come to Sorrento,
 To you, my love!

2. I keep dreaming of Sorrento,
 For I met you in Sorrento,
 And you gave me a momento
 To be treasured all my days.
 Oh! the night was warm and lovely,
 Stars were in the sky above me,
 And your kiss declared you love me
 It's a memory that stays.
 Though my heart is wrapped with sadness,
 I recall that night of gladness,
 Ev'ry moment full of madness
 Will remain with me always.
 I'll come back, my love,
 To meet you in Sorrento,
 I'll come to Sorrento,
 To you, my love!

COMIN' THROUGH THE RYE

By ROBERT BURNS

With a lilt (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

F C7 F C7 F C7 F F Gm

mf

If a bod - y meet a hod - y
If a bod - y meet a bod - y

C7 F Gm C7 F

com - in' through the rye.
com - in' from the town.

If a bod - y kiss a bod - y,
If a bod - y greet a hod - y,

need a bod - y cry.
need a bod - y frown.

C7 F Bb F C7 F C7

Ev - 'ry las - sie has her lad - die,
nane, they say, hey I. Yet a' the lads they smile on me when

1. F C7 F 2. F C7 F

com - in' through the rye.
com - in' through the rye.

DARK EYES

Russian Cabaret Song

Fast

Em 4 2 3 4 B7

mf

2 5 3 4 1

Em B7 Em

5 2 1

Am Em B7

4 1 2 1

1. 2. Em Em

1. 2.

CRIPPLE CREEK

American Fiddle Tune

Moderately

F **C7** **F** **F**

mf

1 4

5

1 4

5

I got a gal at the
Girls on the Crip - ple Creek
Crip - ple Creek's wide and

head of the creek,
'bout half Crip - ple Creek's deep,

go up to see her 'bout the
jump on a boy like a
I'll wade old Crip - ple Creek be -

mid - dle of the week.
dog on a bone.
fore I sleep.

Kiss her on the mouth just as
Roll my britch - es up
Roads are rock - y and the

sweet as an - y wine,
to my knees, I'll
hill - side's mud - dy, and

wraps her - self a - round me like a
I'll wade old Crip - ple Creek
I'm so drunk that I

C7 F

sweet per - ta - ter vine.
when I stand please.
can't stand steady. } Go - in' up Crip - ple Creek,

C7 F

go - in' on a run,
go - in' up Crip - ple Creek to have a lit - tle fun.

Go - in' up Crip - ple Creek,
go - in' in a whirl,

1.,2. C7 F 3. C7 F

go - in' up Crip - ple Creek to see my girl.
see my girl. see my girl.

C D7 Dm7

glen and down the moun - tain side.

5 3

1 2 3

G C C7

The sum - mer's gone and all the ros - es

2 1

F Dm Fm C/G

fall - ing; 'tis you, 'tis you must

1 2 1 2 1

G7 C G7

go and I must bide. But come ye

2

1

C **F** **C**

back when sum - mer's in the mea - dow,

1
4

G7 **C** **Fmaj7** **Em7**

— or when the val - ley's hushed and white with

D7 **G** **G7** **C**

snow. 'Tis I'll be there in

3

2

5
1

F **Em** **Am** **Fm**

sun - shine or in sha - dow. Oh, Dan - ny

5

2

4

2

1

C/G Am7 D7 G7 I. C G^bdim

Boy, oh Dan - ny Boy, I love you so.

This system contains the first three measures of the piece. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The vocal line is written in a single treble clef staff.

G7 2. C 5 3

2. And when ye me. *pp*

delesc.
rit.

This system contains the final two measures of the piece. The piano accompaniment continues with chords and notes. The vocal line concludes with a final note.

Additional Lyrics

2. And when ye come and all the flowers are dying
 If I am dead, as dead I well may be,
 You'll come and find the place where I am lying
 And kneel and say an Ave there for me.

And I shall hear tho' soft you tread above me
 And all my grave will warmer sweeter be;
 If you will bend and tell me that you love me,
 Then I shall sleep in peace until you come to me.

DE COLORES

Mexican Folksong

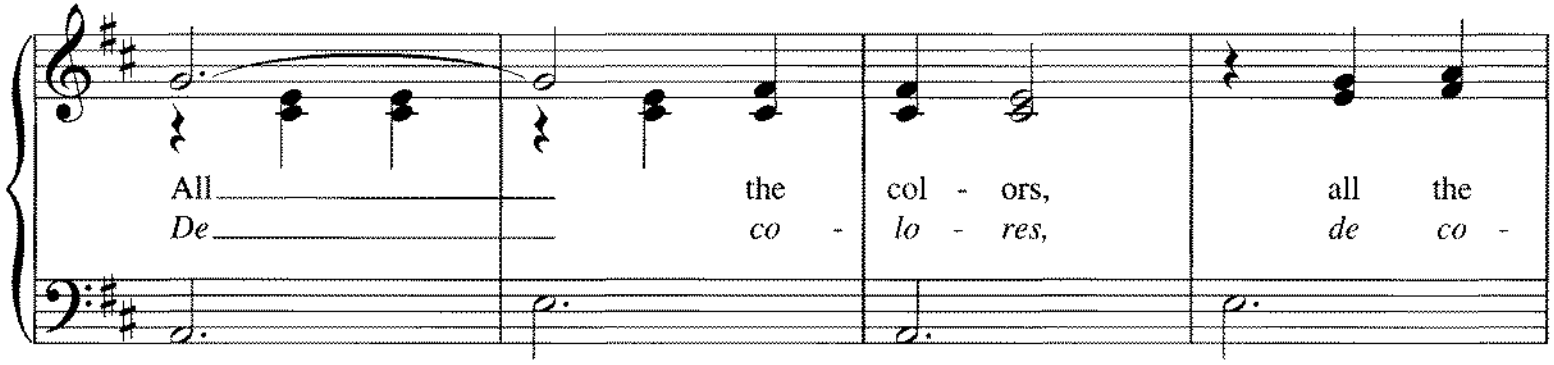
Moderately fast

Musical notation for the first system, featuring a treble and bass clef with a key signature of two sharps (D major) and a 3/4 time signature. The tempo is marked 'Moderately fast' and the dynamics are 'mf'. The treble staff contains a series of chords, with a '3' above the first measure indicating a triplet. The bass staff contains a simple bass line. A finger number '1' is written below the first bass note.

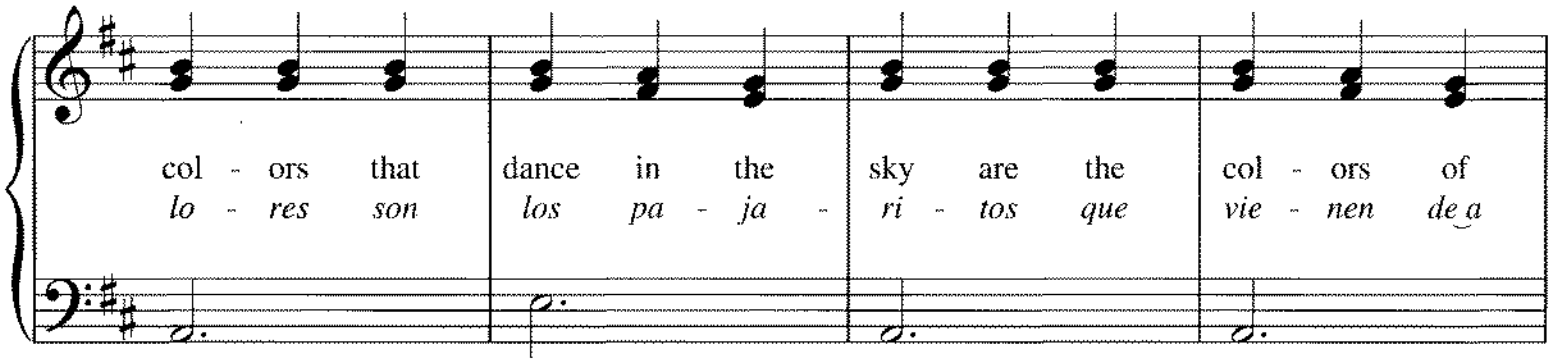
Musical notation for the second system, including lyrics. The treble staff has a melodic line with a slur over the first two measures. The bass staff has a simple bass line. The lyrics are: All the col - ors, all the / De co - lo - res, de co -

Musical notation for the third system, including lyrics. The treble staff has a melodic line. The bass staff has a simple bass line. The lyrics are: col - ors that bloom in the mead - ows are col - ors of / lo - res se vis - ten los cam - pos en la pri - ma -

Musical notation for the fourth system, including lyrics. The treble staff has a melodic line. The bass staff has a simple bass line. The lyrics are: spring - time. / ve - ra.



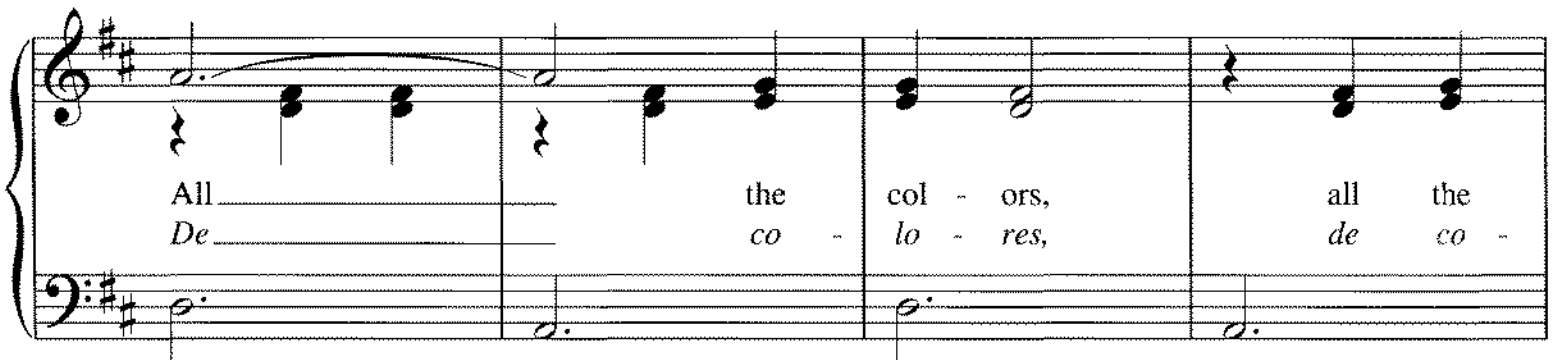
All the col - ors, all the
De - co - lo - res, de co -



col - ors that dance in the sky are the col - ors of
lo - res son los pa - ja - ri - tos que vie - nen de a



D
rain - bows. fue - ra.



All the col - ors, all the
De - co - lo - res, de co -

col - ors of na - ture spring forth to make my heart
 lo - res es el ar - co i - ris que ve - mos lu -

G

sing. Then I know why the col - ors of
 cir, y por e - so los gran - des a -

D A7

spring - time are bring - ing me joy and a heart full of
 mo - res de mu - chos co - lo - res me gus - tan a

D G A7 D A7 D

love.
 mi.

DIXIE

Words and Music by
DANIEL DECATUR EMMETT

Moderately

Chords: C, G7, C

mf

5

2

Chords: C, F

1 2

wish I was in the land of cot - ton; old times there are
Mis - sus mar - ry Will the weav - er; Wil - liam was a

Chord: C

1 2 1 5

not for - got - ten. Look a - way, look a - way, look a -
gay de - ceiv - er. Look a - way, look a - way, look a -

Chords: G7, C

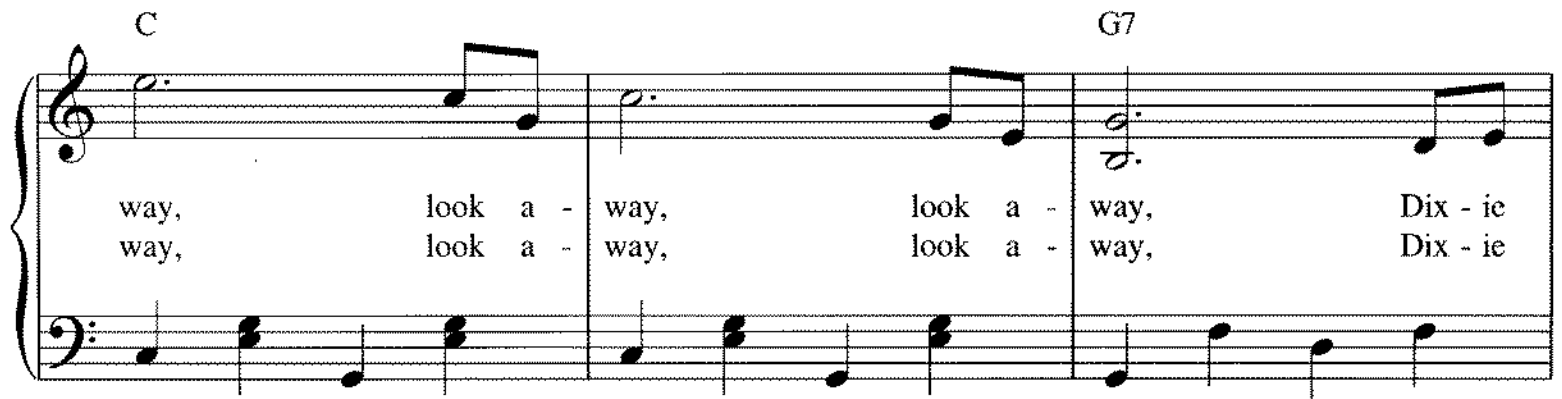
G7 C

way, Dix - ie Land. In Dix - ie Land where
way, Dix - ie Land. But when he put his

F



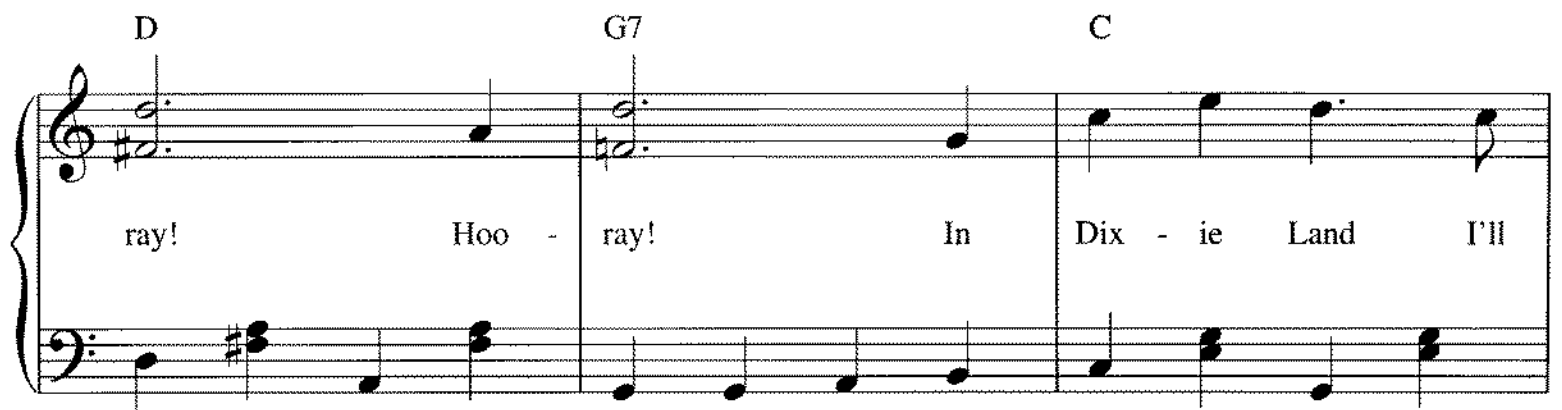
I was born in ear - ly on one frost - y morn - in' look a -
arm a - round her, he smiled as fierce as a for - ty pound - er, look a -



way, look a - way, look a - way, Dix - ie
way, look a - way, look a - way, Dix - ie



Land. } Then I wish I was in Dix - ie, hoo -
Land. }



ray! Hoo - ray! In Dix - ie Land I'll

F C G7

take my stand, to live and die in Dix - ie. A -

C G7 C

way, a - way, a - way down south in

G7 C G7

Dix - ie. A - way, a - way, a -

C

1. G7 C

2. G7 C

way down south in Dix - ie! Old Dix - ie!

DO LORD

Traditional

Moderately

G C

G

G

f

I've got a home in
I took Je - sus

Detailed description: This system contains the first three measures of the piece. The first two measures are marked with a forte (*f*) dynamic. The first measure has a G chord above it, and the second measure has a C chord. The third measure has a G chord. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#).

5

glo - ry land that
as my Sav - ior,

out - shines the
you take Him,

G7

sun,
too,

Detailed description: This system contains the next three measures. The first measure has a '5' above the treble clef. The second measure has a G7 chord above it. The lyrics are split across two lines. The melody continues in the treble clef, and the bass line continues in the bass clef.

C

I've got a home in
I took Je - sus

glo - ry - land that
as my Sav - ior,

out - shines the
you take Him,

2

Detailed description: This system contains the next three measures. The first measure has a C chord above it. The second measure has a '2' below the bass line. The lyrics are split across two lines. The melody continues in the treble clef, and the bass line continues in the bass clef.

G

sun,
too,

I've got a home in
I took Je - sus

glo - ry - land that
as my Sav - ior,

1

Detailed description: This system contains the final three measures. The first measure has a G chord above it. The first measure has a '1' below the bass line. The lyrics are split across two lines. The melody continues in the treble clef, and the bass line continues in the bass clef.

out - shines the sun, 'way be -
 you take Him, too, 'way be -

Cm G Em

yond the blue.
 yond the blue.

Am D7 G C G

Do Lord, O do Lord, O do re - mem - ber

me. O lord - y, Do Lord, O do Lord, O

G7 C

G

do re - mem - ber me, Do Lord, O

B7 Em Cm

do Lord, O do re - mem - ber me, _____

G Em Am D7 1. G C

'way be - yond _____ the blue.

G 2. C G

blue.

DOWN BY THE OLD MILL STREAM

Words and Music by
TELL TAYLOR

Slow waltz tempo

D7 **Gm7** **C7** **F**

mf

F **A♭dim**

Down by the old mill

Gm7 **C7** **Gm**

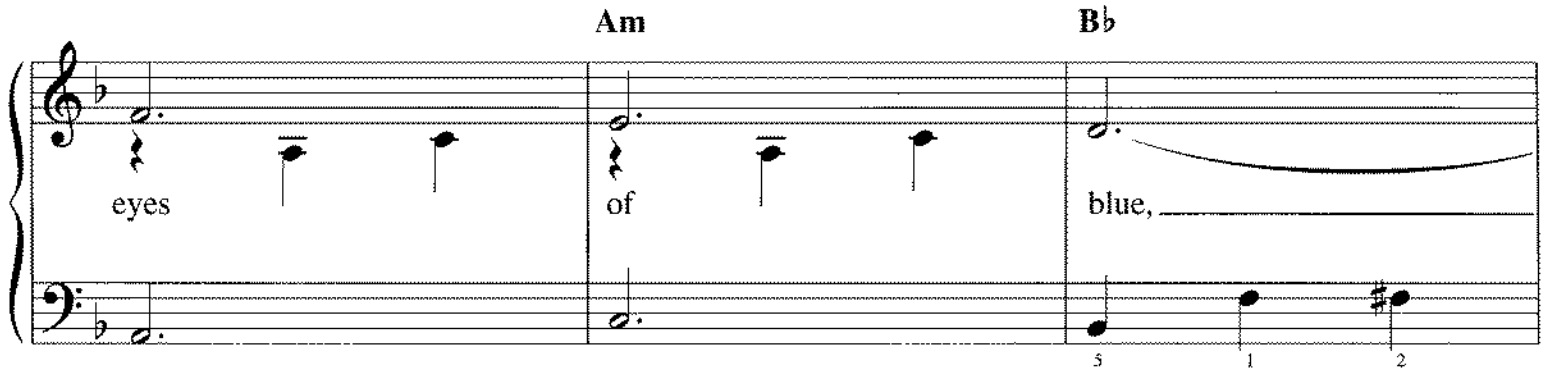
stream where I first

C7 **F**

met you, with your

Detailed description: This is a piano accompaniment score for the song 'Down by the Old Mill Stream'. It is written in 3/4 time with a key signature of one flat (Bb). The tempo is 'Slow waltz tempo'. The score is divided into four systems. The first system shows the beginning of the piece with a mezzo-forte (*mf*) dynamic. The second system contains the first line of lyrics: 'Down by the old mill'. The third system contains the second line: 'stream where I first'. The fourth system contains the third line: 'met you, with your'. Chord symbols are placed above the staff to indicate the harmonic structure. Fingerings are indicated by numbers 1, 2, and 5. A slur is used over the notes for 'you, with your'.

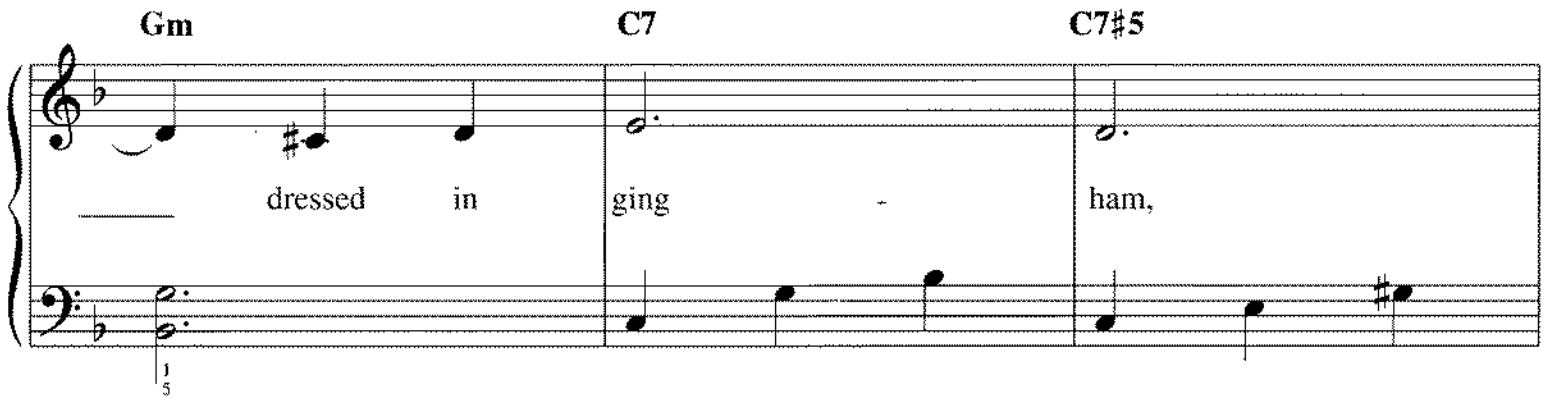
Am Bb



eyes of blue, _

5 1 2

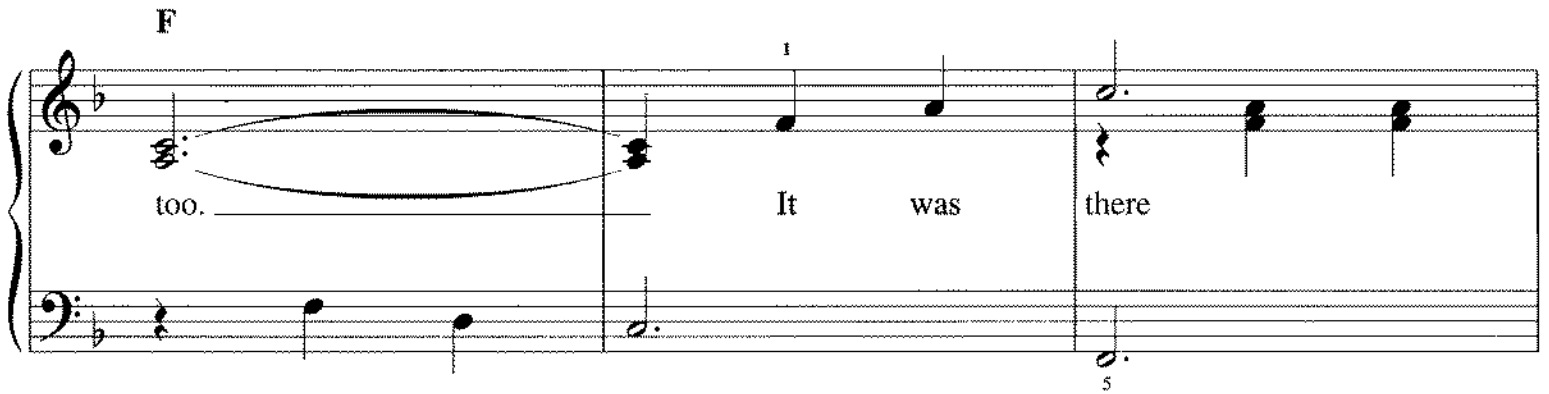
Gm C7 C7#5



dressed in ging ham, _

1 5

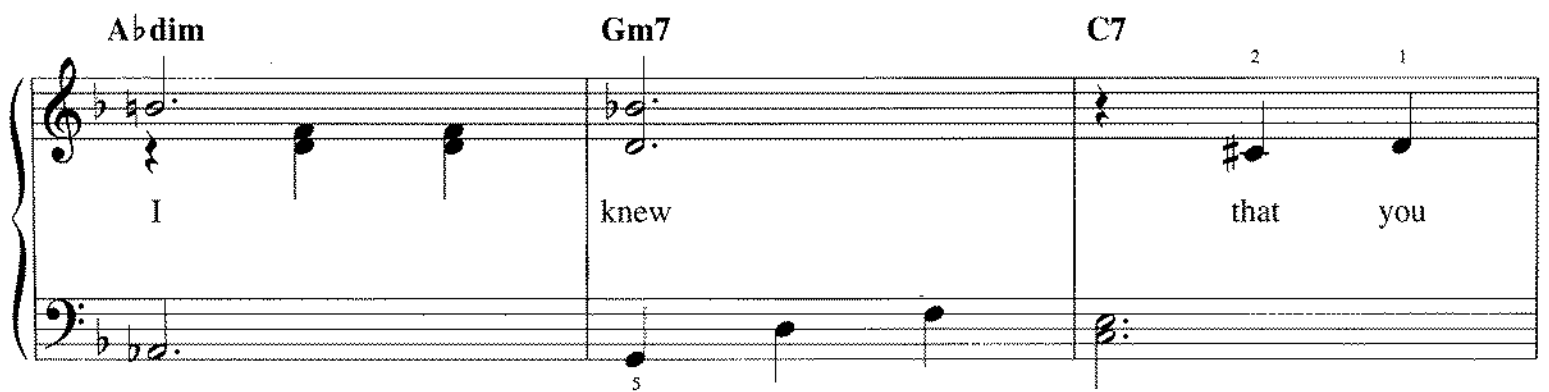
F



too. It was there

1 5

Abdim Gm7 C7



I knew that you

2 1

5

C#dim

Dm

loved me true.

Db

You were six - teen, my vil - lage

F

F7

D7

Gm7

queen, by the old

C7

F

mill stream.

DOWN BY THE RIVERSIDE

(Tune Name: War No More)

African-American Spiritual

Lively

F7

mf

5

Bb

Gon - na lay down my sword and shield.
 join hands with ev - 'ry - one

F7

down by the riv - er - side,
 down by the riv - er - side,
 down by the riv - er - side,
 down by the riv - er - side.

Bb

riv - er - side,
 riv - er - side,
 down by the riv - er - side. Gon - na
 down by the riv - er - side. Gon - na

lay down my sword and shield
 join hands with ev - 'ry - one
 down by the
 down by the

riv - er - side } and stud - y } war no
 riv - er - side }

F7

more. Gon - na I ain't gon - na

1. 2.
 Bb Bb7

stud - y war no more, I ain't gon - na stud - y war no more,

Eb Bb

stud - y war no

more. I ain't gon - na stud - y war no more,

I ain't gon - na stud - y war no more,

stud - y war no more.

DOWN YONDER

Words and Music by
L. WOLFE GILBERT

Lively

The musical score is written in 4/4 time and consists of four systems. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The tempo is marked 'Lively' and the dynamics are 'mf'.

System 1: Chords: D7, G7, C, D#dim7, G7. Lyrics: (None)

System 2: Chords: C, G7, C, C7. Lyrics: Down yon - der some - one beck - ons to me.

System 3: Chords: F, C7, F. Lyrics: Down yon - der some - one reck - ons on me.

System 4: Chords: C, G7, C, C#dim, G7. Lyrics: I seem to see a race in mem - o - ry.

C G7 C

be - tween the Natch - ez and the Rob - ert E. Lee.

D7

Swan - ee shore, I miss you more and more, ev - 'ry

G7

day, my mam - my land, you're sim - ply grand.

C G7 C C7

Down yon - der when the folks get the news,

F C7 F

don't wonder at the hul-la-ba-loos.

C

There's Dad-dy and Mam-my, there's

D7 G7

Eph-raim and Sam-my, wait-in' down yonder for

1. C D#dim7 G7 2. C

me. me.

DOWN IN THE VALLEY

Traditional American Folksong

Moderately slow

mp

G B7 Em A7

D7

N.C.

G

Down in the val - sun - let

D7

ley, shine, ter, val - ley so low, dew, mail; vi - 'let's love send it by

late in the eve - ning hear the train an - gels in heav - en know I love send it in care of Birm - ing - ham

G

blow.
you.
jail.

Hear that train
Know I love
Birm - ing - ham

blow
you,
jail

D

ing,
dear,
house,

hear that train
know I love
Birm - ing - ham

blow;
you.
jail,

hang your head
An - gels in
send it in

o
heav
care

ver
en
of

hear that train
know I love
Birm - ing - ham

1., 2. **G** N.C. 3. **G**

blow.
you.

Ros - es love
Write me a

jail.

F#

leg bone, the leg bone connect-ed to the knee bone, the

G Ab

knee bone connect-ed to the thigh bone, the thigh bone connect-ed to the

A

back bone, the back bone connect-ed to the neck bone, the

Bb F7

neck bone connect-ed to the head bone, oh, hear the word of the

Bb

Lord! Them bones, them bones gon - na walk a - roun', them

F7 **Bb**

bones, them bones gon - na walk a - roun', them bones them bones gon - na

F7 **Bb**

walk a - roun', oh, hear the word of the Lord! The

A

head bone con-nect-ed to the neck bone, the neck bone con-nect-ed to the

Ab

back bone, the back bone connect-ed to the thigh bone, the

G F#

thigh bone connect-ed to the knee bone, the knee bone connect-ed to the

F

leg bone, the leg bone connect-ed to the foot bone, oh,

Bb C7 F Bb F

hear the word of the Lord! The word of the Lord!

DU, DU LIEGST MIR IM HERZEN

(You, You Weigh on My Heart)

German Folksong

In a lilting manner

The musical score is written in 3/4 time and consists of four systems. The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The tempo/style is 'In a lilting manner'. The dynamics are marked 'mf' (mezzo-forte). The key signature is one flat (F major/D minor). The score includes German lyrics and English translations in parentheses.

System 1: Chords: F, G7, C. Dynamics: *mf*. Fingerings: 1, 2, 4, 1, 2.

System 2: Chords: C, G7. Lyrics: Du, du liegst mir im Her - zen,

System 3: Chord: C. Lyrics: du, du liegst mir im Sinn,

System 4: Chord: G7. Lyrics: du, du machst mir viel Schmer - zen,

C F

weißt nicht, wie gut ich dir bin. Ja,

C G7 C Dm G7

ja, ja, ja, weißt nicht, wie gut ich dir

C F C E7

bin. Ja, ja, ja,

Am Dm G7 C

ja, weißt nicht, wie gut ich dir bin.

THE ENTERTAINER

By SCOTT JOPLIN

Not fast

8va

N.C.

Musical notation for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The music is marked with a forte *f* dynamic. The right hand (R.H.) plays a melody starting with a four-measure rest, then a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (L.H.) has a four-measure rest, followed by a sequence of eighth notes: F3, E3, D3, C3, B2, A2, G2. A dashed line above the treble staff indicates an octave transposition (8va). Fingerings are indicated: 4 for the first note in the R.H. and 2 for the first note in the L.H. A slur covers the last three notes of the R.H. line, with a '3' below it. A '2' is written above the first note of the L.H. line.

Musical notation for the second system. It consists of two staves. The right hand (R.H.) continues the melody with a four-measure rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (L.H.) has a four-measure rest, then eighth notes: F3, E3, D3, C3, B2, A2, G2. A chord symbol 'G' is placed above the first measure of the R.H. line. A slur covers the last three notes of the R.H. line, with '1' and '2' below them. A piano *p* dynamic is marked below the R.H. line. A '4' is written above the first note of the R.H. line, and a '2' is written below the first note of the L.H. line.

Musical notation for the third system. It consists of two staves. The right hand (R.H.) continues the melody with a four-measure rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (L.H.) has a four-measure rest, then eighth notes: F3, E3, D3, C3, B2, A2, G2. Chord symbols 'C', 'C7', 'F', and 'C' are placed above the first four measures of the R.H. line. A chord symbol 'G' is placed above the fifth measure of the R.H. line. A forte *f* dynamic is marked below the R.H. line. A slur covers the last three notes of the R.H. line. A dashed line above the treble staff indicates an octave transposition (8va). A '5' is written below the first note of the L.H. line, and another '5' is written below the second note of the L.H. line. The text 'L.H. non legato' is written below the first measure of the L.H. line.

C G C C7 F C *R.H. 8va*

p

D7 G C C7

f *p*

R.H. 8va F C G C To Coda ⊕

f *mf*

C7 F Fm C/G G

cresc.

F **Fm** **C** **F** **F#dim**

C/G **D7** **G** **C** *2nd time R.H. 8va*

2. **D.S. al Coda**
(Loco)
G
p

CODA *R.H. 8va*
C7
cresc.

F **Fm** **C/G** **G** **C** **f**

FASCINATION

(Valse Tzigane)

By F.D. MARCHETTI

Waltz

C

C

First system of musical notation. Treble clef, 3/4 time signature. The piece is in C major. The first measure is a whole rest. The second measure contains a quarter note G4, quarter note A4, and quarter note B4, with fingerings 2 and 1 above the notes. The third measure is a whole note C5. The fourth measure is a whole note G4. The bass line consists of a steady eighth-note accompaniment: C3, E3, G3, C4, E4, G4, C5, G4, E4, C4.

C/E

E \flat dim

Dm

Second system of musical notation. Treble clef, 3/4 time signature. The first measure is a whole note C5. The second measure contains a quarter note G4, quarter note A4, and quarter note B4, with fingerings 2 and 1 above the notes. The third measure is a whole note C5. The fourth measure is a whole note G4. The bass line continues with the eighth-note accompaniment, with a whole note E \flat 3 in the fourth measure.

G7

Dm

Third system of musical notation. Treble clef, 3/4 time signature. The first measure contains a quarter note G4, quarter note A4, and quarter note B4, with fingerings 2 and 1 above the notes. The second measure is a whole note C5. The third measure contains a quarter note G4, quarter note A4, and quarter note B4, with fingerings 2 and 1 above the notes. The fourth measure is a whole note C5. The bass line continues with the eighth-note accompaniment, with a whole note G3 in the second measure and a whole note D3 in the fourth measure.

Dm7 \flat 5

Fourth system of musical notation. Treble clef, 3/4 time signature. The first measure contains a quarter note G4, quarter note A4, and quarter note B4, with fingerings 2 and 1 above the notes. The second measure is a whole note C5. The third measure contains a quarter note G4, quarter note A4, and quarter note B4, with fingerings 2 and 1 above the notes. The fourth measure is a whole note C5. The bass line continues with the eighth-note accompaniment, with a whole note F \flat 3 in the fourth measure.

G7 C

Musical notation for the first system, measures 1-4. Treble clef: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: G2 quarter, G3 quarter, G4 quarter, G4 quarter. Chords: G7 (measures 1-2), C (measures 3-4).

C/E Ebdim Dm

Musical notation for the second system, measures 5-8. Treble clef: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: C3 quarter, E3 quarter, G3 quarter, G3 quarter. Chords: C/E (measures 5-6), Ebdim (measures 7-8).

G7

Musical notation for the third system, measures 9-12. Treble clef: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: G2 quarter, G3 quarter, G4 quarter, G4 quarter. Chords: G7 (measures 9-12).

Dm G7 C

Musical notation for the fourth system, measures 13-16. Treble clef: G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: G2 quarter, G3 quarter, G4 quarter, G4 quarter. Chords: Dm (measures 13-14), G7 (measures 15-16).

FOR HE'S A JOLLY GOOD FELLOW

Traditional

Brightly

F B7 Bb Bdim C7

F F Bb/F F

C7 F B7

Bb Gm7 C7 F

Bb/F **F** **Bb/F**

no - bod - y can de - ny, _____ which no - bod - y can de -
 day - light does ap - pear, _____ till day - light does ap -

F **Bb/F** **F**

ny. _____ For he's a jol - ly good fel - low, for
 pear. _____ We won't go home un - til morn - ing, we

C7 **F** **B7**

he's a jol - ly good fel - low. For he's a jol - ly good
 won't go home un - til morn - ing. We won't go home un - til

Bb **Bdim** **C7** **1. F** **2. F**

fel - low, which no - bod - y can de - ny, _____ We
 morn - ing, till day - light does ap - pear.

FOR ME AND MY GAL

Words by EDGAR LESLIE
and E. RAY GOETZ
Music by GEORGE W. MEYER

With a lilt

G

G#dim

D7/A

D7

G

G#dim

§

D7/A

D7

Am7

D7

3

G

Am

Am7

To Coda ⊕

D7

G

B7 **Em** **B7**

know ing to a wed-ding they're go ing.

Em/G **A7**

And for weeks they've been sew - ing, ev - 'ry Su - sie and

D7 **D.S. al Coda**

Sal. They're con - gre -

CODA

B **B7**

gal. And some - time

G7

I'm goin' to build a lit - tle home for two ___ or

C **C#dim**

three or four ___ or more, in

D7 **Am** **D7**

Love - land ___ for me and my

G **D7** **G**

gal. *p*

FUNICULI, FUNICULA

Words and Music by
LUIGI DENZA

Spirited (in 2)

The musical score is written in 2/8 time and consists of four systems. The first system is an instrumental introduction for the piano, marked *mf*. It features a treble clef with a key signature of one flat (F major) and a bass clef. The right hand starts with a chord of F (5, 1) and a melodic line with a triplet of eighth notes. The left hand has a simple bass line with a '2' below the first measure. The second system begins with a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature changes to C major. The vocal line has lyrics in Italian and English: 'Sta - se - ra, Ni - na' and 'Some - think the world is'. The piano accompaniment has a steady bass line. The third system continues the vocal line with lyrics: 'mìa, io son mon - ta - to Te lo di -' and 'made for fun and frolic, and so do'. The piano accompaniment continues with a steady bass line. The fourth system concludes the piece with the vocal line: 'ró? / !!' and 'Te lo di - / And so do'. The piano accompaniment ends with a final chord in the bass line.

System 1: Instrumental Introduction

Chords: F, C, G7

mf

System 2: First Verse

Chord: C

Sta - se - ra, Ni - na
Some - think the world is

System 3: Second Verse

Chord: G7

mìa, io son mon - ta - to Te lo di -
made for fun and frolic, and so do

System 4: Final Verse

Chords: C, G7

ró?
!!

Te lo di -
And so do

C

rò?
I!

Co -
Some

la
think

do - ve
it well

di -
to

G7

spet - ti un cor in - gra - to
be all mel - an - chol - ic,

Più far non
to pine and

C G7 C

può
sigh,

Più far non
to pine and

può
sigh,

G D7 G D7

pres - so, e non ti strug - gi A ri - guar -
mu - sic brave - ly ring - ing is far from

G D7 G

dar, wrong! A ri - guar - dar, wrong!
Is far from

G7

Le - sti, le - sti,
Lis - ten! Lis - ten!

via mon - tiam su - là. Le - sti,
Mu - sic sounds a - far! Lis - ten!

le - sti,
Lis - ten!

via mon - tiam su là, fu - ni - cu -
Mu - sic sounds a - far, fu - ni - cu -

C

3 2

2 1

E7/B **Am** **E7/G#**

2 1 1

li, fu - ni - cu - la fu - ni - cu - li fu - ni - cu -
li, fu - ni - cu - la fu - ni - cu - li fu - ni - cu -

Am **F** **C**

5 3

là!
la!

Via, mon - tiam su là, fu - ni - cu -
Joy is where you are, fu - ni - cu -

3

G7 **1. C** **2. C**

li fu - ni - cu - là!
li fu - ni - cu - la!

là!
la!

1

FRANKIE AND JOHNNY

Anonymous Blues Ballad

Moderately

G 5 C

mf

1. Frank - ie and John - ny were
 2. Frank - ie and John - ny went
 3.-6. (See additional lyrics)

lov - ers,
 walk - ing,
 said they were real - ly in
 John - ny had on a new

C7 F7

love. suit Now, that Frank - ie was true to her
 Frank - ie had bought with a

F#dim7

John - ny, "C note," true as it all made the stars a -
 'cause it look so

C Bb9 A7 Ab7 G7 Ab7 G7 Dm7 G7

bove. } He was her man, but he done her
cute. }

C 1.-5. G7 6.

wrong.

Additional Lyrics

- | | |
|---|---|
| <p>3. Johnny said, "I've got to leave now,
But I won't be very long.
Don't sit up and wait for me, honey,
Don't you worry while I'm gone."
He was her man, but he done her wrong.</p> | <p>5. Johnny saw Frankie a-comin',
Down the back stairs he did scoot,
Frankie, she took out her pistol,
Oh that lady sure could shoot!
He was her man, but he done her wrong.</p> |
| <p>4. Frankie went down to the hotel,
Looked in the window so high,
There she saw her lovin' Johnny
Making love to Nellie Bly.
He was her man, but he done her wrong.</p> | <p>6. Frankie, she went to the big chair,
Calm as a lady could be,
Turning her eyes up, she whispered,
"Lord, I'm coming up to Thee."
He was my man, but he done me wrong."</p> |

FREIGHT TRAIN

Words and Music by
ELIZABETH COTTEN

Moderately fast

D

mf

2 1

The piano introduction is in D major, 4/4 time, marked 'Moderately fast' and 'mf'. It consists of two measures. The first measure has a whole rest in the treble clef and a half note D2 in the bass clef. The second measure has a whole rest in the treble clef and a half note G1 in the bass clef.

D

5 4

Freight train, freight train,
When I'm I'm
When I die, and Lord,

The vocal line is in D major, 4/4 time. It consists of two measures. The first measure has a half note D5 in the treble clef and a half note D2 in the bass clef. The second measure has a half note G4 in the treble clef and a half note G1 in the bass clef.

A

run so fast,
in my grave,
bur - y me deep,

The vocal line is in D major, 4/4 time. It consists of two measures. The first measure has a half note D5 in the treble clef and a half note D2 in the bass clef. The second measure has a half note G4 in the treble clef and a half note G1 in the bass clef.

freight train, freight train,
no more down
way down freight good freight
on on times
old old

The vocal line is in D major, 4/4 time. It consists of two measures. The first measure has a half note D5 in the treble clef and a half note D2 in the bass clef. The second measure has a half note G4 in the treble clef and a half note G1 in the bass clef.

D F#7

run here Chest - so I'll nut - fast. Street, Please Place so, don't the I

G

tell stones can - what at hear - train head Num - I'm and ber - on, feet, Nine, they tell as, won't them

D G A7 1.,2.
D

know all she - what that comes - route gone roll - I've to ing - gone. sleep.

3.
D

by.

FÜR ELISE

By LUDWIG VAN BEETHOVEN

Flowing N.C. Am

The first system of musical notation for 'Für Elise' is in 3/4 time. It begins with a treble clef and a piano (*p*) dynamic marking. The first measure contains a quarter note G4 (fingered 5) and a quarter note A4 (fingered 4). A repeat sign follows. The second measure contains a quarter note B4 (fingered 2) and a quarter note C5 (fingered 4). A repeat sign follows. The third measure contains a quarter note D5 (fingered 1), a quarter note E5 (fingered 2), and a quarter note F5 (fingered 4). The bass line consists of a whole note G3 (fingered 5), a whole note F3 (fingered 2), and a whole note E3 (fingered 1).

E7 Am N.C.

The second system of musical notation continues the piece. The first measure contains a quarter note G4 (fingered 1), a quarter note A4 (fingered 2), and a quarter note B4 (fingered 4). The bass line consists of a whole note G3 (fingered 5), a whole note F3 (fingered 2), and a whole note E3 (fingered 1). The second measure contains a quarter note C5 (fingered 4), a quarter note B4 (fingered 2), and a quarter note A4 (fingered 1). The bass line consists of a whole note D4 (fingered 5), a whole note C4 (fingered 2), and a whole note B3 (fingered 1). The third measure contains a quarter note G4 (fingered 2), a quarter note A4 (fingered 4), and a quarter note B4 (fingered 1). The bass line consists of a whole note G3 (fingered 5), a whole note F3 (fingered 2), and a whole note E3 (fingered 1).

Am E7 Am

The third system of musical notation concludes the piece. The first measure contains a quarter note G4 (fingered 1), a quarter note A4 (fingered 2), and a quarter note B4 (fingered 4). The bass line consists of a whole note G3 (fingered 5), a whole note F3 (fingered 2), and a whole note E3 (fingered 1). The second measure contains a quarter note C5 (fingered 4), a quarter note B4 (fingered 2), and a quarter note A4 (fingered 1). The bass line consists of a whole note D4 (fingered 5), a whole note C4 (fingered 2), and a whole note B3 (fingered 1). The third measure contains a quarter note G4 (fingered 2), a quarter note A4 (fingered 4), and a quarter note B4 (fingered 1). The bass line consists of a whole note G3 (fingered 5), a whole note F3 (fingered 2), and a whole note E3 (fingered 1).

2. Am C G

mf

Am E

rit.

Am

p *mf*
a tempo

E Am N.C.

Am E Am

2. Am F Bb

C7 F Am Dm

C G7 C N.C. Am

rit. a tempo

E Am N.C.

The first system of music consists of three measures. Measure 1 is marked with a chord of E. Measure 2 is marked with a chord of Am. Measure 3 is marked with N.C. (No Chords). The melody in the treble clef features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment consists of a steady eighth-note pattern: G2, A2, B2, C3, B2, A2, G2.

Am E Am N.C.

The second system of music consists of three measures. Measure 4 is marked with a chord of Am. Measure 5 is marked with a chord of E. Measure 6 is marked with a chord of Am. Measure 7 is marked with N.C. The melody in the treble clef continues with eighth notes: F#4, G4, A4, B4, A4, G4, F#4. The bass clef accompaniment continues with the same eighth-note pattern: G2, A2, B2, C3, B2, A2, G2.

Am E Am

The third system of music consists of three measures. Measure 8 is marked with a chord of Am. Measure 9 is marked with a chord of E. Measure 10 is marked with a chord of Am. The melody in the treble clef continues with eighth notes: E4, F#4, G4, A4, G4, F#4, E4. The bass clef accompaniment continues with the same eighth-note pattern: G2, A2, B2, C3, B2, A2, G2.

N.C. Am E Am

The fourth system of music consists of four measures. Measure 11 is marked with N.C. Measure 12 is marked with a chord of Am. Measure 13 is marked with a chord of E and includes the instruction *rit.* (ritardando). Measure 14 is marked with a chord of Am and includes the instruction *p* (piano). The melody in the treble clef continues with eighth notes: D4, E4, F#4, G4, F#4, E4, D4. The bass clef accompaniment continues with the same eighth-note pattern: G2, A2, B2, C3, B2, A2, G2.

THE GIRL I LEFT BEHIND ME

Traditional Irish

Moderately

F

F/E

F7/E \flat

B \flat

Introduction for piano. The piece is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderately' and the dynamics are 'mf'. The introduction consists of two measures. The first measure has a treble clef with a 5-fingered eighth note and a bass clef with a 1-5 chord. The second measure has a treble clef with a 2-fingered eighth note, a 1-fingered quarter note, and a 2-fingered eighth note, and a bass clef with a 1-5 chord. Chords are indicated above the staff: F, F/E, F7/E \flat , and B \flat .

C7

F

First vocal line of the piano introduction. The treble clef has a 4-fingered quarter note, a 1-fingered quarter note, and a 5-fingered quarter note. The bass clef has a 1-fingered quarter note, a 2-fingered quarter note, and a 5-fingered quarter note. A slur is over the final two notes of the treble line. The lyrics '1. The _____' are written below the treble staff. Chords are indicated above the staff: C7 and F.

F

B \flat

Second vocal line of the piano introduction. The treble clef has a 1-fingered quarter note, a 2-fingered quarter note, a 3-fingered quarter note, a 2-fingered quarter note, and a 1-fingered quarter note. The bass clef has a 5-fingered quarter note, a 2-fingered quarter note, and a 1-fingered quarter note. The lyrics are: 'dames of France are fond and free, and she's as fair as Shan-non's side, and'. Chords are indicated above the staff: F and B \flat .

F

Third vocal line of the piano introduction. The treble clef has a 1-fingered quarter note, a 1-fingered quarter note, a 1-fingered quarter note, a 1-fingered quarter note, and a 5-fingered quarter note. The bass clef has a 5-fingered quarter note, a 2-fingered quarter note, and a 1-fingered quarter note. The lyrics are: 'Flem-ish lips are will-ing, and pur-er than its ter. But'. Chords are indicated above the staff: F.

F7/E \flat **B \flat /D**

soft she the re maids re - fus'd of to It be - a - my ly, bride and though

5 5 5 5

C7 **F** **B \flat**

Span - ish eyes are ___ thrill - ing. Still ___ though I bask be -
many a year I ___ sought ___ her. Yet ___ since to France I

2 5 1 2

F **B \flat**

neath sail'd their smile, their charms ___ fail to
sail'd a - way, her let - ters oft re -

1 3

F **C7** **F** **F/E**

bind me, and my heart falls back to
mind me, that I prom - is'd nev - er

5 5

F7/E \flat **B \flat /D** **C7**

E - rin's Isle, to the girl I left be -
to gain - say the _____ girl I left be -

3 3

1 5

F **F7/E \flat** **B \flat /D**

hind _____ me.
hind _____ me.

2 1 2 3 5

2 4 2

C7 **F** **F**

3 2

1.-3. 4.

5 1 5 1

2. For _____
3.,4. See
additional lyrics

1 2 5

Additional Lyrics

3. She says "My own dear love, come home,
my friends are rich and many;
Or else abroad with you I'll roam,
a soldier stout as any.
If you'll not come, nor let me go,
I'll think you have resigned me."
My heart nigh broke when I answered "No"
to the girl I left behind me.

4. For never shall my true love brave
a life of war and toiling,
And never as a skulking slave
I'll tread my native soil on.
But were it free or to be freed,
the battle's close would find me,
To Ireland bound, nor message need
from the girl I left behind me.

D7 **G** **B \flat dim**

Tell all the gang at

D/A **A7** **D** **A7**

For - ty Sec - ond Street that I will

D7

soon be there.

G **B \flat dim** **Am7**

Whis - per of how I'm yearn

D7 **Am7/G** **D7** **D7#5**

ing to min - gle with the old - time

2 5 (2)

G **E7**

throng. Give my re -

Am **E7** **Am**

gards to old Broad - way and say that

4 1 2

G/D **A7** **Am7** **D7** **G**

I'll be there e're long.

4 1 2 1

(Go Tell Aunt Rhody)

THE OLE GREY GOOSE IS DEAD

Traditional

Moderately

G G/F# Em Am7

D7

G

D7

G

D7

1.-4.

G

5.

G

Additional Lyrics

- | | |
|--|--|
| 2. The one she was saving, <i>(three times)</i>
To make a feather bed. | 3. The gander is weeping, <i>(three times)</i>
Because his wife is dead. |
| 4. The goslings are crying, <i>(three times)</i>
Because their mama's dead. | 5. She died in the water, <i>(three times)</i>
With her heels above her head. |

HAVA NAGILA

(Let's Be Happy)

Lyrics by MOSHE NATHANSON
Music by ABRAHAM Z. IDELSOHN

Moderately

A

A

mf

Ha - va

na - gi - la, Ha - va

na - gi - la, Ha - va

Dm

na - gi - la, vay - nis m' - chayh.

1. 2.

chayh.

Gm

Ha - va n' - ra - ne - nah, Ha - va n' -

ra - ne - nah, Ha - va n' - ra - ne - nah,

A

1. 2.

vay - nis m' - chayh. chayh.

Dm Gm Dm Gm

U - ru, U - ru, a - chim,

Dm

U - ru a - chim b' - lev sa - me - ach, U - ru a - chim, b' -

A7

lev sa - me - ach, U - ru a - chim, b' - lev sa - me - ach,

U - ru a - chim, b' - lev sa - me - ach, U - ru a - chim!

Dm

U - ra a - chim b'lev sa - me - ach.

GO, TELL IT ON THE MOUNTAIN

Moderately

African-American Spiritual
Verses by JOHN W. WORK, JR.

The musical score is written in G major and 4/4 time. It consists of four systems of music. The first system includes a piano introduction with a dynamic marking of *mf* and a tempo marking of *Moderately*. The piano part features a bass line with a 'pedal' instruction and a treble line with a '4 1' fingering. The vocal line begins with the lyrics 'Go, tell it on the'. The second system continues the vocal line with 'moun - tain O - ver the hills and ev - 'ry - where'. The piano accompaniment includes a bass line with a '1 3' fingering. The third system continues the vocal line with 'Go, tell it on the moun - tain That Je - sus Christ... is'. The piano accompaniment includes a bass line with a '1 4' fingering. The fourth system concludes the vocal line with 'born. The shep - herds feared and trem - bled When lo! a - bove the'. The piano accompaniment includes a bass line with a '1' fingering. Chord symbols are placed above the piano staves: G, Em, Am, D, G, C, G/B, Em, Am, G, D7, G, Cm.

G **Bm/F#** **Em**

earth Rang out the an - gel cho - rus That

A7 **D7** **G** **C** **G** **Em**

hailed our Sav - ior's birth. Go, tell it on the moun - tain,

Am **D** **G** **F**

o - ver the hills and ev - 'ry - where, Go, tell it on the

2 3

E7 **Eb7** **Am7** **G** **D7** **G**

moun - tain that Je - sus Christ. is born.

rit.

GOOBER PEAS

Words by P. PINDAR
Music by P. NUTT

Lively

C 2 C#dim G7 5

mf

C 1 C/E 5 F 3 C 2 1

Sit - ting by the road - side on a sum - mer day,
When a horse - man pass - es the sol - diers have a rule, to
Just be - fore the bat - tle the gen - 'ral hears a row. He
think my song has last - ed al - most long e - nough. The

F 3 Dm 4 G 5

chat - ting with my mess - mates, pass - ing time a - way.
cry out at their loud - est, "Mis - ter here's your mule!"
says, "The Yanks are com - ing, I hear their ri - fles now." He
sub - ject's in - ter - est - ing but the rhymes are might - y rough. I

C 2 1 3 1 C/E 4 F 5 F#dim C

Ly - ing in the shad - ow un - der - neath the trees,
 But an - oth - er pleas - ure en - chant - ing - er than these is
 turns a - round in won - der and what do you think he sees? The
 wish this war was o - ver when free from rags and fleas, we'd

C/E F F#dim C/G G7 C G7

good - ness, how de - li - cious, eat - ing goo - ber peas!
 wear - ing out our grind - ers eat - ing goo - ber peas!
 Geor - gia Mi - li - tia eat - ing goo - ber peas!
 kiss our wives and sweet - hearts and gob - ble goo - her peas!

C G7 C C/E F F#dim

Peas, peas, peas, peas, eat - ing goo - ber peas!
 Good - ness how de - li - cious

1.-3. C/G G7 C G7 4. C/G G7 C

eat - ing goo - ber peas! } I
 eat - ing goo - ber peas!

GREENSLEEVES

Sixteenth Century Traditional English

Flowing

mp

3

Em

2

Em

G

A - las, my love, you
 you in - tend thus
 las, my love, that

D

Bm

Em

C

3

do me wrong to cast me off dis -
 to dis - dain, it does the more en -
 you should own a heart of wan - ton

B

Em

D/F#

G

1

2

cour - teous - ly. And I have loved
 rap - ture me. And e - ven so, I
 van - i - ty. So I must med - i -

D

Bm

Em

B

4

you so long, de - light - ing in your
 still re - main a lov - er in cap -
 tate a lone up - on your in - sin -

Em G

com - pa - ny. }
 tiv - i - ty. }
 cer - i - ty. }

Green - sleeves _____ was

D Bm Em C B

all my joy; _____ Green - sleeves _____ was my de -

G D Bm Em

light. Green - sleeves was my heart of gold, — and who but my

B

1., 2. Em	3. Em
--------------	----------

la - dy Green - sleeves? If A - Green - sleeves?

HAIL, HAIL, THE GANG'S ALL HERE

Words by D.A. ESROM
Music by THEODORE F. MORSE
and ARTHUR SULLIVAN

Lively
N.C.

The musical score is written for piano in 6/8 time, featuring a key signature of one flat (B-flat). It consists of four systems of music. The first system begins with a dynamic marking of *f* and includes first and second endings. The second system continues the piano accompaniment. The third system features a first ending that leads to a section marked **F** (Fortissimo) with the vocal instruction "Hail!". The fourth system contains the vocal line with the lyrics: "Hail! The gang's all here." The piano accompaniment provides harmonic support for the vocal line.

C7

What the heck do we care, what the heck do

F

we care? Hail! Hail! The

C7

gang's all here. What the heck do we care

1. F

2. F C7 F

now! now!

HALLELUJAH!

from MESSIAH

By GEORGE FRIDERIC HANDEL

Majestically

D G D A7 D A7 D A D

8va-----

The first system of music is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a forte (*f*) dynamic. The melody features a dotted quarter note followed by an eighth note, with fingerings 4 and 2 indicated. The bass line consists of a steady eighth-note accompaniment with fingerings 4 and 2. The system concludes with a fermata over the final note.

D G D G D G D G D

The second system continues the melody and accompaniment. The lyrics "Hal - le - lu - jah!" are written below the treble clef staff. The dynamic is marked *mf*. The system ends with a fermata.

A7 D A D A D A A D A

The third system continues the piece. The lyrics "le - lu - jah!" and "Hal - le - lu - jah!" are present. The system concludes with a fermata.

D A D A D A E7 A N.C.

The fourth system concludes the piece. The lyrics "lu - jah! Hal-le-lu - jah! Hal - le - lu - jah!" and "For the Lord" are included. The system ends with a fermata. Fingerings 1, 2, 1, and 4 are indicated at the bottom of the page.

A D A D A

God om - ni - po - tent reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

D A D A N.C. 2

lu - jah! Hal - le - lu - jah! For the Lord God om - ni - po - tent

4

D G D G D G D G D

reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

A D G Em A7 D A 5 D

For the Lord God om - ni - po - tent reign - eth.

2 3

1 3 2

A G A D Bm E7 A Bm7 E7 A D

For the Lord God om-ni - po-tent reign - eth. The

A G D A7 D A G D A7

king - dom of this world is be -

dim. *p*

D A G D A7 D A D E7

come the king - dom of our Lord and of His

f

A D G A7 D N.C.

Christ, and of His Christ. And he shall reign for - ev - er and

mp

A D E7 A E

ev - er. And He shall reign for - ev - er and ev -

A D G A7 D G D A D

er. And He shall reign for - ev - er and ev - er. And

A D E7 A D A E7 A N.C.

He shall reign for - ev - er and ev - er. King of *f*

8vb

A D A D A D A D A N.C.

Kings, for - ev - er and ev - er. Hal-le-lu-jah! Hal-le-lu-jah! And Lord of

A D A D A D A D A N.C.

Lords, for - ev - er and ev - er. Hal - le - lu - jah! Hal - le - lu - jah! King of

D G D G D G D G D N.C.

8va

Kings, for - ev - er and ev - er. Hal - le - lu - jah! Hal - le - lu - jah! And Lord of

E A E A E A E A E N.C.

8va

Lords, for - ev - er and ev - er. Hal - le - lu - jah! Hal - le - lu - jah! King of

F# Bm F# Bm F# Bm F# Bm N.C.

8va

Kings, for - ev - er and ev - er. Hal - le - lu - jah! Hal - le - lu - jah! And Lord of

G **A7** **D** **A** **N.C.**

Lords, King of Kings and Lord of Lords. And

Bm **D** **G** **D** **A7** **D** **Asus** **A7** **D** **G** **D**

He shall reign for - ev - er and ev - er. King of

G D **G D** **G D** **G D** **G D** **G D**

Kings and Lord of Lords. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-

G **D** **G** **D**

lu - jah! Hal - le - lu - jah!

ff

HE'S GOT THE WHOLE WORLD IN HIS HANDS

Traditional Spiritual

With spirit

Am7 D7 Gm7 C7 F

F(add9) Bb

mf

1. He's got the whole world
 2. my moth-er,
 3,4. (See additional lyrics)

F Dm7 Db7 C7 Gm7 C7

in His hands... He's got the whole world
 in His hands... He's got my moth-er
 in His hands... He's got the whole world
 in His hands... He's got

Fmaj7 Bb Am7 D7b9 Gm7 C7

whole world
 my moth-er
 in His hands... He's got the whole world
 in His hands... He's got the whole world
 in His hands... He's got the whole world
 in His hands... He's got the whole world

F **Cm/E \flat** **D7**

hands. He's got ___ all pow - er in His hands... He's got ___
 hands. He's got ___ my fa - ther in His hands... He's got ___

Gm7 **C7** **Gm7** **C7** **F**

all pow - er in His hands... He's got ___ all pow - er
 my fa - ther in His hands... He's got ___ my fa - ther

A \flat 7Gm7 C7 1.-3. **F** 4. **F**

in His hands... He's got the whole world in His hands. 2. He's got ___ hands.
 in His hands... He's got the whole world in His hands. 3.,4. He's got the hands.

Additional Lyrics

3. He's got the whole church in His hands.
 He's got the whole church in His hands.
 He's got the whole church in His hands.
 He's got the whole world in His hands.
4. He's got the whole world in His hands.
 He's got the whole world in His hands.
 He's got the whole world in His hands.
 He's got the whole world in His hands.

HELLO! MA BABY

Words by IDA EMERSON
Music by JOSEPH E. HOWARD

Brightly, in 2

C
4
2

C#dim **Dm** **G**

f

1 5

5

C
4
2

3
1

Hel - lo! my ba - by. Hel - lo, my hon - ey.

D7
3
2

Hel - lo, my rag - time gal!

1 3 2

G
4
1

Send me a kiss by wire;

The musical score is written for piano in 2/4 time, marked 'Brightly, in 2'. It consists of four systems of music. The first system shows the piano introduction with a treble clef and a bass clef. The treble clef has a C chord (C4, E4, G4) and a dynamic marking of 'f'. The bass clef has a C chord (C3, E3, G3) with fingerings 1 and 5. The second system contains the first two lines of the vocal melody. The treble clef has a C chord (C4, E4, G4) and a Dm chord (D4, F4, A3). The lyrics are 'Hel - lo! my ba - by. Hel - lo, my hon - ey.' The bass clef has a C chord (C3, E3, G3) and a Dm chord (D3, F3, A2). The third system contains the next two lines of the vocal melody. The treble clef has a D7 chord (D4, F#4, A4, C5) and a G chord (G4, B4, D5). The lyrics are 'Hel - lo, my rag - time gal!'. The bass clef has a D7 chord (D3, F#3, A3, C4) and a G chord (G3, B3, D4). The fourth system contains the final line of the vocal melody. The treble clef has a G chord (G4, B4, D5). The lyrics are 'Send me a kiss by wire;'. The bass clef has a G chord (G3, B3, D4).

C Cdim C C#dim G7

ba - by, my heart's on fire!

5 3

C 4 2 3 1

If you re - fuse me, hon - ey, you'll lose me,

D7 G 4 1

then you'll be left a - lone. Oh, ba - by, tel - e - phone and

1 3

G7 C G7 C

tell me I'm your own. *ff*

2 3

HEY, HO! NOBODY HOME

Traditional

Flowing

Am G F E7 Am G Am G

mf

Hey, Ho! No - bod - y home!

Am G Am G Am G

Meat nor drink nor mon - ey have I none. Still I will be

Am G Am G Am

ver - y mer - ry. — Hey, Ho! No - bod - y home.

HINDUSTAN

Words and Music by OLIVER WALLACE
and HAROLD WEEKS

Fast

mf

C

C

Hin -

G7#5

C

du - stan, where we

C#dim

G7

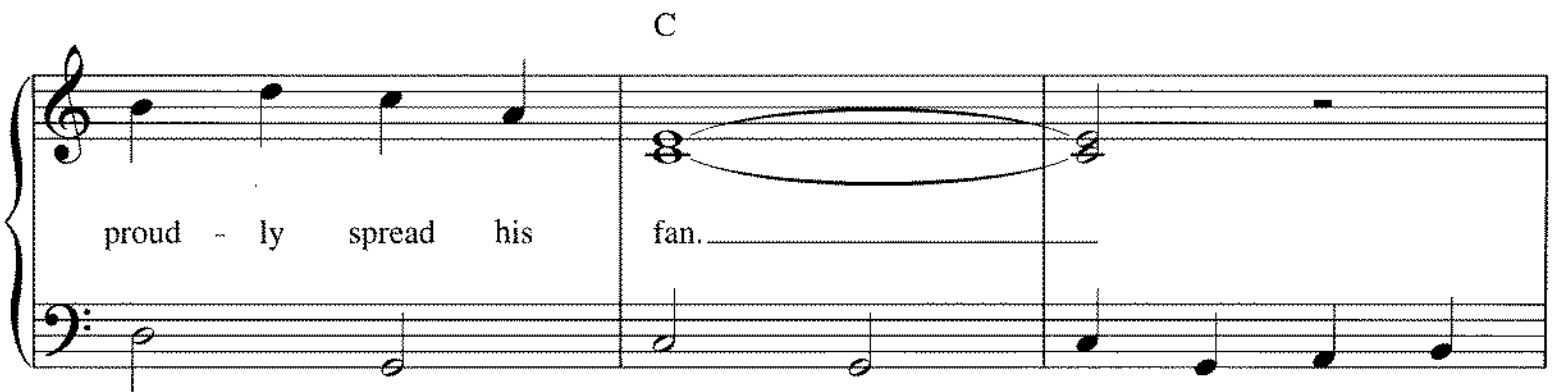
stopped to rest our tired car - a - van.

Hin - du -



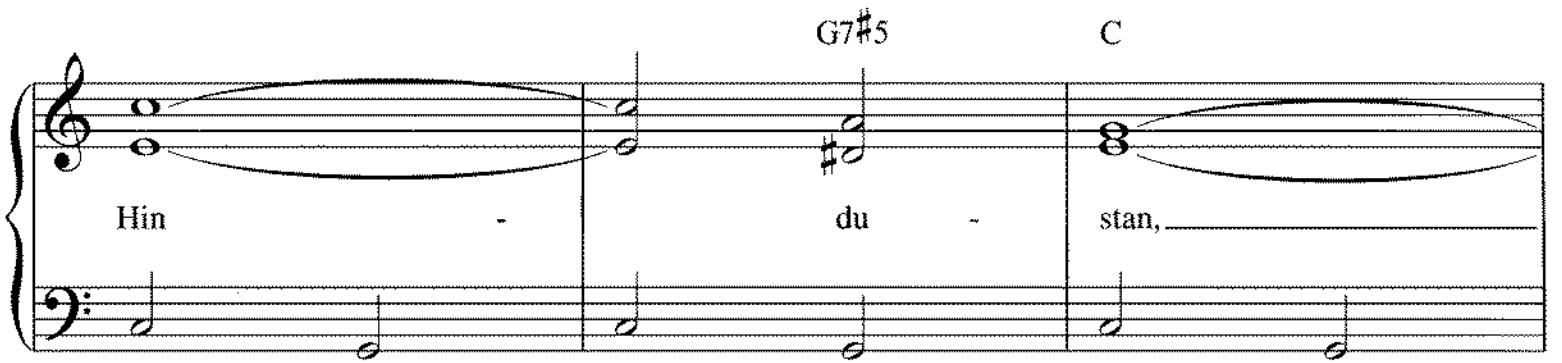
stan, _____ where the paint - ed pea - cock

C



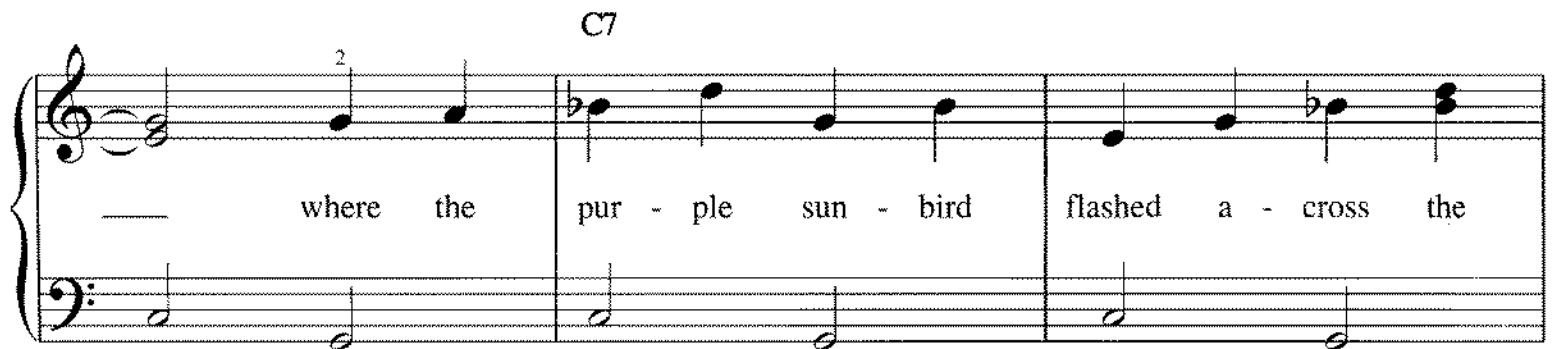
proud - ly spread his fan. _____

G7#5 C



Hin - du - stan, _____

C7



_____ where the pur - ple sun - bird flashed a - cross the

F F#m7b5

sand. Hin

Fm6 Em7b5

du stan, where I

Dm7 G7 1. C

met her and the world be - gan.

2. C C6

gan.

HOME ON THE RANGE

Lyrics by DR. BREWSTER HIGLEY
Music by DAN KELLY

Moderately

Chords: G, C, Am

1 3 3 1 4

Oh give me a home where the buf - fa - lo roam, Where the

Chords: G, A7, D7

3 5 1 2 1 5 3

deer and the an - te - lope play, Where

Chords: G, C, Am

3

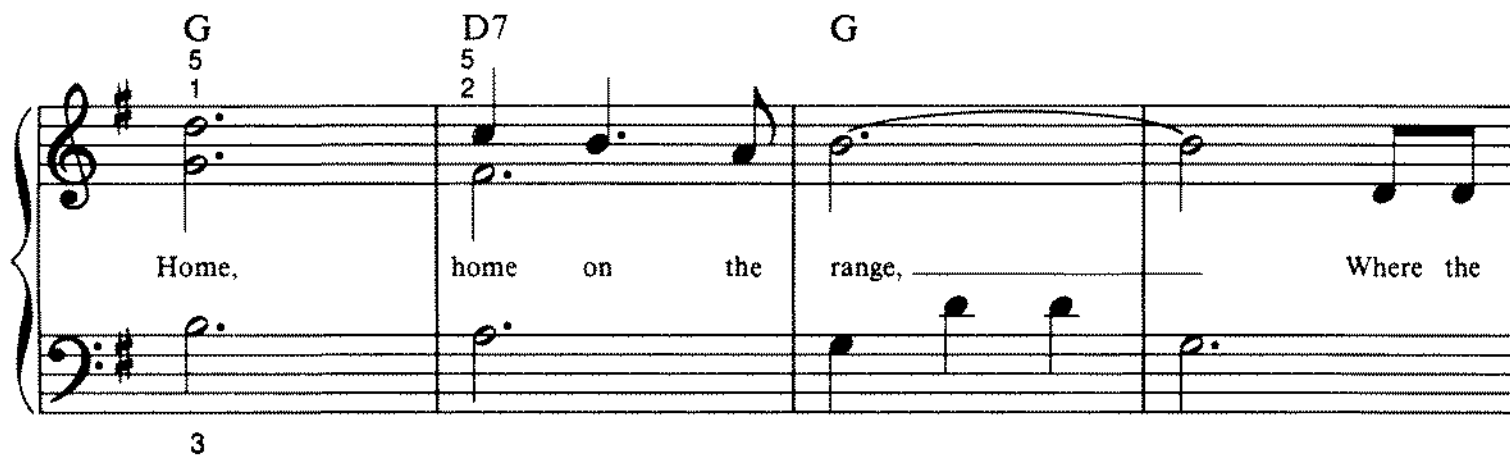
sel - dom is heard a dis - cour - ag - ing word And the

Chords: G, D7, G

1

skies are not cloud - y all day.

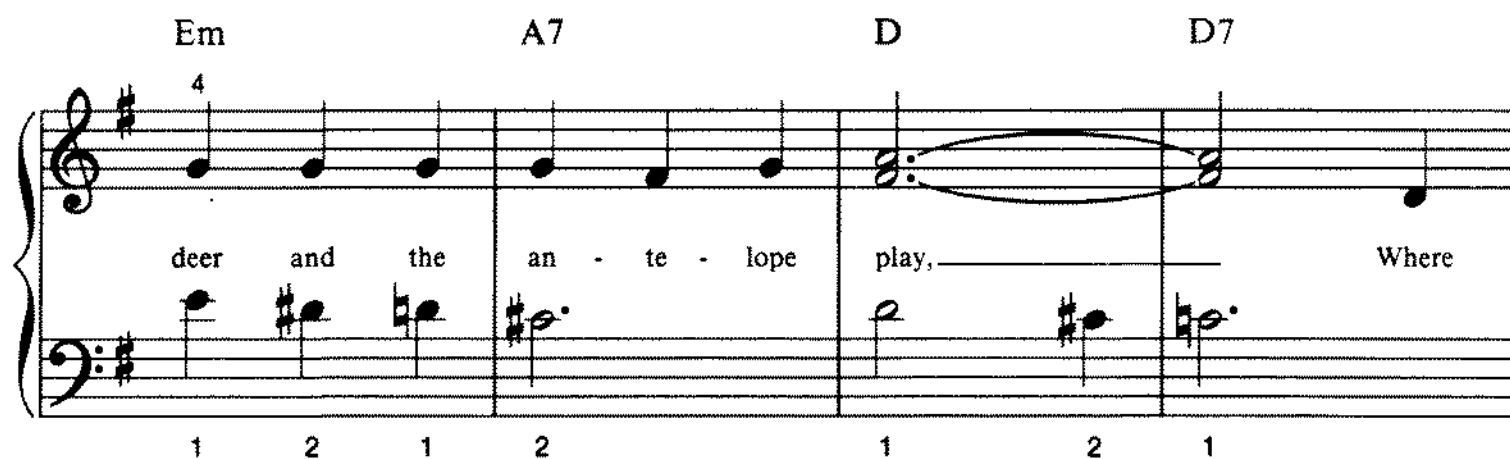
G 5 1 D7 5 2 G



Home, home on the range, Where the

3

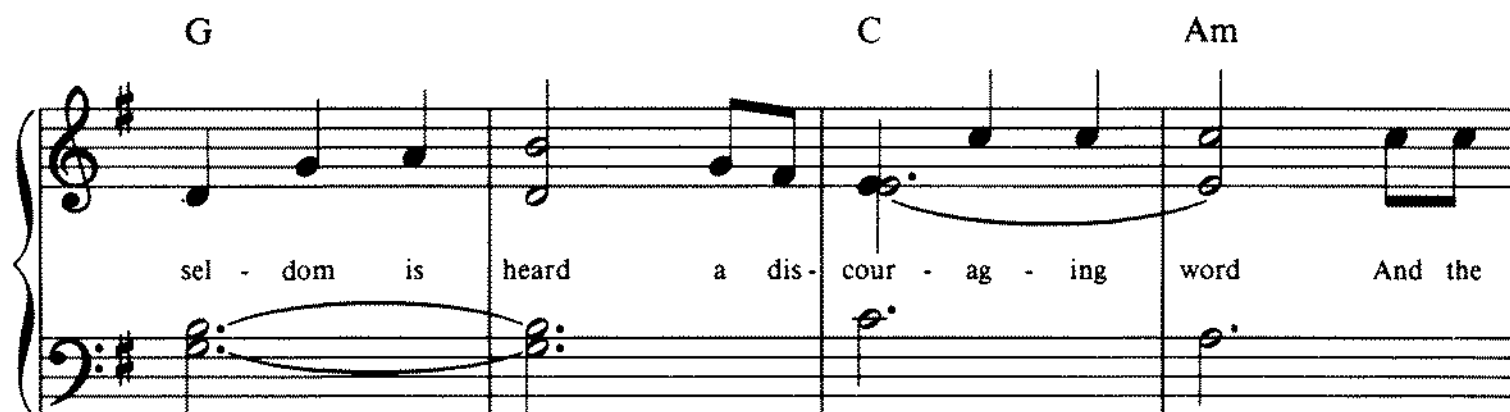
Em 4 A7 D D7



deer and the an - te - lope play, Where

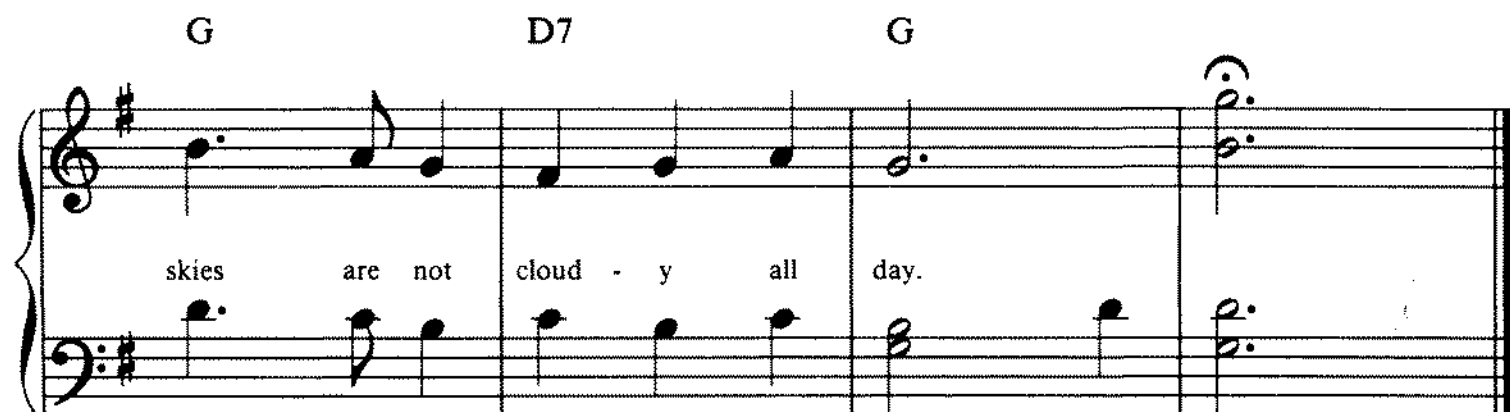
1 2 1 2 1 2 1

G C Am



sel - dom is heard a dis - cour - ag - ing word And the

G D7 G



skies are not cloud - y all day.

HOME SWEET HOME

Words by JOHN HOWARD PAYNE
Music by HENRY R. BISHOP

Gently

D7

G

G

C/G

mf

'Mid-pleas - ures and
ex - ile from
thee, I'll re -

G

D7

G

pal - a - ces though - we may roam, be it
home, splen - dor daz - zles in vain, oh,
turn, o - ver - bur - dened with care, the -

C/G

G

D7

ev - er so hum - ble, there's no place like
give me my low - ly thatched cot - tage a
heart's dear - est sol - ace will smile on me

G

C

G

home. A charm from the sky seems to
gain. The No birds sing - ing gai - ly, that
there. No more from that cot - tage a -

D7 G C

hal - low us there, which seek through the
 come at my call. Give me them, with that
 gain will I roam, be it ev - er so

G D7 G C

world, is ne'er met with else - where.
 peace of mind dear - er than all.
 hum - ble, there's no place like home. } Home! Home, sweet

G D7 G C

home. There's no place like home. Home! Home, sweet

G D7 1.,2. G 3. G

home, there's no place like home. An - To - home.

HOUSE OF THE RISING SUN

Southern American Folksong

Slowly and steadily

The musical score is written for piano and voice. It begins with a piano introduction in the bass clef, marked *mf*, with a treble clef staff above it. The introduction consists of two measures: the first measure has a chord of E minor (Em) and the second measure has a chord of G. The piano part uses a simple bass line with fingerings: 5, 4, 2, 1, 2, 4.

The vocal line begins in the second measure with the lyrics: "There is a house in New Orleans, they call the Rising Sun." The vocal melody is written in the treble clef. The lyrics are: "There is a house in New Orleans, they call the Rising Sun." The chords for the vocal line are: A (first measure), C (second measure), Em (third measure), G (fourth measure), A (fifth measure), C (sixth measure), Em (seventh measure), G (eighth measure), and B (ninth measure).

Em G

And it's been the ruin of

A C Em

man - y a poor boy, and God, I

B Em G

know I'm one.

A C Em

I AIN'T GOT NOBODY

(And Nobody Cares for Me)

Words by ROGER GRAHAM
Music by SPENCER WILLIAMS and DAVE PEYTON

Moderately (♩ = $\frac{3}{4}$)

G D G7

mf Now I

A7 Cm/Eb

ain't got no - bod - y, and

G/D A7 D7 G D7

no - bod - y cares for me. I got the blues,...

G D7 G7

the wea - ry blues... And I'm sad and

A7

lone - ly. Won't some - bod - y

D D7

come and take a chance with me? me?

G7 C

I'll sing sweet love songs, hon - ey, all the

E7

time, if you'll come and be my

A7

D7

G7

sweet ba - by mine. 'Cause I

A7

Cm/Eb

ain't got no - bod y, and

G/D

A7

D7

1.
G

no - bod - y cares for me.

D

2. G

D7#5

G

Now me.

I GAVE MY LOVE A CHERRY

(The Riddle Song)

Traditional

Moderately

E \flat F7sus F7 B \flat E \flat

mf

I gave my love a cher - ry that
 can there be a cher - ry that
 cher - ry when it's bloom - ing, it

B \flat F B \flat

had no stone. I gave my love a chick - en that had no
 has no stone? How can there be a chick - en that has no
 has no stone. A chick - en when it's pip - ping, it has no

F B \flat F

bone. I told my love a sto - ry that had no end. I
 bone? How can there be a sto - ry that has no end? How
 hone. The sto - ry that I love you, it has no end. A

E \flat B \flat E \flat F7 1.,2. 3.
 B \flat B \flat

gave my love a ba - by with no cry - in'. How
 can there be a ba - by with no cry - in'? A
 ba - by when it's sleep - in', has no cry - in'.

Em **Em/D**

in - to dreams when I

4 5

C#m7 **C#dim**

feel you are near.

5 3 2 1

G **E7**

For I love you truly,

2 2

Am7 **D7** **G** **5**

truly, dear.

5 4 3 1

I WANT A GIRL

(Just Like the Girl That Married Dear Old Dad)

Words by WILLIAM DILLON
Music by HARRY VON TILZER

Moderately

The musical score is written for piano in 4/4 time, marked "Moderately". It consists of four systems of music, each with a treble and bass clef staff. The first system includes a dynamic marking of *mf*. Chord symbols are placed above the treble staff: C (with fingering 3 1), C7, F (with fingering 5 1), and D7b5 (with fingering 2). The second system includes chord symbols: C (with fingering 5 1), D7, G7, C (with fingering 5), and G7. The third system includes chord symbols: C (with fingering 5) and F (with fingering 5). The lyrics "I want a girl just" are written below the treble staff. The fourth system includes chord symbols: C (with fingering 2), C, D7, G7, and C (with fingering 5). The lyrics "like the girl that married dear old Dad." are written below the treble staff. Fingering numbers (1-5) are provided for many notes in both hands.

F **F#dim**

She was a pearl

C **A7** **D7**

and the only girl that Daddy

G7

ever had.

C **E7**

good old fashioned girl with heart so

Am F7

true, one who loves no - bod - y

4 2 1 5

E7 B7 G7 C

else but you. I

5 2 1 5

F

want a girl — just like the girl — that

2 3 1 2

C D7 G7 C

mar - ried dear old Dad. *decresc. rit. pp*

1 1 2 1 2 1 2-1

I'M ALWAYS CHASING RAINBOWS

Words by JOSEPH McCARTHY
Music by HARRY CARROLL

Flowing
Am

Musical notation for the first system, featuring a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass line has a whole note G3. Chords are indicated above the staff: Am, A7, F#dim7, G7/F, and C/E. A dynamic marking of *mf* is present. Fingerings are indicated with numbers 1-5.

Musical notation for the second system, including lyrics. The treble clef melody has a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass line has a whole note G3. Chords are indicated above the staff: Cm6/Eb, D7, G, and Cm/Eb. Lyrics are: "I'm al - ways chas - ing". A dynamic marking of *mf* is present. Fingerings are indicated with numbers 1-5.

Musical notation for the third system, including lyrics. The treble clef melody has a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass line has a whole note G3. Chords are indicated above the staff: G, Cm, and G. Lyrics are: "rain - bows, watch - ing". A dynamic marking of *mf* is present. Fingerings are indicated with numbers 1-5.

Musical notation for the fourth system, including lyrics. The treble clef melody has a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass line has a whole note G3. Chords are indicated above the staff: Cm6/Eb, G/D, Am11, and D7. Lyrics are: "clouds drift - ing by.". A dynamic marking of *mf* is present. Fingerings are indicated with numbers 1-5.

E7 Am E7/B

My schemes are just like all my

Am A7 Em7 A7

dreams, end - ing in the

D7 G7

sky. Some fel - lows look and find the

C C+ C6 C7

sun - shine, I al - ways look and find the rain.

E7 A7

Some fel - lows make a win - ning some - time, I nev - er e - ven make a

D7 NC. G Cm/Eb

gain. Be - lieve me, I'm al - ways chas - ing

G E7 Am

rain - bows, wait - ing to find a lit - tle

A7 D7 G Eb7 G

blue - bird in vain.

I WISH I WERE SINGLE AGAIN

Words and Music by
J.C. BECKEL

Waltz

The musical score is written in 3/4 time with a mezzo-forte (mf) dynamic. It consists of four systems of music, each with a piano accompaniment and a vocal line. The piano part includes chord markings above the staff and fingering numbers for the left hand. The vocal line includes lyrics and melodic notation.

System 1: Chords: G7, C. Lyrics: I

System 2: Chords: C, F, C. Lyrics: wish I were sin - gle a - gain. I wish I were binged me, she binged me, oh then, she binged me, she

System 3: Chords: D7, G7, C, C7. Lyrics: sin - gle a - gain! Oh, when I was sin - gle, my binged me, oh then. She binged me, she binged me, she

System 4: Chords: F, Dm, G7, C. Lyrics: pock - ets would jin - gle, I wish I were sin - gle a - gain! thought she would hang me. I wish I were sin - gle a - gain!

F C

— I mar - ried a wife, — oh then, — I
 She went for the rope, — oh then, — she

D7 G7 C

mar - ried a wife — oh then, — I mar - ried a
 went for the rope, — oh then, — she went for the

C7 F Dm G7

wife, — she ruin - ed my life. Oh, I wish I were sin - gle a -
 rope, — but then it was broke. Oh, I wish I were sin - gle a -

1. C 2. C

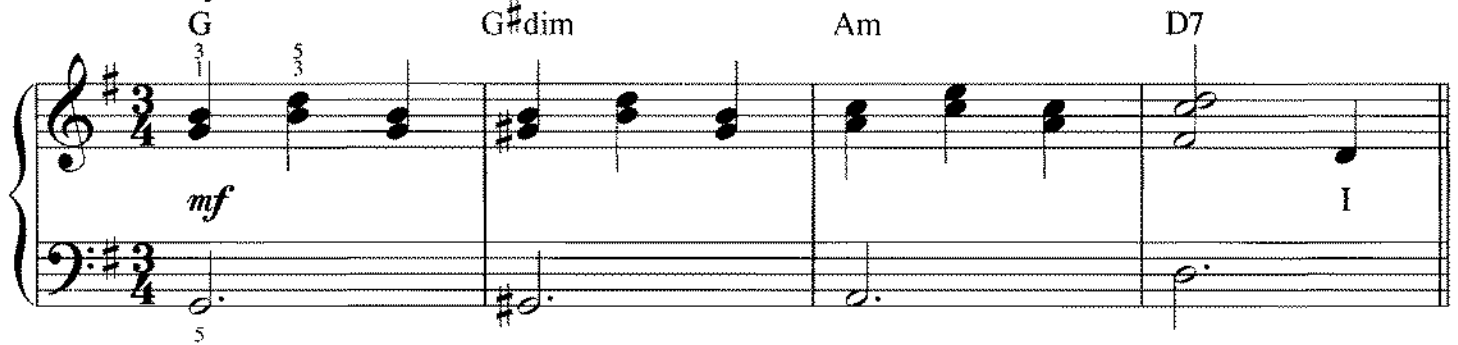
gain! — She gain!

I WONDER WHO'S KISSING HER NOW

Lyrics by WILL M. HOUGH and FRANK R. ADAMS
 Music by JOSEPH E. HOWARD and HAROLD ORLOB

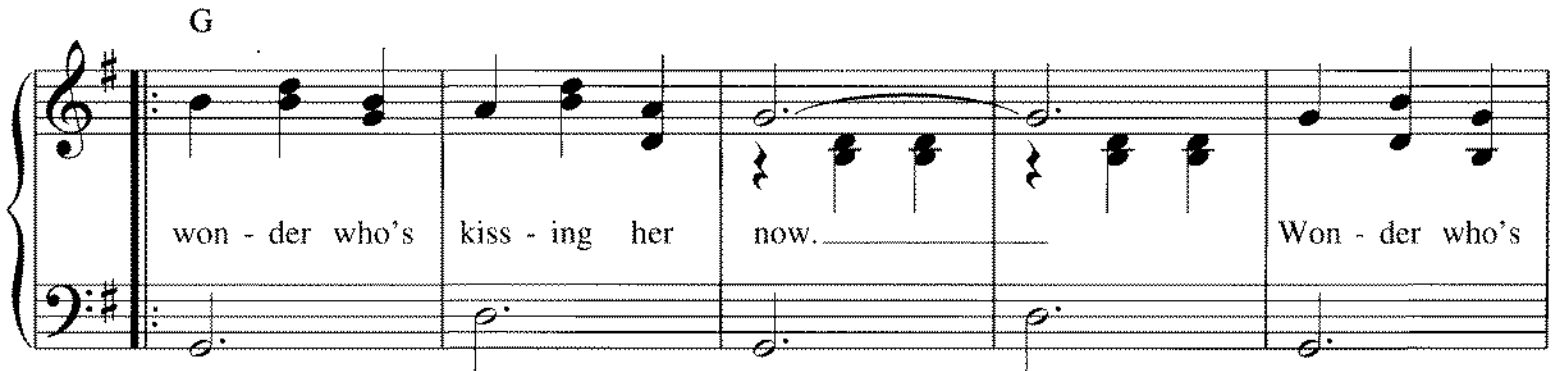
Slowly

G G#dim Am D7



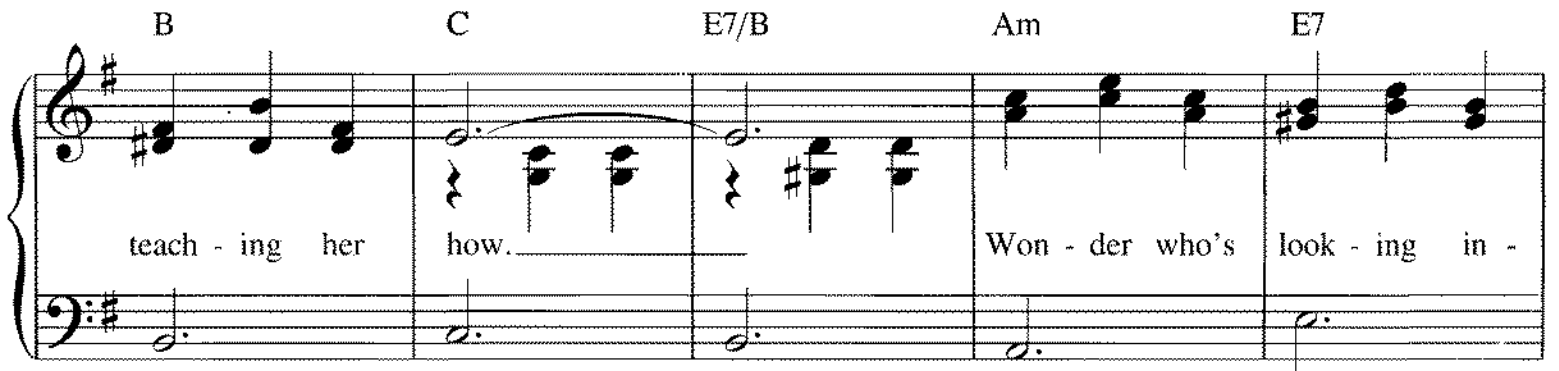
mf I

G



won - der who's kiss - ing her now. Won - der who's

B C E7/B Am E7



teach - ing her how. Won - der who's look - ing in -

A7 D7



to her eyes, breath - ing sighs, tell - ing

G

lies. I won - der who's buy - ing the wine for

B

C

E7/B

Am

lips that I used to call mine. Won - der if

C

A/C#

G/D

E7

Am

1.

D7

she ev - er tells him of me, I won - der who's kiss - ing her

G

D7

2.

D7

G

now. I kiss - ing her now.

I'LL BE WITH YOU IN APPLE BLOSSOM TIME

Words by NEVILLE FLEESON
Music by ALBERT VON TILZER

Moderate Waltz

3 5 1 4

mf

Dm7b5 G7 D7 G7 C Ebdim7 G7

C Em F

I'll be with you in ap - ple blos - som time. I'll be

2

C G7

with you to change your name to mine. One day in May,

C A7 D7 G7

I'll come and say, "Hap - py the bride the sun shines on to -

2

C Em

day." What a won - der - ful wed - ding there will be.

F E A7

What a won - der - ful day for you and me. Church-bells will

D7 Dm7b5 G7 D7 G7

chime, you will be mine, in ap - ple blos - som

1. C Ebdim7 G7 2. C

time. time.

I'VE BEEN WORKING ON THE RAILROAD

American Folksong

C7 **F**

mf

I've been work - ing on the

Bb **F**

rail - road, all the live - long day.

G7

I've been work - ing on the rail - road, just to pass the time a -

C **C7** **F**

way. Can't you hear the whis - tle blow - in'?

Bb **A7**

Rise up so ear - ly in the morn.

Bb **G7/B** **F/C** **Dm** **Bbm** **F/C** **C7**

Can't you hear the cap - tain shout - ing, "Di - nah blow your

F **Bb** **G7**

horn!" Di - nah won't you blow, Di - nah won't you blow,

C **C7** **F**

Di - nah won't you hlow your horn? _____ Di - nah won't you blow,

B \flat **G7** **C** **C7**

Di - nah won't you blow, Di - nah won't you blow your

F

horn? Some-one's in the kitch - en with Di - nah.

C **F**

Some-one's in the kitch-en I know. Some-one's in the kitch-en with

B \flat **Bdim7** **F** **C7** **F**

Di - nah, strum - min' on the old ban - jo and sing - in',

“Fee, fi, fid - dle - ee - i - o, fee, fi, fid - dle - ee - i -

2 1 5

C F B \flat Bdim7

o. Fee, fi, fid - dle - ee - i - o.”

F C7 F

strum - min' on the old ban - jo.

C G C7 F

IN THE GOOD OLD SUMMERTIME

Words by REN SHIELDS
Music by GEORGE EVANS

Waltz tempo

A7

D7

G

G

C

G

stroll - ing through the shad - y

Em A7

lanes with your ba - by

D7 G

mine; you hold her

hand and she holds yours, and

C **G**

that's a ver - y good sign

that she's your foot - sey

Em **A7**

woot - sey in the good old

D7 **G**

sum - mer time.

JESU, JOY OF MAN'S DESIRING

Slowly and evenly

By JOHANN SEBASTIAN BACH

G C G Em

p legato

Am G Am D7

G C G Em

C C#mb5 D G

Musical notation system 1. Treble clef, key signature of one sharp (F#). Chords: G (3 1), C, D (5 2). Dynamics: *mf*. Measure 1 starts with a bass clef line containing a whole note G.

Musical notation system 2. Treble clef, key signature of one sharp (F#). Chords: C, D7, G, D7. Dynamics: *p*. Measure 1 starts with a bass clef line containing a whole note G. Measure 2 contains a triplet of notes (F#, A, C) in the treble clef.

Musical notation system 3. Treble clef, key signature of one sharp (F#). Chords: G, C. Dynamics: *mf*. Measure 1 contains a triplet of notes (F#, A, C) in the treble clef. Measure 2 starts with a bass clef line containing a whole note G.

Musical notation system 4. Treble clef, key signature of one sharp (F#). Chords: G, Em, Am (4 1), D (5 2). Measure 1 starts with a bass clef line containing a whole note G.

IN THE SHADE OF THE OLD APPLE TREE

Words by HARRY H. WILLIAMS
Music by EGBERT VAN ALSTYNE

Moderately

mf

G/D E7 A7 D7 G

In the

G

shade of the old ap - ple tree, where the love in your

D7 G D7

eyes I could see, when the voice that I heard, like the

G A7 D7

song of the bird, seem'd to whis - per sweet mu - sic to me.

The musical score is written for piano in 3/4 time, key of G major. It consists of four systems of music. Each system includes a treble and bass clef staff. The first system starts with a mezzo-forte (*mf*) dynamic and includes the lyrics 'In the'. The second system includes the lyrics 'shade of the old apple tree, where the love in your'. The third system includes the lyrics 'eyes I could see, when the voice that I heard, like the'. The fourth system includes the lyrics 'song of the bird, seem'd to whisper sweet music to me.' Chord symbols (G/D, E7, A7, D7, G) are placed above the treble staff. Fingerings (1-5) and accents are indicated throughout the score.

G

I could hear the dull buzz of the bee, in the

D7

G

D

blos - soms as you said to me, with a heart that is

G

C

Cm/E \flat G/D E7

A7

D7

true, I'll be wait - ing for you, in the shade of the old ap - ple

1.

G

2.


G

tree. In the tree.

INDIANA

(Back Home Again in Indiana)

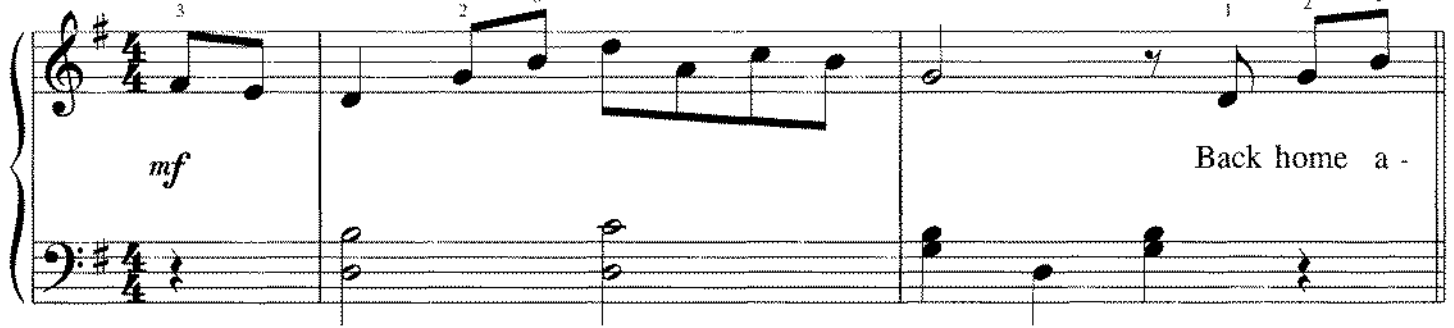
Words by BALLARD MacDONALD
Music by JAMES F. HANLEY

With a lilt ()

G/D

D7

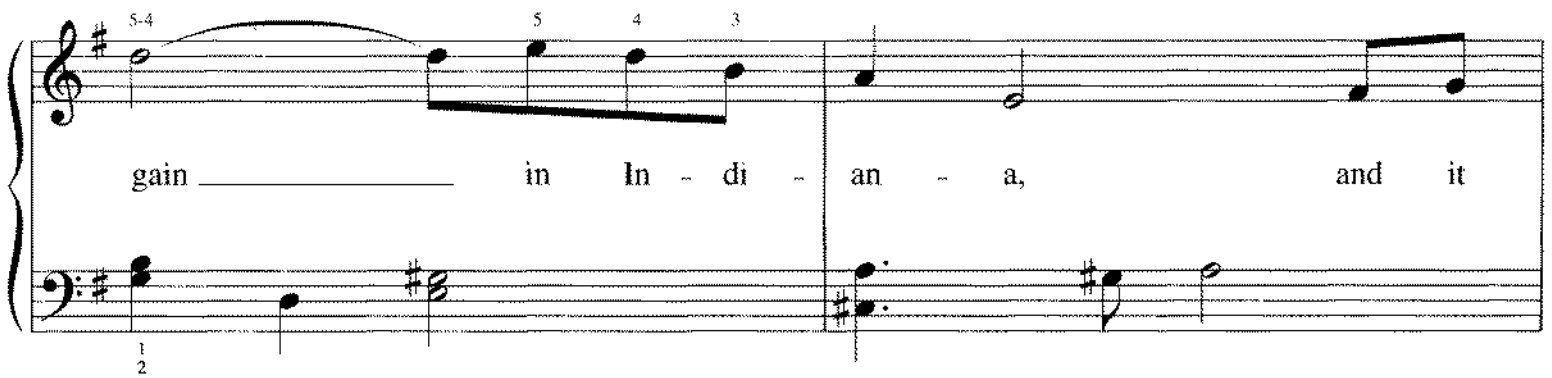
G



G

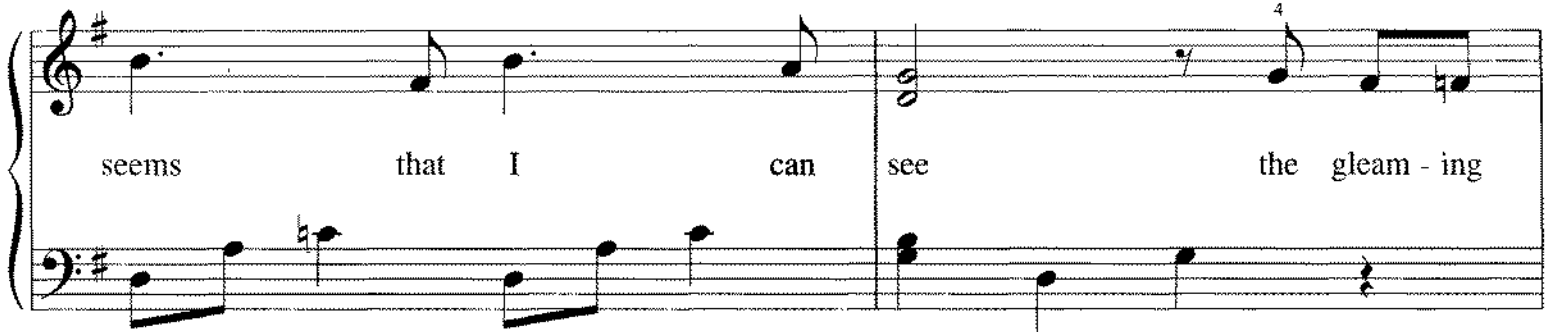
E7

A7



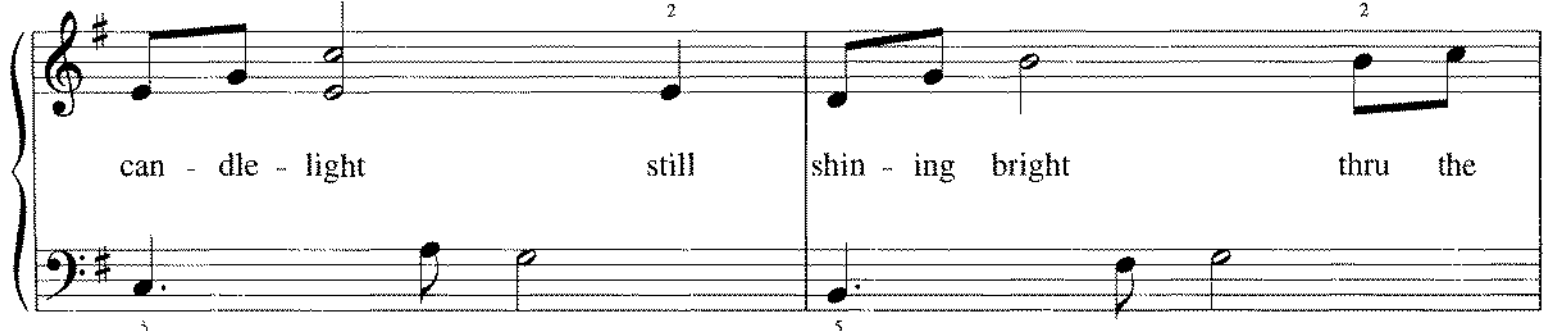
D7

G



C

G



A7/G 2 D7

syc - a - mores for me. The new - mown

4 3 2 1 2

G E7 A7/C# D7 D#dim

hay sends all its fra - grance from the fields I used to

5 5

Em Eb7 G/D B7/D#

roam. When I dream a - bout the moon - light on the

1 2

Em C#dim G/D D7 G

Wa - bash, then I long for my In - di - an - a home.

3

JAMAICA FAREWELL

Traditional Caribbean

Moderately

G G

mf

In Ja - mai - ca, where
In Ja - mai - ca, where
In Ja - mai - ca, you

C G D7 G

hearts are light, — where the mu - sic has — you danc - ing all the night, —
rum comes from, — ev - 'ry - bod - y danc - es, hear the ban - jo strum. —
play and fish, — and the Yan - kee dol - lar buys you what you wish. —

C G D7

a boy was walk - ing a - long the pier, — he sang a lit - tle song — that I
They sing ca - lyp - so, we all take part, — yet here I heard a song — from a
I was so hap - py with ev - 'ry - thing, and yet it made me sad — when I

G 5 Am

still can hear. —
bro - ken heart. —
heard him sing: —

Oh, so sad am I to say, "Good - bye." —

D7 G

I'll come back, no more will I cry, — I hate to say, — "Fare - well, Ja -

Am 1., 2. G/D D7 G

mai - ca" to - day, — be - cause the girl I love is here, down King - ston Way! —

3. G/D D7 G

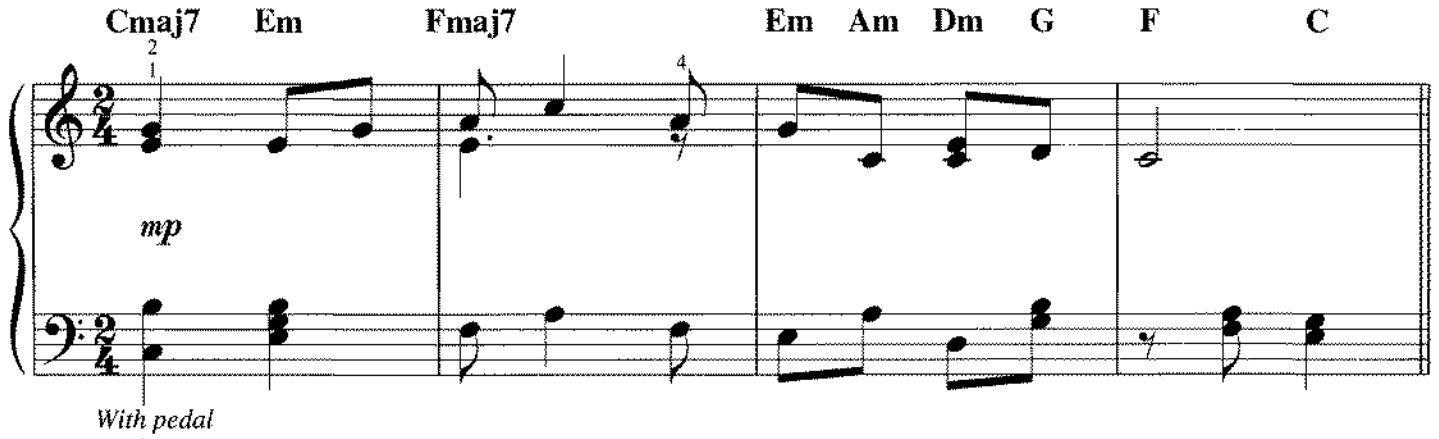
girl I love is here, down King - ston Way! —

JESUS LOVES ME

Words by ANNA B. WARNER
 Music by WILLIAM B. BRADBURY

With expression

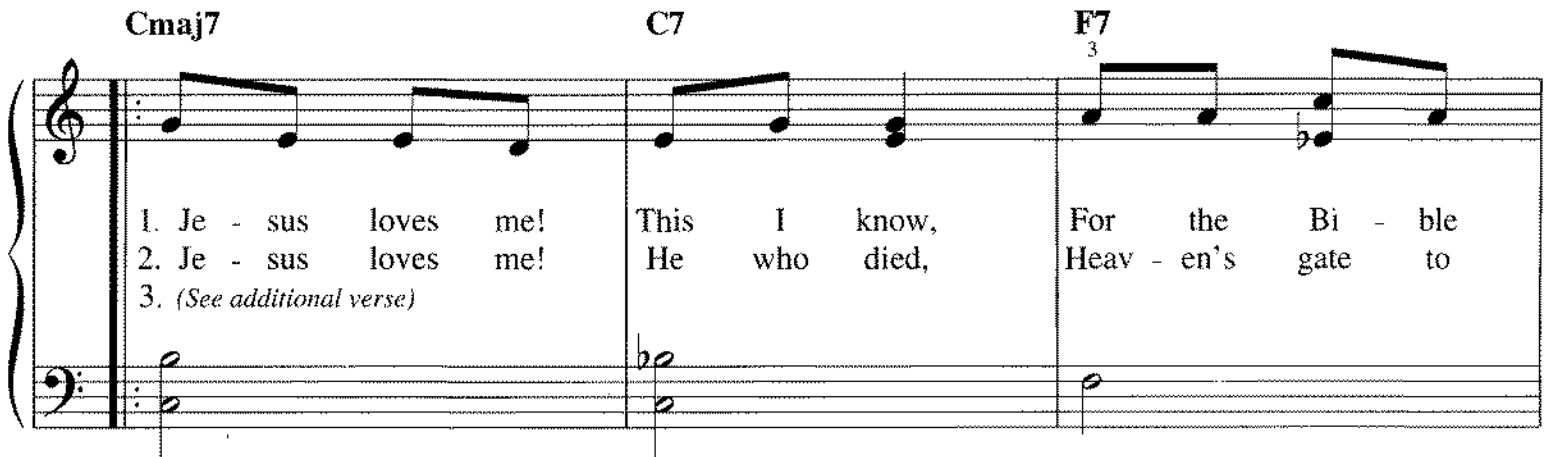
Cmaj7² Em Fmaj7 Em Am Dm G F C



mp

With pedal

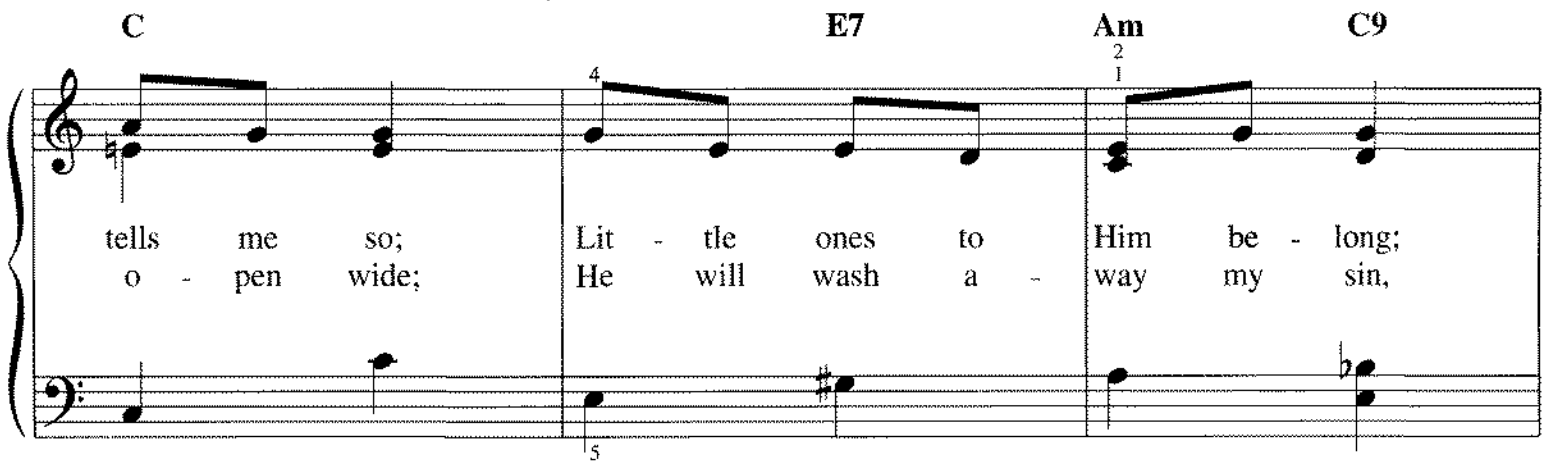
Cmaj7 C7 F7³



1. Je - sus loves me! This I know,
 2. Je - sus loves me! He who died,
 3. (See additional verse)

For the Bi - ble
 Heav - en's gate to

C E7 Am² C9¹



tells me so;
 o - pen wide;

Lit - tle ones to
 He will wash a -

Him be - long;
 way my sin,

Fmaj7 C G F C Cmaj7 F

They are weak, but
Let his lit - tle

He is strong.
child come in. }

Yes, Je - sus loves me!

Em Am D9 G Cmaj7 C7 F7

Yes, Je - sus loves me!

Yes, Je - sus loves me! The

C G

1.,2. F C

3. F C

Bi - ble tells me so.

so.

Additional Verse

3. Jesus, take this heart of mine,
Make it pure and wholly Thine,
Thou hast bled and died for me;
I will henceforth live for Thee.
Yes, Jesus loves me!
Yes, Jesus loves me!
Yes, Jesus loves me!
The Bible tells me so.

JOSHUA

(Fit the Battle of Jericho)

African-American Spiritual

With a bounce (♩.♩♩)

Dm B♭7 A7 **♩** Dm

mf

Josh-ua fit the bat-tle of ___

Detailed description: This system contains the first two measures of the piece. The first measure is in 4/4 time with a key signature of one flat (Bb). The melody starts on a quarter note G4, followed by quarter notes A4, Bb4, and A4. The bass line consists of a sustained chord of Dm (F, A, C) in the first measure, then moves to Bb7 (Bb, D, F, Ab) in the second measure. The second measure of the system is a repeat sign followed by a quarter note G#4, quarter notes A4, Bb4, and A4. The lyrics 'Josh-ua fit the bat-tle of ___' are written below the melody.

A7 Dm

Jer - i - cho, _ Jer - i - cho, _ Jer - i - cho, ___ Lord, _

Detailed description: This system contains three measures. The first measure has a melody of quarter notes G4, A4, Bb4, and A4, with lyrics 'Jer - i - cho, _'. The bass line is a sustained chord of A7 (A, C, E, G). The second measure has a melody of quarter notes G4, A4, Bb4, and A4, with lyrics 'Jer - i - cho, _'. The bass line is a sustained chord of A7. The third measure has a melody of quarter notes G4, A4, Bb4, and A4, with lyrics 'Jer - i - cho, ___ Lord, _'. The bass line is a sustained chord of Dm (F, A, C).

To Coda ⊕

Gm A7

Josh-ua fit the bat-tle of ___ Jer - i - cho _ and the wall came tum - blin'

Detailed description: This system contains four measures. The first measure has a melody of quarter notes G#4, A4, Bb4, and A4, with lyrics 'Josh-ua fit the bat-tle of ___'. The bass line is a sustained chord of Gm (Bb, D, F). The second measure has a melody of quarter notes G4, A4, Bb4, and A4, with lyrics 'Jer - i - cho _'. The bass line is a sustained chord of Gm. The third measure has a melody of quarter notes G4, A4, Bb4, and A4, with lyrics 'and the wall came tum - blin''. The bass line is a sustained chord of Gm. The fourth measure has a melody of quarter notes G4, A4, Bb4, and A4, with lyrics 'and the wall came tum - blin''. The bass line is a sustained chord of A7 (A, C, E, G).

1. Dm 2. Dm A7

down. down. You may talk a - bout your King of

Detailed description: This system contains two first endings. The first ending (marked '1.') has a melody of a whole note G4, with lyrics 'down.'. The bass line is a sustained chord of Dm. The second ending (marked '2.') has a melody of quarter notes G4, A4, Bb4, and A4, with lyrics 'down. You may talk a - bout your King of'. The bass line is a sustained chord of Dm in the first measure and A7 in the second measure.

Dm **A7** **Dm** **A7** **Dm** **A7**

Gid - e - on, you may talk a - bout your man of Saul, there's

Detailed description: This system contains the first three measures of the piece. The treble clef staff has a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of quarter notes and eighth notes. The bass clef staff provides harmonic support with chords: Dm (two notes), A7 (two notes), Dm (two notes), A7 (two notes), Dm (two notes), and A7 (two notes).

Dm **A7** **Dm** **Gm** **Dm** **Gm** **Dm/A** **A7**

none like good old Josh - ua at the bat - tle of Jer - i -

Detailed description: This system contains the next three measures. The treble clef staff continues the melody. The bass clef staff chords are: Dm (two notes), A7 (two notes), Dm (two notes), Gm (two notes), Dm (two notes), Gm (two notes), Dm/A (two notes), and A7 (two notes).

Dm **A7**

cho. Up to the walls of Jer - i - cho he

Detailed description: This system contains the next three measures. The treble clef staff has a longer note for 'cho' and a dotted quarter note for 'he'. The bass clef staff chords are: Dm (two notes), A7 (two notes), and A7 (two notes).

Dm **Bb7** **A7** **Dm**

marched with spear in hand. "Go blow dem ram - horns,"

Detailed description: This system contains the final three measures. The treble clef staff has a longer note for 'hand.' and a dotted quarter note for 'horns,'. The bass clef staff chords are: Dm (two notes), Bb7 (two notes), A7 (two notes), and Dm (two notes).

A7 Dm A7

Josh - u - a cried, - "cause the bat - tle is in my hand." Den the

Dm Gm Dm Gm Dm Gm

lamb, ram, sheep horns be - gin to blow, - the trum-pets be - gin for to

Dm A7 Dm A7 Dm Bb7

sound, Lord, old Josh - ua com-mand-ed the chil-dren to shout and the

A7 Dm D.S. al Coda

walls come tum - blin' down dat morn - in'.

CODA Dm

down.

JUST A CLOSER WALK WITH THEE

Traditional
Arranged by KENNETH MORRIS

Slowly

C C#dim Dm G7sus C

With pedal

mp Eb dim G7

1. I am weak but Thou art strong,
2. Through this world of toil and snares,
3. (See additional verse)

Je - sus, keep me from all
if I fal - ter, Lord, who

wrong. _____
cares? _____

I'll _____ be
Who _____ with

C7 **F** **F#dim**
5

sat - is - fied as long as I
me my bur - den shares? None but

C/G **C** **C#dim** **Dm** **G7sus** **C**
2 1 1 5 3

walk, let me walk close to Thee.
Thee, dear Lord, none but Thee.
Thee.

E♭dim

Just a clo - ser walk with

G7

Thee, grant it, Je - sus, is my

Musical score for the first system. The piano accompaniment consists of a treble and bass clef. The vocal line is in the treble clef. The lyrics are: plea. _____ Dai - ly walk - ing close to

Chords: C, G7, C, C7

Musical score for the second system. The piano accompaniment consists of a treble and bass clef. The vocal line is in the treble clef. The lyrics are: Thee, _____ let it be, dear Lord, let it

Chords: F, F#dim, C/G, C, C#dim, Dm, G7sus

Musical score for the third system. The piano accompaniment consists of a treble and bass clef. The vocal line is in the treble clef. The lyrics are: be. _____ be. _____

Chords: C, C

Tempo marking: *rit.*

First ending: 1., 2.

Second ending: 3.

Additional Verse

3. When my feeble life is o'er,
 Time for me will be no more.
 Guide me gently, safely o'er
 To Thy kingdom shore, to Thy shore.

KUM BA YAH

Traditional Spiritual

Soulfully

F **C/G** **G** **C**

mp

Kum ba

With pedal

C **F** **C** **F**

yah, my Lord, kum ba yah. Kum ba yah, my Lord, kum ba
sing - in', Lord, kum ba yah. Some - one's sing - in', Lord, kum ba

G **C** **F** **C** **F**

yah. yah. Kum ba yah, my Lord, kum ba yah. Oh, Oh,
Some - one's sing - in', Lord, kum ba yah. Oh,

C/G **G7** **C**

Lord, Lord, kum kum ba ba yah. Some - one's Some - one's

3 1 F C F

cry - in', Lord, kum ba yah. Some - one's cry - in,' Lord, kum ba
shout - in', Lord, kum ba yah. Some - one's shout - in,' Lord, kum ba

G C F

yah. Some - one's cry - in', Lord, kum ba
yah. Some - one's shout - in', Lord, kum ba

C F C G7 1. C

yah. Oh, Lord, — kum ba yah. Some - one's
yah. Oh, Lord, — kum ba

2. C F C/G G7 C

yah. rit.

LA CUCARACHA

Mexican Revolutionary Folksong

Playfully fast

The piano score for "La Cucaracha" is written in 4/4 time and consists of four systems of music. The first system begins with a treble clef, a 4/4 time signature, and a *mf* dynamic marking. The right hand starts with a whole rest, followed by a quarter note G4 (fingered 2), a quarter note A4 (fingered 1), and a quarter note B4 (fingered 1). The left hand plays a bass line with a quarter note G3 (fingered 3), a quarter note F3 (fingered 1), and a quarter note E3 (fingered 5). The second system continues with a treble clef and a *mf* dynamic marking. The right hand has a quarter rest, followed by a quarter note G4 (fingered 4), a quarter note A4 (fingered 2), and a quarter note B4 (fingered 1). The left hand plays a bass line with a quarter note G3, a quarter note F3, and a quarter note E3. The third system continues with a treble clef and a *mf* dynamic marking. The right hand has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand plays a bass line with a quarter note G3, a quarter note F3, and a quarter note E3. The fourth system continues with a treble clef and a *mf* dynamic marking. The right hand has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand plays a bass line with a quarter note G3, a quarter note F3, and a quarter note E3. Chord markings include C, G7, and C.

First system of musical notation, measures 1 and 2. The treble clef staff contains a series of chords and a melodic line with a descending eighth-note pattern. The bass clef staff contains a simple bass line with quarter notes.

Second system of musical notation, measures 3 and 4. Measure 3 continues the pattern from the first system. Measure 4 features a large chord in the treble clef staff, with the label "G7" positioned above it. The bass clef staff continues with quarter notes.

Third system of musical notation, measures 5 and 6. The treble clef staff shows a continuation of the melodic and harmonic material. The bass clef staff continues with quarter notes.

Fourth system of musical notation, measures 7 and 8. Measure 7 continues the pattern. Measure 8 features a large chord in the treble clef staff, with the label "C" positioned above it. The bass clef staff continues with quarter notes. The system concludes with a double bar line.

LAVENDER'S BLUE

English Folk Song

With a lilt

Gm7 **C** **F**

mf

Lav - en - der's
Some - to - der's

F/A **Bb** **Bb/A**

blue, did - dle, did - dle, lav - en - der's
hay, did - dle, did - dle, some - to - der's cut

Gm **F** **C/E**

green, when I am
corn, while you and

Dm **Gm7**

king, did - dle, did - dle, you shall be
I, did - dle, did - dle, keep our - selves

C **F**

queen.
warm.

Call
Lav - up - your
en - der's

F/A **Bb** **Bb/A**

men,
green,

did - dle,
did - dle,

set
lav - them - to
en - der's

Gm **F** **C/E** **Dm**

work,
blue,

some
if

to
you

the
love

plow,
me,

did - dle,
did - dle,

did - dle,
did - dle,

Gm7 **C7** **1. F** **2. F**

some
I

to
will

the
love

cart.

you.

LET ME CALL YOU SWEETHEART

Words by BETH SLATER WHITSON
Music by LEO FRIEDMAN

Moderate waltz tempo

Am/C

C#dim

G/D

E7

First system of piano accompaniment. The music is in 3/4 time with a key signature of one sharp (F#). The melody is in the right hand, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line in the left hand consists of a half note chord Am/C, followed by a dotted half note chord C#dim, and then a half note chord G/D. The dynamic marking *mf* is placed below the first measure.

A7

D7

G

Second system of piano accompaniment. The melody in the right hand continues with a quarter note D5, followed by quarter notes E5, F#5, and G5. The bass line consists of a half note chord A7, followed by a dotted half note chord D7, and then a half note chord G. A slur is placed over the final two measures of the right hand.

G

3

2

Vocal line for the first part of the song. The melody is in the right hand, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The lyrics are: "Let me call you sweet - heart, I'm in". The bass line consists of a half note chord G, followed by a dotted half note chord G, and then a half note chord G. Fingerings are indicated: 1 for G, 3 1 for A, and 2 for B.

C

E7/B

A7

Third system of piano accompaniment. The melody in the right hand continues with a quarter note D5, followed by quarter notes E5, F#5, and G5. The lyrics are: "love with you." The bass line consists of a half note chord C, followed by a dotted half note chord E7/B, and then a half note chord A7. A finger number 5 is written below the first measure of the bass line.

D7
3
1

Let me hear you whisper

5

G **G#dim**

that you love me

1 2 5

D7/A **D7** **G**

too. Keep the

3 1

3
1

love - light glow - ing in your

2

C **E7/B** **A7**

eyes so true.

5 3

Am/C **C#dim**

Let me call you

G/D **E7** **A7**

sweet - heart, I'm in love

D7 **G**

with you

LIMEHOUSE BLUES

from ZIEGFELD FOLLIES

Words by DOUGLAS FURBER
Music by PHILIP BRAHAM

Moderately bright

B \flat m **C7** **F**

4

mf

B \flat 7

3
1

Oh! Lime - house kid Oh! Oh! Oh! Lime - house kid

G7

3
1

Go - ing the way that the

F

1

rest of them did Poor brok - en blos - som and

2

A7 Dm G7

no - bod - y's child Haunt - ing and taunt -

3

C7

- ing you're just kind o' wild Oh! Oh!

3

Bb7

Oh! Lime - house blues I've the real Lime - house blues

G7

Can't seem to shake off those

First system of the musical score. The treble clef staff contains the melody with lyrics: "sad Chi - na blues". The bass clef staff provides accompaniment. Chords F and D7 are indicated above the staff. Fingerings 4 and 2 5 are shown for the right hand.

sad Chi - na blues

Rings on your fin -

F D7

4 2 5

Second system of the musical score. The treble clef staff contains the melody with lyrics: "gers and tears from your crown" and "that is the sto -". The bass clef staff provides accompaniment. Chords Gm, Bbm, and C7 are indicated above the staff. A fermata is placed over the bass line in the second measure.

gers and tears from your crown

that is the sto -

Gm Bbm C7

8 4

First ending of the musical score. The treble clef staff contains the melody with lyrics: "ry of old Chi - na town." The bass clef staff provides accompaniment. Chord F is indicated above the staff. A first ending bracket is shown.

ry of old Chi - na town.

F

1.

Second ending of the musical score. The treble clef staff contains the melody with lyrics: "ry of old Chi - na town." The bass clef staff provides accompaniment. Chord F is indicated above the staff. A second ending bracket is shown.

ry of old Chi - na town.

F

2.

LISTEN TO THE MOCKING BIRD

Words by ALICE HAWTHORNE
Music by RICHARD MILBURN

Moderately

The musical score is written in 4/4 time and consists of four systems. The piano part is in the left hand, and the vocal part is in the right hand. The tempo is marked 'Moderately' and the dynamic is 'mf'. The key signature is one flat (F major/D minor). The score includes various chords (F, G7, C, C7) and musical notations such as triplets, slurs, and ties. The lyrics are written below the vocal line.

System 1: *mf* (3) F (4) G7 C I'm

System 2: G7 C G7
 dream - ing now of my Hal - lie, sweet Hal - lie,
 well I yet re - mem - ber, re - mem - ber,

System 3: C G7
 — sweet — Hal - lie. I'm dream - ing now of —
 re - mem - ber. Ah! well I yet re -

System 4: C C7 F G7 C
 Hal - lie, for the thought of her is one that nev - er dies. }
 mem - ber when we gath - ered in the cot - ton side by side. }

G7 C

Lis ten to the mock - ing - bird, lis - ten to the mock - ing - bird, the

G7 C G7

mock - ing - bird still sing - ing o'er her grave. Lis - ten to the mock - ing - bird,

C C7 F

lis - ten to the mock - ing - bird, still sing - ing where the

G7 1. C 2. C

weep - ing wil - lows wave. Ah! wave.

LITTLE BROWN JUG

Words and Music by
JOSEPH E. WINNER

Moderately

G7 C C F

mf

My wife and I, we live a-lone in a
you who make my friends my foes, 'tis—

G7 C G7 C F G7

lit-tle log hut we call our own. She loves gin and I love rum, to- geth-er we have
you who makes me wear old clothes. Here you are so near my nose, I tip her up and

C F G7 C G7 C

lots of fun. } Ha ha ha, you and me, lit-tle brown jug how I love thee.
down she goes.)

F G7 1. C 2. C

Ha ha ha, you and me, lit-tle brown jug how I love thee. 'Tis I love thee.

THE LOVE NEST

Words by OTTO HARBACH
Music by LOUIS A. HIRSCH

Slowly

Am

D7

G

Em7

Musical notation for the first system, featuring a treble and bass clef with a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line has a whole note G3. The first measure is marked *mf*. The second measure has a chord of Am. The third measure has a chord of D7 with a triplet of eighth notes (F#4, G4, A4). The fourth measure has a chord of G. The fifth measure has a chord of Em7.

Am7

D7

G

Em

Am7

D7

Musical notation for the second system, including lyrics. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line has a whole note G3. The first measure is marked Am7. The second measure has a chord of D7. The third measure has a chord of G. The fourth measure has a chord of Em. The fifth measure has a chord of Am7. The sixth measure has a chord of D7 with a triplet of eighth notes (F#4, G4, A4). The lyrics are: "Just a love nest co - zy with".

G

G7

C

Am

Musical notation for the third system, including lyrics. The melody has a long note G4. The bass line has a whole note G3. The first measure is marked G. The second measure has a chord of G7. The third measure has a chord of C. The fourth measure has a chord of Am. The lyrics are: "charm. Like a dove nest".

Dm7

G7

C

Musical notation for the fourth system, including lyrics. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line has a whole note G3. The first measure is marked Dm7. The second measure has a chord of G7 with a triplet of eighth notes (F#4, G4, A4). The third measure has a chord of C. The fourth measure has a chord of Am. The lyrics are: "down on a farm. A ver -".

D7 G

an - da with some sort of cling - ing vine.

G#dim7 Am E/B Am/C A7/C#

Then a kitch - en where some ram - bler ros - es

D7sus D7 N.C. G Em7

twine. Then a small room,

Am7 D7 G G7

tea set of blue. Best of

C Am D7 G7 C

all, room dream room for two.

D7

Bet - ter than a pal - ace with a gild - ed

B7/F# Dm6/F E7 Am D7

dome. It's a love nest you can call

1. G Em7 Am7 D7 2. G

home. Just a home.

THE LONESOME ROAD

African-American Spiritual

Wistful, with expression

F/C **Gm7/C** **Bb** **F**

mf

Look

With pedal

F7 **Bb**

down, down, down, look look look, down down down, that that that, lone - some, lone - some, lone - some

Bbm **F/C** **Gm/Bb**

road, _____ hang down your head and, road, _____ hang down your head and, road, _____ where love has come and

F/A **Bb** **C7sus** **F** **F7**

cry. _____ Look up, look up, to cry. _____ I loved, I lost, my gone. _____ Look up, look up, you'll

Bb **Eb9** **F/C**

meet your Mak - er; He looks for
 days are num - bered; O Lord, I
 find a new love; look up and

4
 2 1
 3

Gm7/C **Bb** **F/A** **Gm7** **F**

1., 2.

you from on high. Look
 want to trav - 'lin' die. Look
 keep

3.

Bb **F/A** **Gm7** **F** **F/C**

on. Look up and

2 3 1

Gm7/C **Bb** **Bbm** **F/A** **Gm7** **F**

keep trav - 'lin' on. rit.

LOOK FOR THE SILVER LINING

from SALLY

Words by BUDDY DeSYLVA
Music by JEROME KERN

Moderately

G/D

D7

G

D7

G

D7

G

3

C

G

D7

G

Em

A7

D7 G D7 G

do is make it shine for you. A heart full of joy and glad - ness.

G7 C

will al - ways ban - ish sad - ness and strife. So, al - ways

A7 G Adim

look for the sil - ver lin - ing and try to find the

D7 1. G D7 2. G

sun - ny side of life. life.

LULLABY

(Cradle Song)

By JOHANNES BRAHMS

Slowly

C

Lul - la - by and good - night, with ro - ses be -

mp

With pedal

G7/C

dight, With li - lies be - spread is

C C7 F

ba - by's wee bed; Lay thee down now and

C
4
2

G7/C

C

rest, may thy slum - ber be blest, Lay thee

F

C

F C G7

down now and rest, may thy slum - ber be

C

C7

F

blest. Lul - la - by and good night, thy ---

Gm

C7

moth - er's de - light, Bright an - gels a

round my — dar - ling shall stand; They will

guard thee from harms, thou shalt wake in my

arms, They will guard thee from

harms, thou shalt wake in my arms.
rit.

MEET ME TONIGHT IN DREAMLAND

Words by BETH SLATER WHITSON
Music by LEO FRIEDMAN

Moderately slow

The musical score is written for piano in 3/4 time, featuring a melody in the right hand and accompaniment in the left hand. The key signature has two flats (B-flat major or D minor). The score is divided into four systems, each with a key signature change indicated above the staff.

System 1: Key signature: B-flat major. Chords: C7, F7, Bb. Dynamics: *mf*. Fingerings: 1, 5. The melody begins with a quarter note G4, followed by quarter notes A4 and Bb4. The accompaniment consists of a steady quarter-note bass line.

System 2: Key signature: B-flat major. Chords: Bb, G7. Lyrics: Meet me to - night in. The melody continues with quarter notes C5 and Bb4. The accompaniment features a steady quarter-note bass line.

System 3: Key signature: B-flat major. Chords: C7, Cm7. Lyrics: dream - land, un - der the. The melody continues with quarter notes G4 and F4. The accompaniment features a steady quarter-note bass line.

System 4: Key signature: B-flat major. Chords: F7, Bb, Ab7. Lyrics: sil - v'ry moon. The melody continues with quarter notes E4 and D4. The accompaniment features a steady quarter-note bass line.

G7 Cm

Meet me to - night in dream -

C7

land, where love's sweet ros - es

Cm F7 Bb

bloom. Come with the

G7 C7

love - light gleam - ing,

Cm7 F7 Bb

in your clear eyes of blue.

Eb Edim Bb/F

Meet me in dream - land, sweet dream - y

G7 C7 F7

dream - land. There let my dreams come

1. Bb 2. Bb

true. true.

MAN OF CONSTANT SORROW

Traditional

Moderately

Em

mf

I am a

A

man
years
well,

of
I've
my

con
been
own

- stant
in
true

D

sor - row,
trou - ble,
lov - er,

no
I

I've
pleas - ure
ex -

Bm

trou
here
pect

ble
on
to

all
earth
see

my
I
you
a -

Em

A

days. found, gain, I bid fare - well, for in this world, for I'm bound to ride.

D

to old Ken - tuck - y, I'm bound to ram - ble, that north - ern rail - road, the place where I have no per - haps I'll.

Bm

1., 2.
Em

I friends die, was born and to help me up - on this raised. now.

3.
Em

For six long train. It's fare - you -.

MAORI FAREWELL SONG

Traditional Hawaiian Folksong

Moderately

D7

G7

C/E Ebdim

G7

C

F

C

G7

C

F

Fm

C

Am

D7

First system of musical notation (measures 1-4). The key signature has one sharp (F#). The treble clef contains chords: F#m (measures 1-2), G7 (measures 3-4), and C (measure 5). The bass clef contains a descending eighth-note line: G4, F4, E4, D4, C4.

Second system of musical notation (measures 5-8). The treble clef contains chords: F (measures 5-6), C (measures 7-8), and G7 (measures 9-10). The bass clef contains a descending eighth-note line: B3, A3, G3, F3, E3.

Third system of musical notation (measures 9-12). The treble clef contains chords: C (measures 9-10), C7 (measures 11-12), F (measures 13-14), Fm (measures 15-16), and C (measures 17-18). The bass clef contains a descending eighth-note line: D3, C3, B2, A2, G2.

Fourth system of musical notation (measures 13-16). The key signature has one sharp (F#). The treble clef contains chords: A7 (measures 13-14), D7 (measures 15-16), G7 (measures 17-18), and C (measures 19-20). The bass clef contains a descending eighth-note line: F2, E2, D2, C2, B1.

MARIANNE

Traditional

Moderately

F7

Bb

mf

5

2

1

5

F7

Bb

2

All day, all night,

F7

Mar - i - anne, down by the

Bb

sea - side, sift - in' sand.

E - ven lit - tle chil - dren love Mar - i - anne,

down by the sea - side,

1.

sift - in' sand.

2.

sift - in' sand.

MARY'S A GRAND OLD NAME

from **GEORGE M!**
from **FORTY-FIVE MINUTES FROM BROADWAY**

Words and Music by
GEORGE M. COHAN

With a lilt

F **F#dim** **Gm** **C7**

mf

F **D7** **G**

Ma - ry, Ma - ry,

C7 **F7**

plain as an - y name can be. But with pro -

F7/A **A♭dim** **C7/G** **C7**

pri - et - y, so - ci - et - y will say Ma -

Detailed description: This is a piano accompaniment score for the song 'Mary's a Grand Old Name'. It is written in 4/4 time with a key signature of one flat (Bb). The score is divided into four systems. The first system is an instrumental introduction marked 'With a lilt' and 'mf', featuring a treble and bass clef with chords F, F#dim, Gm, and C7. The second system contains the first vocal line with lyrics 'Ma - ry, Ma - ry,' and chords F, D7, and G. The third system contains the second vocal line with lyrics 'plain as an - y name can be. But with pro -' and chords C7 and F7. The fourth system contains the third vocal line with lyrics 'pri - et - y, so - ci - et - y will say Ma -' and chords F7/A, A♭dim, C7/G, and C7. The piano part consists of a steady bass line with chords in the right hand.

F **D7** **G**

rie. But it was Ma - ry, Ma - ry,

C7 **F6**

long be - fore the fash - ions came. And there is

F **D** **Gm**

some - thing there that sounds so fair, it's a

G7 **C7** **F**

grand old name!

MEET ME IN ST. LOUIS, LOUIS

from MEET ME IN ST. LOUIS

Words by ANDREW B. STERLING

Music by KERRY MILLS

Moderately

The musical score is written for piano in 3/4 time, marked "Moderately". It consists of four systems of music, each with a treble and bass clef staff. The first system is an instrumental introduction with a dynamic marking of *mf*. The second system contains the first line of lyrics: "Meet me in St. Louis, Louis,". The third system contains the second line of lyrics: "meet me at the fair.". The fourth system contains the third line of lyrics: "Don't tell me the lights are shining". Chord symbols are placed above the treble staff: D7 (with fingering 1-2-1), G7 (with fingering 2), C, G7 (with fingering 4-1), C (with fingering 1), F, F#dim, C, G7 (with fingering 4), and C (with fingering 1). The bass staff provides harmonic support with chords and bass lines.

System 1: *mf* D7 (1-2-1), G7 (2), C, G7 (4-1)

System 2: C (1), Meet me in St. Louis, Louis,

System 3: F, F#dim, C, G7 (4), meet me at the fair.

System 4: C (1), Don't tell me the lights are shining

D7 **G7** **E7**

an - y place but there. We will dance the

A7 **D7**

Hooch - ee Kooch - ee, I will be your toot - sie

G7 **C**

woot - sie. Meet me in St. Lou - is,

D7 **G7** **C**

Lou - is, meet me at the fair.

MEMORIES

Words by GUS KAHN
Music by EGBERT VAN ALSTYNE

Slow waltz tempo

The musical score is written for piano and voice. It consists of four systems of music. The first system shows the piano introduction with a treble clef and a bass clef. The tempo is marked 'Slow waltz tempo'. The key signature has one flat (Bb). The time signature is 3/4. The first system includes the following notes and chords:

- Treble clef: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter).
- Bass clef: G2 (quarter), Bb2 (quarter), D3 (quarter), G2 (quarter), Bb2 (quarter), D3 (quarter), G2 (quarter).
- Chords: G7 (4), C7, F.
- Dynamic: *mp*.

The second system includes the following notes and chords:

- Treble clef: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter).
- Bass clef: G2 (quarter), Bb2 (quarter), D3 (quarter), G2 (quarter), Bb2 (quarter), D3 (quarter), G2 (quarter).
- Chords: C7, F (4).
- Lyrics: Mem - o - ries,

The third system includes the following notes and chords:

- Treble clef: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter).
- Bass clef: G2 (quarter), Bb2 (quarter), D3 (quarter), G2 (quarter), Bb2 (quarter), D3 (quarter), G2 (quarter).
- Chords: G7 (4), C7 (5).
- Lyrics: mem - o - ries, dreams of

The fourth system includes the following notes and chords:

- Treble clef: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter).
- Bass clef: G2 (quarter), Bb2 (quarter), D3 (quarter), G2 (quarter), Bb2 (quarter), D3 (quarter), G2 (quarter).
- Chord: F.
- Lyrics: love so true.

Bb **Bbm** **F**

O'er the Sea of Mem - o -

5 2 1

C/G **D7** **G7**

ry I'm drift - ing back to

2 5 3

C **C7** **F**

you. Child - hood

3

G7

days, wild - wood days, a -

4 2 4

C7 **Dm**

mong the birds and bees.

F7 **Bb** **E7/B**

You left me a lone, but

F **F7** **D7** **G7**

you're still my own in my beau - ti - ful

C7 **F**

mem - o - ries.

MIDNIGHT SPECIAL

Railroad Song

Moderate Rock (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

G7

N.C.

mf

You get up in the

C

morn - in',
Hous - ton,
Lu - cy,

you hear the ding - dong
you'd bet - ter walk on
how in the world do you

$\frac{2}{3}$ $\frac{1}{5}$

G

ring.
by.
know?

Now you look up - on a
Oh, you bet - ter not
I know by her

$\frac{2}{3}$ $\frac{1}{5}$

D C7

ta - ble,
gam - ble, boy,
a - pron

you see the same damn
I say you bet - ter not
and by the dress she

$\frac{2}{3}$ $\frac{1}{5}$

G

N.C.

thing.
fight.
wore.

You find no food up - on that
Well, now the sher - iff, he'll ___
An um - brel - la on her

C

ta - ble, ___
grab you ___
shoul - der, ___

noth - ing up in the
his boys will pull you
piece of pa - per in her

G

pan.
down.
hand.

But if you say a thing a -
And ___ then, be - fore you
She ___ gon - na see the

D

C

bout it, ___
know it, ___
sher - iff, ___

you'd be in trou - ble with the
you're pen - i - ten - tia - ry
to try to free her

G NC C

man. bound. man. }
A - let the Mid - night Spe - cial

G

shine her light on me.

D C7

Oh, let the Mid - night Spe - cial shine her ev - er - lov - in'

G 1.,2. 3. G7

light on me. If you're ev - er in Here comes Miss.

MOLLY MALONE

(Cockles & Mussels)

Irish Folksong

Moderately

mf

F **C7**

F **F** **Bb**

C7 **F** **C7**

F **Bb**

1. In Dub - lin Cit - y, where the girls they are so
 was a fish mon - ger and that was the
See additional lyrics

pret - ty, 'twas there I first met with sweet Mol - ly Ma -
 won - der, her fa - ther and moth - er were fish mon - gers,
 lone. She drove a wheel - bar - row thro' streets broad and
 too. They drove wheel - bar - rows thro' streets broad and

C7 F C7

nar-row, cry-ing, "Cock-les and mus-sels, a-live, all a-
nar-row, cry-ing, "Cock-les and mus-sels, a-live, all a-

F Chorus C7

live! live! A-live, a-live-o! A-live, a-live-

F Dm 1., 2. Bb6 C7

o! Cry-ing, cock-les and mus-sels, a-live, all a-

F 3. Bb6 C7 F

live!" 2. She 3. She live, all a-live!"

Additional Lyrics

3. She died of a fever, and nothing could save her,
And that was the end of sweet Molly Malone.
But her ghost drives a barrow thro' streets broad and narrow,
Crying, "Cockles and mussels, alive, all alive!"

To Chorus

MOONLIGHT BAY

Words by EDWARD MADDEN
Music by PERCY WENRICH

Moderately ($\text{♪} = \text{♪} \cdot \text{♪}$)

mf

Am7 D7sus D7

G D7 G

We were sail - ing a - long

C G

on Moon - light Bay.

D7 Am7

We could hear the voic - es ring - ing,

The musical score is written for piano in G major and 4/4 time. It consists of four systems of music. The first system shows the beginning of the piece with a mezzo-forte (mf) dynamic. The second system contains the first line of lyrics: 'We were sail - ing a - long'. The third system contains the second line of lyrics: 'on Moon - light Bay.'. The fourth system contains the third line of lyrics: 'We could hear the voic - es ring - ing,'. Chord symbols are placed above the notes in the right hand. Fingerings are indicated by numbers 1-5. The tempo is marked 'Moderately' with a note equal to a dotted quarter note.

D7 **G**

they seemed to say, "You have sto - len my

C **G**

heart, now don't go 'way!'"

Am7

as we sang Love's old sweet

D7sus **D7** **G**

song, on Moon - light Bay. *rit.*

MY BONNIE LIES OVER THE OCEAN

Flowing and spirited

Traditional

1 5 C F C 3 1 1

My Oh bon blow - nie lies o - ver the o - cean, My And

1 3 5

D7 G7

bon blow - nie lies o - ver the sea, My Oh

2 1 2 1 4

C F C 3 1

bon blow - nie lies o - ver the o - cean, Oh And

1 3 1

D7 G7 C

bring back my bon - nie to me. bring back my bon - nie to me.

2 3

MY BUDDY

Lyrics by GUS KAHN
Music by WALTER DONALDSON

Tenderly

mf

Am A7 D7 G D7 D+

G G#dim D7 G

Nights are long since you went a - way. I think a -

Bbdim Am7 D7 G

bout you all thru the day, my bud - dy, my

E7 Am A7 D7

bud - dy, no bud - dy quite so true.

4

D+ G G#dim D7

Miss your voice, the touch of your hand, just

G/B Bbdim Am7 D7 G

long to know that you understand, my buddy,

E7 Am A7 D7

my buddy, your buddy miss - es

1. 2.

G D7 D+ G C7 G

you. you.

MY MELANCHOLY BABY

Words by GEORGE NORTON
Music by ERNIE BURNETT

Moderately

Chords: Dm7, G7, C, F#dim, G7

Chords: C, A7

Come to me, my mel - an - chol - y ba -
Ev - 'ry cloud must have a sil - ver lin -

Chord: Dm

by, ing, cud wait - dle un - til and the don't sun be shines

1.

blue. through. All your fears are

G7 D7/F# G7/F

fool - ish fan - cy, may be;

C/E Am7 Dm7 G7

you know, dear, that I'm in love with you.

2. F F#dim C/G A7

Smile, my hon - ey dear, while I kiss a - way each tear, or

Dm D7 G7 C

else I shall be mel - an - chol - y, too.

MY WILD IRISH ROSE

Words and Music by
CHAUNCEY OLCOTT

Sweetly

C G/B A7 D7 G D7

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody begins with a quarter rest followed by a quarter note G4. The bass line starts with a quarter note G2. The first measure is marked with a dynamic of *mp*. The second measure contains a whole note chord G4-B4-D5. The third measure contains a whole note chord A4-C5-E5. The fourth measure contains a whole note chord D4-F#4-A4. The fifth measure contains a whole note chord G4-B4-D5. The sixth measure contains a whole note chord G4-B4-D5. The seventh measure contains a whole note chord D4-F#4-A4. The eighth measure contains a whole note chord D4-F#4-A4. The system concludes with a fermata over the final chord, marked with a dynamic of *mf* and the lyrics "My".

G Cm G

Musical notation for the second system. The treble clef contains a whole note chord G4-B4-D5 with the lyrics "wild wild". The bass clef contains a quarter note G2. The second measure contains a whole note chord C4-E4-G4 with the lyrics "I - rish" and "I - rish". The third measure contains a whole note chord G4-B4-D5 with the lyrics "rose," and "rose,". The system concludes with a fermata over the final chord, marked with a dynamic of *mf* and the lyrics "My". The instruction "With pedal" is written below the first measure.

G7 C D7

Musical notation for the third system. The treble clef contains a whole note chord G4-B4-D5 with the lyrics "the the". The bass clef contains a quarter note G2. The second measure contains a whole note chord C4-E4-G4 with the lyrics "sweet - est" and "dear - est". The third measure contains a whole note chord D4-F#4-A4 with the lyrics "flow'r that" and "flow'r that". The system concludes with a fermata over the final chord, marked with a dynamic of *mf* and the lyrics "My".

G D7

Musical notation for the fourth system. The treble clef contains a whole note chord G4-B4-D5 with the lyrics "grows;" and "grows;". The bass clef contains a quarter note G2. The second measure contains a whole note chord G4-B4-D5 with the lyrics "you may" and "and some". The third measure contains a whole note chord D4-F#4-A4 with the lyrics "search day" and "ev - 'ry - my". The system concludes with a fermata over the final chord, marked with a dynamic of *mf* and the lyrics "My".

G **D7** **G**
 1. **G**
 2.

where, sake but she none may can let com - pare with my

A7 **D**

wild I - rish rose.

D7 **G** **C** **D7** **G**

2.

My take the bloom from my

A7 **D7** **G**

wild I - rish rose.

O CANADA!

By CALIXA LAVALLEE,
L'HON. JUDGE ROUTHIER and JUSTICE R.S. WEIR

With dignity

mf

F A+ B \flat Gm F/A Gm/B \flat F/C Cdim C7sus C7

O Can - a - da! Our home and na - tive land!
O Can - a - da! Ter - re de nos aï - eux,

F C/E Dm C F F/A B \flat Csus C

True pa - triot love in all thy sons com - mand. With_
Ton front est ceint de fleur - ons glo - ri - eux! Car ton

F E7 Am Ddim C/G Dm/G G7 C

glow - ing hearts we_ see thee rise, the_ True North strong and free! From_
bras sait por - ter l'é - pé - e, Il_ sait por - ter la Croix! Ton his -

C7 F B \flat F/A C7/G F Csus C

C7 F D7/F# C/G G7 C7sus C7

far and wide, O Can - a - da! We stand on guard for thee.
 toire est une é - po - pé - e Des plus bril - lants ex - ploits.

F C/E Dm D/F# Gm Gm/F C/E

God keep our land glo - rious and free!
 Et ta va - leur, de foi trem - pée,

F/A A7 Bb Gm F/A Gm/Bb F/C C F

O Can - a - da! We stand on guard for thee,
 Pro - té - ge - ra nos foy - ers et nos droits,

F A+ Bb Gm F/A Gm/Bb F/C C7 F

O Can - a - da! We stand on guard for thee.
 Pro - té - ge - ra nos foy - ers et nos droits.

'O SOLE MIO

Words by GIOVANNI CAPURRO
 Music by EDUARDO DI CAPUA

Moderately slow

First system of musical notation. The treble clef staff has a key signature of one flat (Bb) and a common time signature (C). It begins with a whole rest, followed by a half note chord (F4, Bb4) with a fingering of 5 1, and another half note chord (F4, Bb4) with a fingering of 2 1. The bass clef staff has a whole note chord (F2, Bb2) with a fingering of 2, followed by a half note chord (F2, Bb2) with a fingering of 2, and another half note chord (F2, Bb2) with a fingering of 2. The dynamic marking *mf* is placed in the treble staff. The instruction *With pedal* is written below the bass staff.

Second system of musical notation. The treble clef staff has a whole rest, followed by a half note chord (F4, Bb4) with a fingering of 5 3, and another half note chord (F4, Bb4) with a fingering of 5 3. The bass clef staff has a whole note chord (F2, Bb2) with a fingering of 5, followed by a half note chord (F2, Bb2) with a fingering of 5, and another half note chord (F2, Bb2) with a fingering of 5. The dynamic marking *mf* is placed in the treble staff.

Third system of musical notation. The treble clef staff has a half note chord (F4, Bb4) with a fingering of 5 3, followed by a half note chord (F4, Bb4) with a fingering of 5 3, and another half note chord (F4, Bb4) with a fingering of 5 3. The bass clef staff has a whole note chord (F2, Bb2) with a fingering of 2, followed by a half note chord (F2, Bb2) with a fingering of 2, and another half note chord (F2, Bb2) with a fingering of 2. The dynamic marking *mf* is placed in the treble staff.

Fourth system of musical notation. The treble clef staff has a whole rest, followed by a half note chord (F4, Bb4) with a fingering of 5 3, and another half note chord (F4, Bb4) with a fingering of 5 3. The bass clef staff has a whole note chord (F2, Bb2) with a fingering of 4, followed by a half note chord (F2, Bb2) with a fingering of 1, and another half note chord (F2, Bb2) with a fingering of 2. The dynamic marking *mp* is placed in the treble staff. The lyrics are: *Che bel - la co - sa 'na iur - na - ta'e*
Be - hold the bril - liant sun in all its

Gm
2

so - le, N'a - ria se - re - na dop
splen - dor, for - got - ten is the storm,

1
2

C7

F
2

- po 'na tem - pe - sta!
the clouds now van - ish,

pe' ll'a - ria
the fresh - 'ning

Gm
2

Gm
2

fre - sca pa - re già 'na fe - sta,
breez - es heav - y airs will ban - ish,

4

F
4

Che bel - la co - sa 'na iur - na - ta'e
be - hold the bril - liant sun in all its

C7

F

sole. *splen - dor!*

Ma n'a - tu so - le
A sun I know of

mf

C7

cchiù bel - lo, ohine',
that's bright - er still,

'o so - le
this sun, my

mi - o sta - nfron - te a te!
dear - est, is naught but thee,

'O thy so face le'o so - le
so fair to

f

pp

F **C7**

mi see, o that sta - nfron - te'a te,
see, that shall now my sun

mf

To Coda \oplus

sta - nfron - te a te! Ma n'a - tu
for - ev - er be! A sun I

2. **D.S. al Coda**

te! be! Che - bel - la
Be - hold the

mp

CODA \oplus

te! be!

ODE TO JOY

from SYMPHONY NO. 9 IN D MINOR, FOURTH MOVEMENT CHORAL THEME

Words by HENRY VAN DYKE
Music by LUDWIG VAN BEETHOVEN

With spirit

F 5 1 C7

mf
Melody

3

Detailed description: This system shows the first four measures of the piece. The treble clef has a 4/4 time signature. The bass clef has a 4/4 time signature. The key signature has one flat (B-flat). The melody in the treble clef starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass clef has a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note Bb3. Chord symbols F, 5 1, and C7 are placed above the staff. A dynamic marking of *mf* and the word *Melody* are in the left margin. A finger number '3' is written below the first measure of the bass line.

F C7 F C7 1 F

legato

Detailed description: This system shows measures 5 through 8. The treble clef melody continues with a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The bass clef continues with a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F4. Chord symbols F, C7, F, C7, 1, and F are placed above the staff. A dynamic marking of *legato* is in the right margin.

C7 F C7 F Gm F Gm7 C N.C. F F#dim C7 F

2 5 13

Detailed description: This system shows measures 9 through 13. The treble clef melody has a beamed eighth-note pair (G4, A4), a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note Bb3, a quarter note A3, and a quarter note G3. The bass clef has a quarter note F3, a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. Chord symbols C7, F, C7, F, Gm, F, Gm7, C, N.C., F, F#dim, C7, and F are placed above the staff. Finger numbers 2, 5, and 13 are written below the bass line.

C7 F C7 F C7 F 3 1

Melody

1

Detailed description: This system shows measures 14 through 17. The treble clef melody has a beamed eighth-note pair (G4, A4), a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note Bb3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note Bb2, a quarter note A2, a quarter note G2, and a quarter note F2. The bass clef has a quarter note F3, a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note Bb3, a quarter note A3, a quarter note G3, and a quarter note F3. Chord symbols C7, F, C7, F, C7, F, 3 1, and 1 are placed above the staff. A dynamic marking of *Melody* is in the right margin. A finger number '1' is written below the final measure of the bass line.

C F

5 1

C F C F C F C A Dm G C F

1 C F 2 C F

C7 F F7 Bb F C7 F C7 F

OH MARIE

Words and Music by
EDUARDO DI CAPUA

Moderately slow

mf

With pedal

Dm A Dm

A7 Dm A Dm

A

Win - - - - -

rà - pe - te, fe -
dow, will you not

Dm Gm

ne - sta,
o - pen?

Fam - - - - -
Ah, - - - - -

m'af - fac - ciá a Ma -
let me see my

Dm **A7**

ri - a, Ca - ston - go mmie-z''a
Mar - y! Down in the street I

Dm **Bb** **Em7b5** **A7**

vi - a, Spe - ru - to p''a ve -
tar - ry, Long - ing to see her

Dm

de.
face.

A **Dm**

Nun tro - vo n'o - ra'e pa - ce;
I can - not rest an hour,

Gm Dm

'A night not-t'a fac-cio juor - no,
af - ter night I've wait - ed,

A7 Dm Bb

Sem pe pe sta-ccà at tuor no,
wea ry and long be lat ed,

Em7b5 A7 D

Spe ran-no 'e ce par là.
on ly to hear her voice.

5 5

Ah, Ma - rì a, Ma -
Oh, Ma - rie! Oh, Ma -

5

D

ri! *Quant* - ta suon - no che per - do pe
 rie! *All the sleep I am los - ing for*

A7

te; *Fam* - m'ad - dur -
 thee! *Now let me*

mi, *Ab - brac - cia - to un po - co cu*
 rest *for a mo - ment a - sleep on thy*

D

te! *Ah, Ma - ri* - a, Ma -
 breast! *Oh, Ma - rie! Oh, Ma -*

D **B7**

ri!
rie!

1

Quan - ta
All the

suon - no
sleep I am

che
am

per - do
los - ing for

5

Em **Gm6**

te;
thee!

3

5
3

Fam
Now
f

m'ad
let

dur
me

4 1 3 2 3

D **G#dim** **A7**

mi,
rest,

4

Oj Ma - ri!
Oh, Ma - rie,

3

Oj Ma -
Oh, Ma -

2

1. **Dm** **A** **D**

ri!
rie!

mf

ri!
rie!

an - a my Su - san - na for to see. Oh, it

G7 C

rained all night the day I left, the weath - er it was

D7

dry. The sun so hot I froze to death. Su -

G7 C

san - na don't you cry. Oh, Su -

G7 C C7 F

san - na, oh don't you cry for me, for I

C G7

come from Al - a - bam - a with a ban - jo on my

C G7

knee.

C G7 C

Additional Lyrics

2. I had a dream the other night
When everything was still.
I thought I saw Susanna
A-coming down the hill.

3. The buckwheat cake was in her mouth,
The tear was in her eye,
Say I, "I'm coming from the South,
Susanna, don't you cry."

OH! YOU BEAUTIFUL DOLL

Words by A. SEYMOUR BROWN
Music by NAT D. AYER

Moderately ($\text{♩} = \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

F/C

A/E

Dm7

G7/B

C7

Piano introduction in 4/4 time, marked Moderately. The music is in F major. The first system consists of four measures. The first measure has a forte (*f*) dynamic and a fingering of 5. The second measure has a fingering of 1. The third measure has a fingering of 1. The fourth measure has a fingering of 3 and a breath mark (b). The bass line starts with a 1 in the first measure.

F

Vocal entry in 4/4 time. The first measure is a whole rest. The second measure starts with the lyrics "Oh!" and has a mezzo-forte (*mf*) dynamic and a fingering of 1. The third measure continues with "You beau - ti - ful doll, — you". The bass line has a fingering of 1 in the second measure.

G7

Continuation of the vocal line in 4/4 time. The first measure has a fingering of 5. The second measure has a fingering of 1. The third measure has a fingering of 3. The lyrics are "great big beau - ti - ful doll. Let _____ me put my". The bass line has a fingering of 4 in the first measure.

C7

F

B \flat

Final vocal phrase in 4/4 time. The first measure has a fingering of 4. The second measure has a fingering of 3. The third measure has a fingering of 3. The lyrics are "arms a - round you, I _____ could nev - er live with - out you." The bass line has a fingering of 4 in the first measure and a 1 in the third measure.

F **G**

Oh! You beau-ti-ful doll, you great big beau-ti-ful

F

doll. If you ev-er leave me, how my heart would ache; I

Db **F** **A/E**

want to hug you but I fear you'd break. Oh! Oh!

cresc.

Dm7 **G7/B** **C7** **F**

Oh! Oh! Oh! You beau-ti-ful doll!

OLD MacDONALD

Traditional Children's Song

Lively

D7

mf

1 5

Detailed description: This system contains the first two measures of the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line in the bass clef starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The first measure ends with a quarter rest. The second measure ends with a quarter rest. The third measure has a G chord above it, and the fourth measure has a D7 chord above it.

G 5 2 C G D7

1. Old Mac - Don - ald had a farm. E - I - E - I -
2.-10. (See additional lyrics)

5 1

Detailed description: This system contains the third, fourth, and fifth measures. The treble clef melody continues with quarter notes D5, E5, and F#5. The bass line continues with quarter notes D2, E2, and F#2. The fourth measure has a C chord above it, and the fifth measure has a G chord above it. The sixth measure has a D7 chord above it. The lyrics '1. Old Mac - Don - ald had a farm. E - I - E - I -' are written below the treble clef. A '5' is written below the first bass note, and a '1' is written below the second bass note.

G C G D7

O! And on this farm he had a duck. E - I - E - I -

Detailed description: This system contains the sixth, seventh, and eighth measures. The treble clef melody continues with quarter notes G4, A4, and B4. The bass line continues with quarter notes G2, A2, and B2. The seventh measure has a C chord above it, and the eighth measure has a G chord above it. The ninth measure has a D7 chord above it. The lyrics 'O! And on this farm he had a duck. E - I - E - I -' are written below the treble clef.

G

O! With a quack, quack here, and a quack, quack there.

Detailed description: This system contains the ninth, tenth, and eleventh measures. The treble clef melody continues with quarter notes C5, B4, and A4. The bass line continues with quarter notes C2, B1, and A1. The tenth measure has a G chord above it. The lyrics 'O! With a quack, quack here, and a quack, quack there.' are written below the treble clef.

Here a quack, there a quack, ev - 'ry-where a quack, quack. Old Mac - Don - ald

had a farm, E - I - E - I - O!

Repeat for each verse

Additional Lyrics

2. Old MacDonald Had a Farm,
E - I - E - I - O!
And on this farm he had a chick,
E - I - E - I - O!
With a chick, chick here
And a chick, chick there,
Here a chick, there a chick,
Everywhere a chick, chick
Old MacDonald Had a Farm,
E - I - E - I - O!

3. Other verses:

3. Cow - moo, moo
4. Dogs - bow, bow
5. Pigs - oink, oink
6. Rooster - cock-a-doodle, cock-a-doodle
7. Turkey - gobble, gobble
8. Cat - meow, meow
9. Horse - neigh, neigh
10. Donkey - hee-haw, hee-haw

THE OLD RUGGED CROSS

Words and Music by
REV. GEORGE BENNARD

Tenderly

C/G G7 C/G

G7 C Cdim C

On a hill old far a-way stood an I will rug-ged cross

F Fdim7 F G7

old ev-er rug-ged be cross, true, the its em-blem of re-

C G7

suf-fring and shame. And I proach glad-ly bear. Then He'll

C Cdim C F Fdim

love call that old cross where the dear est and
me some day to my home far a

F G7

best way, for a world of lost sinners was
where this glo - ry for ev - er I'll

C C/E Eb dim G7

slain. share. } So I'll cherish the

C

old rug - ged cross, till my

F **F#dim** **G7**

tro - phies at last I lay down.

C **C/Bb** **A7**

I will cling to the old rug - ged

Dm **Fm/Ab** **C/G** **G7**

cross, and ex - change it some day for a

1. **C/E** **Ebdim** **G7** 2. **F** **C/E** **Dm** **C**

crown. To the crown.

PAY ME MY MONEY DOWN

Caribbean Work Song

Moderately

D **A7** **D**

mf

4 5

5
With pedal

The piano introduction consists of two staves in 4/4 time. The right hand starts with a quarter note D4, followed by eighth notes E4, F#4, G4, and A4. The left hand plays a bass line of quarter notes D2, E2, F#2, and G2. The piece is marked 'Moderately' and 'mf'. Chords D, A7, and D are indicated above the staff. Fingerings 4 and 5 are shown for the first two notes in the right hand. A '5' with 'With pedal' is written below the first measure of the left hand.

D

4

Pay me, — oh, pay me. —
Thought I heard the cap-tain say. —
Next day — we cleared the bar. —
Wish I was — Mis-ter How-ard's son. —
Wish I was — Mis-ter Ste-ven's son. —

Pay me my

The vocal line is written on a single staff in 4/4 time. It begins with a quarter note D4. The lyrics are: 'Pay me, — oh, pay me. —', 'Thought I heard the cap-tain say. —', 'Next day — we cleared the bar. —', 'Wish I was — Mis-ter How-ard's son. —', 'Wish I was — Mis-ter Ste-ven's son. —', and 'Pay me my'. A chord 'D' with a '4' is written above the first measure. The piano accompaniment continues from the previous section.

A7

mon - ey down. —

Pay me or go to jail. —
'Mor-row is our sail - ing day. —
He knocked me down with the end of a spar. —
Sit in the house and drink all the rum. —
Sit in the shade and watch all the work done. —

The vocal line continues with the lyrics: 'mon - ey down. —', 'Pay me or go to jail. —', ''Mor-row is our sail - ing day. —', 'He knocked me down with the end of a spar. —', 'Sit in the house and drink all the rum. —', and 'Sit in the shade and watch all the work done. —'. A chord 'A7' is written above the first measure. The piano accompaniment continues.

1.-4. **D** 5. **D**

5

Pay me my mon - ey down. — mon - ey down. —

The piano accompaniment for the final part of the song. It features two measures of music. The first measure is marked '1.-4.' and the second '5.'. Both measures have a chord 'D' written above them. The right hand starts with a quarter note D4. The lyrics 'Pay me my mon - ey down. —' are written below the staff. A '5' is written above the first note of the right hand.

ON A SUNDAY AFTERNOON

Words by ANDREW B. STERLING
Music by HARRY VON TILZER

Moderately

The musical score is written for piano in 3/4 time, marked 'Moderately' and 'mf'. It consists of four systems of music, each with a vocal line and a piano accompaniment. The lyrics are: 'On a Sun - day af - ter - noon in the mer - ry month of June take a trip up the Hud - son or down the bay, take a trol - ley to Co - ney or Rock - a - way on a'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Chord symbols are placed above the vocal line: G7, C Ebdim, G7, C, Ebdim, C, G7, C, Ebdim, C, G7, C. Fingerings are indicated by numbers 1-5 in the bass clef and 1-3 in the treble clef. A repeat sign is used after the first system.

Chord symbols: G7, C Ebdim, G7, C, Ebdim, C, G7, C, Ebdim, C, G7, C.

Lyrics: On a Sun - day af - ter - noon in the mer - ry month of June take a trip up the Hud - son or down the bay, take a trol - ley to Co - ney or Rock - a - way on a

E^bdim

C

A7

Dm

Sun - day af - ter - noon, you can see the

G7

lov - ers spoon. They work hard on Mon - day, but

one day that's fun day is Sun - day af - ter -

1. C E^bdim G7 noon. On a noon.

2. C noon.

ON TOP OF OLD SMOKY

Kentucky Mountain Folksong

Moderate Waltz

mf

1. On top of old

F

Smok y, all
2. pleas ure, a
3.,4. (See additional lyrics)

C

cov er'd with snow,
flirt in's a grief,

G7

I lost my true lov
a false heart ed lov

er,
er,

for
is

court
worse

in'
than

too
a

1.-3.

C F C N.C.

slow.
thief.

A - court - in's a
For a thief, he will
She'll hug you and

4.

C

skies.

Additional Lyrics

- 3. For a thief, he will rob you,
And take what you have,
But a false-hearted lover
Sends you to your grave.

- 4. She'll hug you and kiss you,
And tell you more lies,
Than the ties on the railroad,
Or the stars in the skies.

PAPER DOLL

Words and Music by
JOHNNY S. BLACK

Slowly

mf

F F7 D7 Gm7 G#dim Am D7#5

G7 C7 F F7 D7 G7

C7 F Fm

C A7 G7 C7 Dm7 Ebdim C7

I'm goin' to buy a pa-per doll that I can call my own, a
doll that oth-er fel-lows can-not steal. And then the flir-ty, flir-ty guys with their
flir-ty, flir-ty eyes, will have to flirt with dol-lies that are real. When

F **D7** **G7** **C7** **F** **C7**
 4 3 2 1 2
 I come home at night she will be wait - ing, she'll
 3 5

F **D7** **G7** **C7** **A7**
 4
 be the tru - est doll in all this world. I'd

Bb **Bdim** **F** **A7** **D7**
 1 2 1 3 1
 rath - er have a pa - per doll to call my own, than have a
 2 5

G7 **Bbm6** **C7** **F** **Gb7** **F**
 1 3 5 2
 fick - le - mind - ed real live girl.

PEG O' MY HEART

Words by ALFRED BRYAN
Music by FRED FISHER

Moderate Fox Trot

4/4 time signature. *mf* dynamic. Chords: C, C#dim, Dm, G7. Fingerings: 4, 3, 2, 1, 2.

Chords: C, D7. Lyrics: Peg o' my heart, I love you. We'll nev - er part.

Chord: G7. Lyrics: I love you, dear lit - tle girl, sweet lit - tle girl,

Chords: C, C#dim, Dm, G7. Fingerings: 1, 2. Lyrics: sweet - er than the rose of Er - in, are your win - ning smiles en - dear - in'.

C D7

Peg o' my heart, your glances with Irish art

G7

entrance us. Come be my own,

1. C C#dim

come make your home in my heart.

Dm G7 2. C

heart.

POMP AND CIRCUMSTANCE

Words by ARTHUR BENSON
Music by EDWARD ELGAR

With dignity

The score is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. Chords are indicated by letters above the treble staff. Fingerings are indicated by numbers 1-5. A half note is indicated by a '1/2' below the first measure of the first system.

System 1: Chords: G7, C, G7/D, C/E. Fingerings: 2, 5, 3, 1.

System 2: Chords: F, C/G, Am, G, C, D/C. A measure rest of 4 is indicated below the bass staff.

System 3: Chords: G/B, Em, Am, D7, G7.

System 4: Chords: C, G7/D, C/E, F, C/G.

D7/F# G C D/C G/B

This system contains the first three measures of the piece. Measure 1 features a D7/F# chord in the treble and a D7 chord in the bass. Measure 2 features a G chord in the treble and a G7 chord in the bass. Measure 3 features a C chord in the treble and a C chord in the bass. The bass line consists of a steady eighth-note pattern: D, E, F#, G, A, B, C, D.

F/A G7 C F G/F

This system contains measures 4, 5, and 6. Measure 4 features an F/A chord in the treble and an F7 chord in the bass. Measure 5 features a G7 chord in the treble and a G7 chord in the bass. Measure 6 features a C chord in the treble and a C chord in the bass. The bass line continues with the eighth-note pattern: D, E, F#, G, A, B, C, D.

C/E Am 1. Dm7 G7 C

This system contains measures 7, 8, and 9. Measure 7 features a C/E chord in the treble and a C chord in the bass. Measure 8 features an Am chord in the treble and a Dm7 chord in the bass. Measure 9 features a Dm7 chord in the treble and a Dm7 chord in the bass. The bass line continues with the eighth-note pattern: D, E, F#, G, A, B, C, D.

2. Dm7 G7 C

This system contains measures 10, 11, and 12. Measure 10 features a Dm7 chord in the treble and a Dm7 chord in the bass. Measure 11 features a G7 chord in the treble and a G7 chord in the bass. Measure 12 features a C chord in the treble and a C chord in the bass. The bass line continues with the eighth-note pattern: D, E, F#, G, A, B, C, D.

POOR BUTTERFLY

Words by JOHN L. GOLDEN
Music by RAYMOND HUBBELL

Slowly

Em

D#dim7

G7

N.C.

G7

mf

Poor but - ter - fly,

1 2 1 2 1 5

Cmaj7

'neath the hlos - soms wait - ing. Poor hut - ter -

2 1

E7#5

A7

fly, for she loved him so.

D7

G7

The mo - ments pass in - to hours, the hours

2 1 2 1

C Am D7

pass in - to years. And as she smiles through her tears,

G7 N.C.

she mur - murs low, "The moon and

G7 Cmaj7

I know that he is faith - ful,

E7#5

I'm sure he'll come to me bye and

A7 Dm7

bye. But if he don't come back,

Bb7 C

then I nev - er sigh or cry, I just must

Dm7 G7 1. C D#dim7

die." Poor but - ter - fly.

G7 NC. 2. C

Poor but - ter - fly.

A PRETTY GIRL IS LIKE A MELODY

from the 1919 Stage Production ZIEGFELD FOLLIES

Words and Music by
IRVING BERLIN

Moderately slow

Gm **C7** **F** **C7**

A pret - ty

With pedal

G7 **C7**

girl is like a mel - o - dy

F **Fm** **F**

that haunts you night and

Fmaj7 **F6** **F7**

day. Just like the

Bb **Bbm** **F**
 2
 strain of a haunt - ing re - frain, she'll

5 4 3

G7 **Gm**
 2 3
 start up - on a mar - a - thon and run a - round your

C9 **G7** 2 1
 brain. You can't es - cape she's in your

2

C7 **F**
 mem - o - ry. By morn - ing,

1

PRETTY BABY

Words by GUS KAHN
Music by EGBERT VAN ALSTYNE and TONY JACKSON

Moderately (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

D7 G7 C

mf

Ev - 'ry -

G7

3 5 1 3 5 5 3

bod - y loves a ba - by, that's why I'm in love with you, pret - ty

C6 G7

ba - by, pret - ty ba - by. And I'd like to be your sis - ter, broth - er,

1 2 1

C6

dad and moth - er, too, pret - ty ba - by, pret - ty ba - by. Won't you

C7 F

1 3 1 3 1

come and let me rock you in my cradle of love and we'll

A7 D7 G7

cuddle all the time. Oh, I want a lov - in' ba - by and it

D7 G7

might as well be you. Pret - ty ba - by of

1. C 2. C

mine. Ev - 'ry - mine.

PUT YOUR ARMS AROUND ME, HONEY

Words by JUNIE McCREE
Music by ALBERT VON TILZER

Moderately (♩ = $\frac{1}{2}$ ♩)

G D7 G

mf

Put your arms a - round me, hon - ey,

hold me tight.

Hud - dle up and cud - dle up with

all your might. Oh, babe, won't you roll dem eyes,

eyes that I just i - dol - ize.

G D7

The musical score is written for piano in G major and 4/4 time. It consists of four systems of music. The first system shows the beginning of the piece with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Moderately' with a metronome marking of ♩ = 1/2 ♩. The first measure has a G chord and a melody starting with a quarter note G, followed by a triplet of eighth notes (A, B, C#). The second measure has a D7 chord and a melody of quarter notes (D, E, F#, G). The third measure has a G chord and a melody of quarter notes (G, A, B, C#). The lyrics 'Put your arms a - round me, hon - ey,' are written below the treble clef. The second system continues the melody with a D7 chord in the first measure and lyrics 'hold me tight.' The second measure has a D7 chord and lyrics 'Hud - dle up and cud - dle up with'. The third system continues with a D7 chord in the first measure and lyrics 'all your might. Oh, babe, won't you roll dem eyes,'. The fourth system has a G chord in the first measure and lyrics 'eyes that' and a D7 chord in the second measure with lyrics 'I just i - dol - ize.'. Fingerings are indicated by numbers 1-5 above notes. Dynamics include 'mf' (mezzo-forte).

G

When they look at me my heart be - gins to float,

D7

then it starts a - rock - in' like a mo - tor boat.

G/B Em 4 5 A7 D7

Oh, oh, I nev - er knew an - y girl like

1. G D7 2. G

you. you.

THE RED RIVER VALLEY

Traditional American Cowboy Song

Slowly

F **5** **C7** **F**
₃

mf

C **N.C.** **F** **C7**

From this val - ley they say you are
 long think time of my this dear, I've been
 think of this val - ley you're

5 2 1

F **3**
 1

go - ing. I will miss your bright
 wait - ing for those words that you
 leav - ing and how lone - ly and

Gm7 **C7** **F**

eyes and sweet smile. For they say you are
 nev - er would say. But at last all my
 sad it will be; and think of the

Bb **Bdim**

tak - ing the sun - shine that has
fond hopes have van - ished, for they
heart that you're break - in' and the

C7 **F** **Bb**

bright - ened our path - way a - while.
say you are go - ing a way.
grief that you are caus - in' me.

F **N.C.** **F** **C7**

_____ }
_____ }
_____ }
Come and sit by my side if you

F

love me. Do not hast - en to

C7

bid me a - dieu, Just re -

F **Bb**

mem - ber the Red Riv - er Val - ley,

Bdim **C7**

and the ho - bo that loved you so

1., 2. **F** **Bb** **F** **N.C.** 3. **F**

true. For a Won't you true.

ROCKIN' ROBIN

Words and Music by
J. THOMAS

Bright Rock Tempo

F C7 F

The piano introduction consists of three measures. The first measure is marked with a forte 'f' dynamic and a chord of F major. The second measure is marked with a C7 chord. The third measure is marked with an F chord. The melody in the right hand features eighth and quarter notes, while the left hand provides a simple harmonic accompaniment.

He (1.,D.S.) rocks in the tree-top,
(2.) Ev-'ry lit - tle swal-low, all the day long,
ev-'ry chick-a - dee

The vocal line begins with a repeat sign. The lyrics are: "He (1.,D.S.) rocks in the tree-top, (2.) Ev-'ry lit - tle swal-low, all the day long, ev-'ry chick-a - dee". The music is in a 4/4 time signature with a key signature of one flat (Bb). The melody is simple and rhythmic, matching the "Bright Rock Tempo".

hop-pin' and a bop-pin' and a - sing-in' his song. All the lit - tle birds on
ev-'ry lit - tle bird in the tall oak tree. The wise old owl, the

The vocal line continues with the lyrics: "hop-pin' and a bop-pin' and a - sing-in' his song. All the lit - tle birds on ev-'ry lit - tle bird in the tall oak tree. The wise old owl, the". The melody continues with eighth and quarter notes, maintaining the rhythmic pattern established in the previous section.

Jay - bird Street,
big black crow

love to hear the ro - bin go
flap their wings sing-in,'

"Tweet, tweet, tweet."
"Go bird, go." } Rock - in'

Bb7

Rob - in, —

Rock - in'

F

Rob - in, —

C7

Bb7

To Coda ⊕

Blow, Rock-in' Rob - in, 'cause we're

real - ly gon - na rock to - night. —

1. **F**

Bb7 **F**

2.

B \flat 7 F B \flat

A pret - ty lit - tle ra - ven at the bird band - stand,

Detailed description: This system contains the first three measures of the piece. The treble clef staff has a key signature of one flat (Bb) and a 3/4 time signature. Chord symbols Bb7, F, and Bb are placed above the first, second, and third measures respectively. The lyrics 'A pret - ty lit - tle ra - ven at the bird band - stand,' are written below the treble staff. The bass clef staff provides a simple accompaniment with chords and moving lines.

F B \flat

taught him how to do the bop and it was grand. They start-ed go - in' stead-y, and

Detailed description: This system contains the next three measures. The treble clef staff has chord symbols F and Bb above the first and third measures. The lyrics 'taught him how to do the bop and it was grand. They start-ed go - in' stead-y, and' are written below the treble staff. The bass clef staff continues the accompaniment.

C7 D.S. al Coda

bless my soul, he out - bopped the buz-zard and the o - ri - ole. He

Detailed description: This system contains the final three measures of the main section. The treble clef staff has a C7 chord symbol above the second measure and 'D.S. al Coda' above the third measure. The lyrics 'bless my soul, he out - bopped the buz-zard and the o - ri - ole. He' are written below the treble staff. The bass clef staff concludes the accompaniment.

CODA

F B \flat F

Detailed description: This system is the CODA section. It begins with a 'CODA' symbol (a circle with a cross) above the first measure. The treble clef staff has chord symbols F, Bb, and F above the first, second, and third measures respectively. The bass clef staff provides a simple accompaniment for these final three measures.

ROCK ISLAND LINE

Railroad Song

Fast **B \flat** **E \flat 7** **F7**

mf

2 3

5

B \flat

I say the Rock Is - land Line is a

E \flat 7 **B \flat**

might - y good road, I say the Rock Is - land Line

F7

is the road is to the ride. Oh, the

B \flat Eb7

Rock Is - land Line is a might - y good road,

B \flat Eb F7

if you want to ride it, you will

B \flat Eb F7 B \flat

go like you're a - fly - in'. Buy your tick - et at the

E \flat F7 B \flat

sta - tion on the Rock Is - land Line.

ROCK OF AGES

Words by AUGUSTUS M. TOPLADY
v. 1,2,4 altered by THOMAS COTTERILL
Music by THOMAS HASTINGS

Moderately slow

F **Fm** **C** **G7** **C** **G7**

mp

1. Rock of

With pedal

C **F** **C** **G7**

A - ges, cleft for me, let me hide my - self in
2. la - bors of my hands can ful - fill Thy law's de -
3.,4. (See additional verses)

C **G7** **C**

Thee; let the wa - ter and the blood, from Thy
mands; could my zeal no res - pite know, could my

G7 C G7 C F

wound - ed side which flowed be of sin the dou - ble
tears for - ev - er flow. All for sin sin the could not a -

C F Fm C G7 C G7

cure; save from wrath and make me pure. Not the
tone; thou must save, and thou a - lone. Noth - ing

4. C F Dm7 C

thee. rit.

Additional Verses

3. Nothing in my hand I bring,
Simply to the cross I cling;
Naked, come to Thee for dress;
Helpless, look to Thee for grace.
Foul, I to the fountain fly;
Wash me, Savior, or I die.
4. While I draw this fleeting breath,
When mine eyes shall close in death.
When I soar to worlds unknown,
See Thee on Thy judgment throne.
Rock of Ages, cleft for me,
Let me hide myself in Thee.

ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY

from SINBAD

Words by SAM M. LEWIS and JOE YOUNG

Music by JEAN SCHWARTZ

Moderately

G⁺
5
3
1

C

Em7

Dm7

G7

Rock - a - bye your ba - by with a Dix - ie mel - o - dy.

Dm7

G7

Dm7

G7

C

Am

D7

G7

When you croon, croon a tune from the heart of Dix - ie.

C

A7

Just hang my cra - dle, mam - my, mine, - right on that Mas - on Dix - on Line.

G

Am

D7

G7

And swing it from Vir - gin - ia to Ten - nes - see with all the love that's in - ya.

C Em7 Dm7 G7

Weep no more my la - dy, sing that song a - gain for me. And Old Black Joe...

E7 A7

just as though_ you had me on your knee. A mil - lion ba - by kiss - es

D7 G7 G7#5 C

I'll de - liv - er the min - ute that you sing the "Swan - ee Riv - er." Rock - a - bye your

Am D7 G7 1. C D7 G7 2. C

rock - a - bye ba - by with a Dix - ie mel - o - dy. dy!

ROSE ROOM

Words by HARRY WILLIAMS
Music by ART HICKMAN

Moderately (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

G/B Eb7/Bb A7

In sun - ny Rose - land,

D7 G

where sum - mer breez - es are play - ing,

G7 C

where the hon - ey bees are "a - may -

C6 Cm

ing," there all the ros - es are

The musical score is written for piano in G major, 4/4 time, with a tempo marking of 'Moderately'. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features chords and bass lines. The lyrics are: 'In sunny Rose - land, where sum - mer breez - es are play - ing, where the hon - ey bees are "a - may - ing," there all the ros - es are'. The score includes various chords: G/B, Eb7/Bb, A7, D7, G, G7, C, C6, and Cm. The piano part starts with a first finger fingering (1) on the G/B chord. The tempo is indicated by a metronome symbol showing a quarter note equal to a dotted quarter note.

G E7 A7

sway - ing, danc - ing

D7 Eb7 D7 G/B Eb7/Bb

while the mead - ow - brook flows. The moon when

A7 D7 G

shin - ing is more than ev - er de - sign

G7

ing, for 'tis ev - er then I am

C Cm

pin - ing, pin - ing

G E7 G/B Eb7/Bb

to be sweet - ly re - clin - ing, some - where in

A7 D7 1. G

Rose - land, be - side a beau - ti - ful rose.

G/B Eb7/Bb 2. G G6

In sun - ny rose.

SANTA LUCIA

By TEODORO COTTRAU

Moderately

Musical notation for the first system of 'Santa Lucia'. It features a treble clef staff with a 3/4 time signature and a bass clef staff. The tempo is 'Moderately' and the dynamics are 'mf'. The first system includes four measures with the following chords: F (first finger), C, G7 (first, second, fifth fingers), and C. The bass line starts with a whole note chord and is marked 'With pedal'.

With pedal

Musical notation for the second system of 'Santa Lucia', consisting of two staves with a treble and bass clef. This system contains four measures of accompaniment, primarily using quarter notes and eighth notes.

Musical notation for the third system of 'Santa Lucia', including lyrics. The system features a treble clef staff with lyrics and a bass clef staff. The tempo is 'Moderately' and the dynamics are 'mf'. The first system includes four measures with the following chords: C, G7, C, and C (second, first fingers). The lyrics are:
Sul ma - re luc - ci - ca L'a - stro d'ar - gen - to,
Now 'neath the sil - ver moon, o - cean is glow - ing,

Musical notation for the fourth system of 'Santa Lucia', including lyrics. The system features a treble clef staff with lyrics and a bass clef staff. The tempo is 'Moderately' and the dynamics are 'mf'. The first system includes four measures with the following chords: G7, G7, C, and C (fourth finger). The lyrics are:
Pla - ci - da è l'on - da, Pro - spe - ro è il ven - to;
o'er the calm bil - low, soft winds are blow - ing,

G7 **C**

Sul ma - re luc - ci - ca L'a - stro d'ar - gen - to,
 Here balm - y zeph - yrs blow, pure joys in - vite us,

G7 **C**

Pla - ci - da è l'on - da, Pro - spe - ro è il ven - tò;
 and as we gen - tly row, all things de - light us,

Dm **C**

Ve - ni - te al - l'a - gi - le Bar - chet - ta mi - a
 Hark how the sail - or's cry joy - ous - ly ech - oes nigh,

5 3 2 5 4 2 2 1

G7

San - ta Lu - ci - a! San - ta Lu -
 San - ta Lu - ci - a, San - ta Lu -

5 4 2 2

C Dm

ci - a!
ci - a!

Ve - ni - te al
Home of fair

l'a - gi - le
po - e - sy,

3 2 5

C

Bar - chet - ta
realm of pure

mi - a
har - mo - ny,

San - ta _____ Lu -
San - ta _____ Lu -

4 2

G7 C

ci - a!
ci - a,

San - ta
San - ta

Lu - ci - a!
Lu - ci - a!

4

F C G7 C

rit.

4

SAILORS HORNPIPE

Sea Chantey

Lively

C

First system of musical notation for 'Sailors Hornpipe'. The piece is in 4/4 time and begins with a treble clef. The first measure features a treble clef with a dynamic marking of *mf* and a fingering of 5. The bass clef starts with a 3. The first measure is followed by two measures of music, with a 'C' chord symbol above the first measure. The second measure has a 3 in the treble and a 1 in the bass. The third measure has a 3 in the treble.

G7

Second system of musical notation. The treble clef has a G7 chord symbol above it. The first measure has a 3 in the treble. The second measure has a 1 in the treble. The bass clef continues with a steady eighth-note accompaniment.

C

F

Third system of musical notation. The first measure has a C chord symbol above it. The second measure has a 4 in the treble. The third measure has an F chord symbol above it. The fourth measure has a 5 in the treble. The bass clef continues with a steady eighth-note accompaniment.

G

C

Fourth system of musical notation. The first measure has a G chord symbol above it. The second measure has a 3 in the treble. The third measure has a C chord symbol above it. The fourth measure has a 3 in the treble. The bass clef continues with a steady eighth-note accompaniment.

First system of musical notation, measures 1-2. The treble clef staff contains eighth notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3. The bass clef staff contains eighth notes in an ascending sequence: G2, A2, B2, C3, D3, E3, F3, G3. A chord symbol 'F' is placed above the second measure. A triplet of eighth notes (G4, F4, E4) is marked with a '3' above it in the second measure.

Second system of musical notation, measures 3-4. The treble clef staff contains eighth notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3. The bass clef staff contains eighth notes in an ascending sequence: G2, A2, B2, C3, D3, E3, F3, G3. Chord symbols 'D' and 'G' are placed above the first and second measures, respectively. A doublet of eighth notes (G4, F4) is marked with a '2' above it in the second measure.

Third system of musical notation, measures 5-6. The treble clef staff contains eighth notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3. The bass clef staff contains eighth notes in an ascending sequence: G2, A2, B2, C3, D3, E3, F3, G3. Chord symbols 'C' and 'F' are placed above the first and second measures, respectively.

Fourth system of musical notation, measures 7-8. The treble clef staff contains eighth notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3. The bass clef staff contains eighth notes in an ascending sequence: G2, A2, B2, C3, D3, E3, F3, G3. Chord symbols 'G' and 'C' are placed above the first and second measures, respectively. The system concludes with a double bar line.

SAINT JAMES INFIRMARY

Words and Music by
JOE PRIMROSE

Mournfully (♩ = $\frac{1}{2}$ ♩)

f

Dm A7/E Dm/F B \flat 7 Dm/A A7

Dm A7 5 Dm A7

I went down to the St. James In -

Dm Gm A7 2 Dm Gm Dm 5

firm - 'ry to see my ba - by there. She was

A7/E Dm/F B \flat 7

ly - in' on a long white ta - ble, so _____

The musical score is written for piano. It features a treble and bass clef. The key signature has one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble clef staff. The score is divided into two systems. The first system contains measures 1 through 7, and the second system contains measure 8. Chords are indicated above the treble clef staff: Dm, A7, Dm, A7, Dm. The lyrics are: sweet, so — cool — so fair. Went Blues.

Additional lyrics

2. Went up to see the doctor.
"She's very low," he said.
Went back to see my baby;
Great God! She was lyin' there dead.
3. I went down to old Joe's bar-room
On the corner by the square.
They were servin' the drinks as usual,
And the usual crowd was there.
4. On my left stood Joe McKennedy,
His eyes blood-shot red.
He turned to the crowd around him,
These are the words he said:
5. Let her go, God bless her,
Wherever she may be.
She may search this wide world over,
She'll never find a man like me.
6. Oh, when I die please bury me
In my high-top Stetson hat.
Put a gold piece on my watch chain
So they'll know I died standin' pat.
7. Get six gamblers to carry my coffin,
Six chorus girls to sing my song.
Put a jazz band on my tail-gate
To raise hell as we go along.
8. Now that's the end of my story;
Let's have another round of booze.
And if anyone should ask you, just tell them
I've got the St. James Infirmary Blues.

SCARBOROUGH FAIR

Traditional English

Gently

Musical score for the first system of "Scarborough Fair". The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked "Gently" and the dynamics are "mf". The score consists of a treble and bass clef staff. The bass line starts with a 5 below the first measure. The melody begins with a whole rest, followed by a half note G4, and then a quarter note F#4. The lyrics "Are you Tell her Tell her" are written below the treble staff.

mf

Em
1

Are you
Tell her to
Tell her to

5

Musical score for the second system of "Scarborough Fair". The treble staff contains the melody with lyrics: "go - ing to Scar - bor - ough Fair? }", "make me a cam - brie shirt. }", and "wash it in yon - der dry well. }". The bass line continues with a steady eighth-note accompaniment. Chord markings "D" and "Em" are placed above the treble staff.

D Em

go - ing to Scar - bor - ough Fair?
make me a cam - brie shirt.
wash it in yon - der dry well.

Musical score for the third system of "Scarborough Fair". The treble staff contains the melody with lyrics: "Pars - ley sage, rose - ma - ry and". The bass line continues with a steady eighth-note accompaniment. Chord markings "G", "Em", and "A" are placed above the treble staff.

G Em A

Pars - ley sage, rose - ma - ry and

Em C G

thyme. { Re - mem - ber me to
With - out an - y seam or
Where wa - ter ne'er spring, not

D Em

one who lives there, —
fine nee - dle work, — } for once she
drop of rain fell, — }

A D

was a true love of mine.

1., 2.
Em

3.
Em

mine.

SCHOOL DAYS

(When We Were a Couple of Kids)

Words by WILL D. COBB
Music by GUS EDWARDS

Lilting waltz tempo

G7

C7

F

C7

F

F/A

A^bdim

Gm7

C7

2

read - in' and 'rit - in' and 'rith - me -

F
2

tic, taught to the tune of the

3 2

1 2

hick - 'ry stick. You were my

D7 G7

queen in cal - i - co,

5

C7 **F**

I was your bash - ful bare - foot

F7 **Bb** **Bdim**

beau. And you wrote on my slate, "I

F/C **A** **Dm** **G7**

love you, Joe," when we were a

C7 **F**

cou - ple of kids.

SHE WORE A YELLOW RIBBON

Words and Music by
GEORGE A. NORTON

Brightly

4 D G/D D G/D D A7

With pedal

D D

'Round her neck she

wore a yellow ribbon; she wore it in the

4 E A7

spring-time and in the month of May. And

D
4

if you asked her why the heck she

G/D **D** **G/D**

wore it, she says, "It's for my lov - er who is

1 2 2 5

D/A **A7** **D** **G**

far, far a - way." Far a - way,

D

far a - way. She'

G/D D A7

wore it for her lov - er far a - way.

D

'Round her neck she

G/D

wore a yel - low rib - bon; she wore it for her

D G/D D/A A7 D

lov - er who is far, far a - way.

SHE'LL BE COMIN' 'ROUND THE MOUNTAIN

Traditional

Brightly

G

mf

1. She'll he com - in' 'round the moun - tain when she
 2. She'll be driv - in' six white hors - es when she
 3.,4. (See additional lyrics)

Am

comes, comes, she'll be com - in' 'round the
 she'll he driv - in' six white

Bm C A7 D7

moun - tain when she comes, She'll be
 hors - es when she comes, She'll be

com - in' 'round the
driv - in' six white

moun - tain, She'll be
hors - es, She'll be

com - in' 'round the
driv - in' six white

moun - tain, She'll be
hors - es, She'll be

com - in' 'round six the
driv - in' six white

moun - tain when she
hors - es when she

comes.
comes.

Additional Lyrics

3. Oh, we'll all go to meet her when she comes,
Oh, we'll all go to meet her when she comes,
Oh, we'll all go to meet her,
Oh, we'll all go to meet her,
Oh, we'll all go to meet her when she comes.

4. We'll be singin' "Hallelujah" when she comes,
We'll be singin' "Hallelujah" when she comes,
We'll be singin' "Hallelujah,"
We'll be singin' "Hallelujah,"
We'll be singin' "Hallelujah" when she comes.

SHENANDOAH

American Folksong

Moderately

G Em D G C/G G D G Em

mp

Oh, Shen-an - doah, — I long to
Shen-an - doah, — I love your
Shen-an - doah, — I'm bound to

G Em C Am G Bm

hear you, _____ }
daugh - ter, _____ } a - way _____ you roll - ing riv - er. }
leave you, _____ } Oh,
For,
Oh,

Em Em/D C G/B Em C

Shen - an - doah, — I long to hear you, _____ }
her I'd cross — your roam - ing wa - ter, _____ } a - way, _____ I'm bound a -
Shen - an - doah, — I'll not de - ceive you, _____ }

G/B C G/D Em D 1.,2. G C/G G D 3. G C/G G

way, 'cross the wide _____ Mis - sou - ri. } Oh,
Oh,
ri.

SIDEWALKS OF NEW YORK

Words and Music by CHARLES B. LAWLOR
and JAMES W. BLAKE

Moderately

The musical score is written for piano in 3/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a treble and bass clef staff. The first system includes a dynamic marking of *mf* and chord symbols G7 (fingered 5), C7 (fingered 2), and F. The second system includes chord symbols C and F (fingered 5) and the lyrics "East side,". The third system includes chord symbols C7 (fingered 4), F7, and Bb (fingered 5, 2) and the lyrics "West side, all a -". The fourth system includes chord symbols C7, F, and F7 (fingered 4) and the lyrics "round the town, the".

B \flat **Bdim** **F/C** ²

tots sang "Ring a - Ros - ie,"

D7 **G7** ⁵

"Lon - don Bridge is fall - ing

C7 ⁵ **F** ³

down." Boys and

C7 **F** **F7**

girls to - geth - er,

B \flat **F**

me and Ma - mie O' - Rorke

4
5

F7 **B \flat** **Bdim**

tripped the light fan -

4
2

F/C **D7** **G7**

tas - tic on the side - walks

2

4


C7 **F**

of New York.

1 2

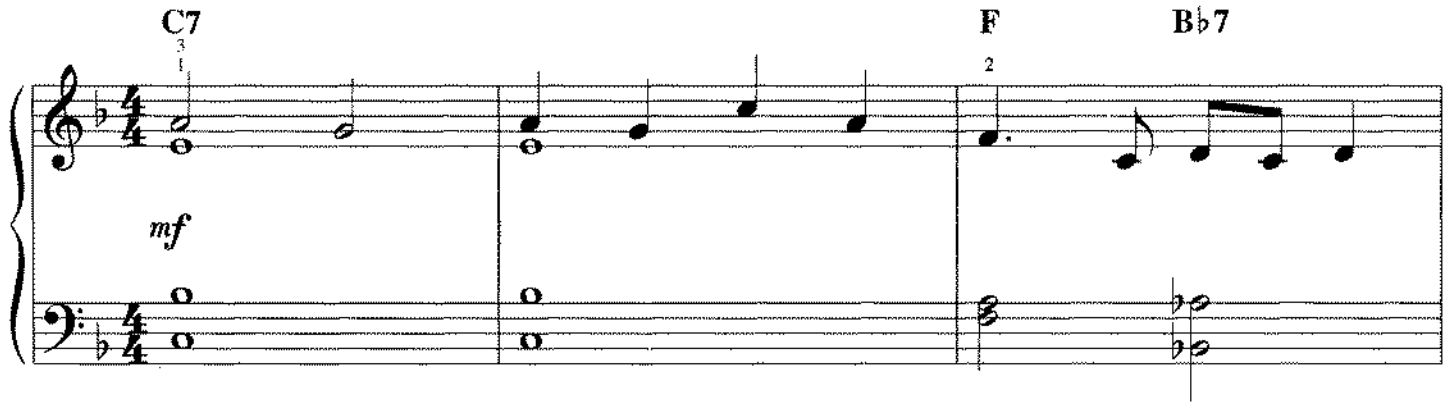
SHINE ON, HARVEST MOON

Words by JACK NORWORTH
 Music by NORA BAYES
 and JACK NORWORTH

Moderately, with a lilt ()

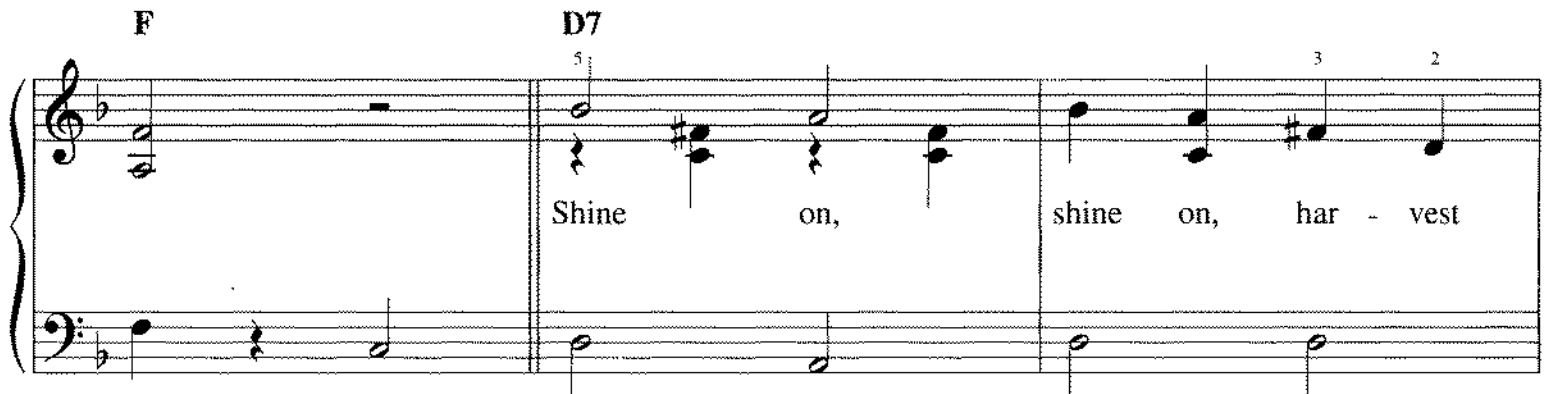
C7 **F** **Bb7**

mf



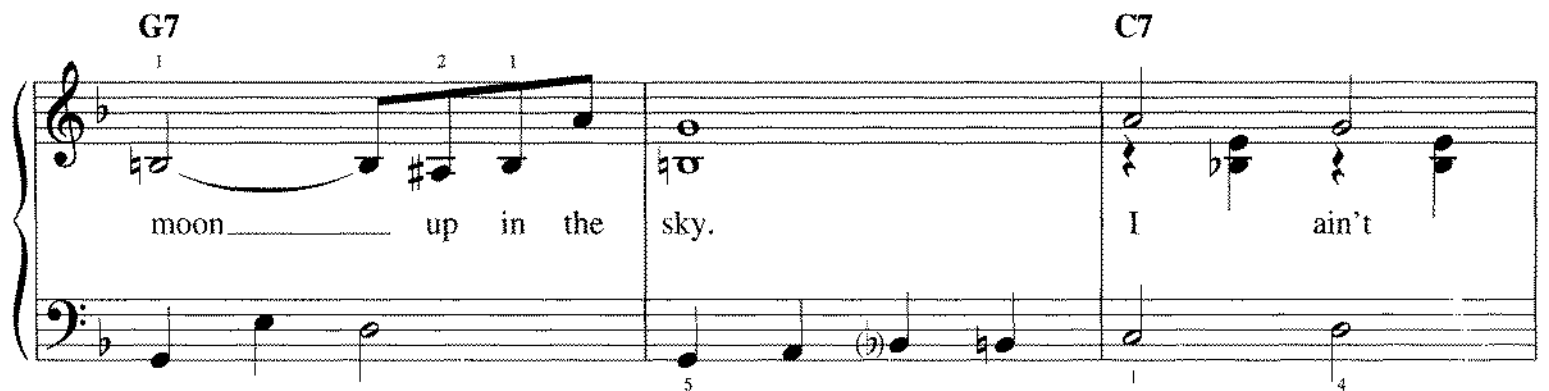
F **D7**

Shine on, shine on, har - vest



G7 **C7**

moon up in the sky. I ain't



had no lov - in' since Jan - u - ar - y, Feb - ru - ar - y,

F **Gm7**

1 2 1

2 5

3 5

June or Ju - ly. — Snow time ain't no time to

G#dim **Gm7** **F** **D7**

5 3 2

1 2 3 1

stay — out-doors and spoon. So shine on,

G **C7**

2 1

shine on, har - vest moon, for me and my gal.

F **Bb7** **F**

2

3 1

2

SINNER MAN

Traditional

Moderately

Chords: Dm, C, Dm, Dm

5

mf

Oh, sin - ner man,

Chords: C

3 1 3 2

where you gon - na run to? Oh, sin - ner man, where you gon - na

Chords: Dm

2 3

run to? Oh, sin - ner man, where you gon - na run to

1. Dm 2. Dm

C 1 2

all on that day? day?

THE SKATERS

(Waltz)

By EMIL WALDTEUFEL

Waltz

C

G7

First system of musical notation. Treble clef, 3/4 time signature. Bass clef. The piece is in C major. The first measure has a treble clef note G4 with a finger number '2' above it, and a bass clef chord of C major with finger numbers '5' and '3' below the notes. The second measure has a treble clef note A4 with a finger number '4' above it, and a bass clef chord of C major. The third measure has a treble clef note B4 with a finger number '5' above it, and a bass clef chord of G7. The fourth measure has a treble clef note G4 with a finger number '1' above it, and a bass clef chord of G7. The treble clef part has a slur over the last two notes (B4 and G4). The dynamic marking *mf* is present.

Cmaj7

Second system of musical notation. Treble clef, 3/4 time signature. Bass clef. The piece is in C major. The first measure has a treble clef chord of C major with a finger number '5' below the note, and a bass clef chord of C major. The second measure has a treble clef chord of C major with a finger number '5' below the note, and a bass clef chord of C major. The third measure has a treble clef chord of Cmaj7 with a finger number '5' below the note, and a bass clef chord of C major. The fourth measure has a treble clef chord of Cmaj7 with a finger number '5' below the note, and a bass clef chord of C major. The treble clef part has a slur over the last two notes (Cmaj7 and Cmaj7).

Am

Dm

Third system of musical notation. Treble clef, 3/4 time signature. Bass clef. The piece is in C major. The first measure has a treble clef chord of Am with a finger number '5' below the note, and a bass clef chord of C major. The second measure has a treble clef chord of Am with a finger number '5' below the note, and a bass clef chord of C major. The third measure has a treble clef chord of Dm with a finger number '5' below the note, and a bass clef chord of C major. The fourth measure has a treble clef chord of Dm with a finger number '5' below the note, and a bass clef chord of C major.

G7

To Coda

Fourth system of musical notation. Treble clef, 3/4 time signature. Bass clef. The piece is in C major. The first measure has a treble clef chord of G7 with a finger number '5' below the note, and a bass clef chord of C major. The second measure has a treble clef chord of G7 with a finger number '5' below the note, and a bass clef chord of C major. The third measure has a treble clef chord of G7 with a finger number '5' below the note, and a bass clef chord of C major. The fourth measure has a treble clef chord of G7 with a finger number '5' below the note, and a bass clef chord of C major. The treble clef part has a slur over the last two notes (G7 and G7).

The first system of music consists of two staves. The treble staff begins with a C chord marking above the first measure. A slur covers the first two notes of the treble staff. The bass staff contains a sequence of chords and notes. A repeat sign is present at the end of the system.

The second system of music consists of two staves. The treble staff contains a melodic line. The bass staff contains a sequence of chords. A G7 chord marking is placed above the second measure of the treble staff.

The third system of music consists of two staves. The treble staff contains a melodic line. The bass staff contains a sequence of chords. A C chord marking is placed above the third measure of the treble staff.

The fourth system of music consists of two staves. The treble staff contains a melodic line. The bass staff contains a sequence of chords. A first ending bracket labeled '1.' is placed above the second measure of the treble staff.

Em B7

Musical notation for the first system, measures 1-4. Treble clef has a melody of quarter notes. Bass clef has chords and a bass line. Chords are Em and B7.

Em G7 2. C7

Musical notation for the second system, measures 5-8. Measure 5 is the first ending, measure 6 is the second ending. Treble clef has a melody of quarter notes. Bass clef has chords and a bass line. Chords are Em, G7, and C7.

F Fm C G7

Musical notation for the third system, measures 9-12. Treble clef has a melody of quarter notes. Bass clef has chords and a bass line. Chords are F, Fm, C, and G7.

C D.C. al Coda

Musical notation for the fourth system, measures 13-14. Treble clef has a melody of quarter notes. Bass clef has chords and a bass line. Chords are C.

CODA C

Musical notation for the fifth system, measures 15-16. Treble clef has a melody of quarter notes. Bass clef has chords and a bass line. Chords are C.

SMILES

Words by J. WILL CALLAHAN
Music by LEE S. ROBERTS

Moderately

C **C#dim** **G/D**

mf

E7 **Am7** **D7** **G**

D7

There are smiles that make us hap - py,

G

there are smiles that make us blue.

B7

There are smiles that steal a - way the

Em

A7

tear - drops as the sun - beams

D7

steal a - way the dew. There are

G7

smiles that have a ten - der mean - ing

C

that the eyes of love a - lone may

C6 C#dim

see. And the smiles that

G/D E7

fill my heart with sun - shine are the

Am7 D7 G

smiles that you give to me.

SOMEBODY STOLE MY GAL

Words and Music by
LEO WOOD

Brightly

The musical score is written for piano in 4/4 time, featuring a treble and bass clef. The tempo is marked 'Brightly' and the dynamic is 'mf'. The key signature has one flat (Bb). The score is divided into four systems, each with a 4-measure phrase. Chord symbols are placed above the treble staff, and fingerings are indicated by numbers 1-5. Lyrics are placed below the treble staff.

System 1: Treble clef: C7, 5, C+, F. Bass clef: 4, 1. Dynamics: *mf*.

System 2: Treble clef: F, Abdim, C7. Bass clef: 4. Lyrics: Some - bod - y stole my gal,

System 3: Treble clef: C+, F. Bass clef: 4. Lyrics: some - bod - y stole my pal.

System 4: Treble clef: D7, G. Bass clef: 4. Lyrics: Some - bod - y came and took her a - way.

G7

C7

She did - n't e - ven say she was leav - in'.

F

Abdim

C7

The kiss - es I loved so

C+

A7

C7

he's get - ting now I know. And

F

F7

gee, I know that she would come to

Bb Gdim

me if she could see her

5 3 2 1

F G7

bro - ken - heart - ed lone - some pal.

C7 C+

Some - bod - y stole my gal.

1. F

gal.

2. F

gal.

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

African-American Spiritual

Slowly

mp

3

Eb7 *Gm* *D7* *Gm* *Gm*

3

Some - times I feel like a
Some - times I feel like I'm

Eb *Gm*

moth - er - less child,
al - most — gone,

some - times I feel like a
some - times I feel like I'm

moth - er - less child,
al - most — gone,

Eb *Gm*

some - times I feel like a
some - times I feel like I'm

moth - er - less child
al - most — gone

a long way from —
way up in the —

Cm/G *Gm* *Eb7* *Gm* *D7* 1. *Gm* 2. *Gm*

home, — a long way from —
heav'n - ly land, way up in the heav'n - ly

home.
land.

ST. LOUIS BLUES

from BIRTH OF THE BLUES

Words and Music by
W.C. HANDY

Moderate Blues Tempo (♩ played as $\overset{3}{\frown}$)

G7 D 5

f

G7 C 2 1 G 2

1. I hate to see — de ev - nin' sun go down;
2. 'Been to de Gyp - sy to get ma for - tune tole;
3. (See additional lyrics)

G7 C

'hate to see — de ev' - nin' sun go
to de Gyp - sy, done got ma for - tune

G D7 3

down. 'Cause my ba - by, —
tole. 'Cause I'm most wile —

4

D7#5 **G**

he done lef' dis town.
'bout me Jel - ly Roll.

G7 **C** **G** *8va*
2

Feel-in' to - mor - row lak ___ Ah feel to - day;
Gyp - sy done tole ___ me, "Don't_ you wear no black."

G7 **C**

feel to - mor - row ___ lak ___ Ah feel to -
Yes, she done tole me, "Don't. you wear no

G *8va*
2 1

day.
black."

D7 **D7#5** **G**

I'll pack my trunk _
Go to St. Lou - is

make me get a - way.
you can win him back.

2

Gm

St. Lou - is
Help me to

wom - an _____
Cai - ro, _____

3

Cm **Cdim7** **D7**

wid her dia - mon' rings
make St. Louis by ma - self;

pulls dat
git to

2 1

Gm

man 'roun' _
Cai - ro, _

by her a - pron
find my ole friend

strings.
Jeff.

2

Dat ___ man got a heart lak a rock cast ___ in the ___
 lak a Ken - tuck - y Col' - nel ___ loves his ___ mint an' ___

C

sea. or ___ else he ___ would - n't have
 rye. I'll ___ love ma ___ ba - by ___

G G/D

gone so ___ far ___ from ___ me. die. (Spoken:) Dog-gone it!
 til the ___ day ___ Ah ___

D7 G

1., 2.

Jack. rit.

G G7

SONG OF THE ISLANDS

Words and Music by
CHARLES E. KING

Slowly

mf

Ha -

F C7 F

wai - i isles of beau - ty, where skies are

F #dim C7

blue and love is true, where balm - y airs and gold - en

G7 C7

moon - light ca - ress the wav - ing palms of Ho - nu -

The musical score is written for piano in 4/4 time, marked 'Slowly' and 'mf'. It consists of four systems of music. The first system shows the beginning of the piece with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The bass line has a whole rest. The second system continues the melody with a quarter note C5, a quarter note Bb4, and a quarter note A4. The bass line has a whole note G3. The third system features a melodic line with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass line has a whole note G3. The fourth system concludes with a melodic line of a quarter note Bb4, a quarter note A4, and a quarter note G4. The bass line has a whole note G3. Chord symbols are placed above the staff: F, C7, F, F, #dim, C7, G7, and C7. Fingerings are indicated by numbers 1-5. A dynamic marking 'mf' is present in the first system.

F F#dim C7

lu - lu. Your val - leys with the rain - bows, your moun - tains

G C7 F

green, the a - zure sea. Your fra - grant

D G7

flow'rs, en - chant - ing mu - sic u - nite and

C7 F

sing "a - lo - ha oe" to me.

THE STAR SPANGLED BANNER

Words by FRANCIS SCOTT KEY
Music by JOHN STAFFORD SMITH

Spiritedly

N.C. 3 C 1 G/B 2 Am E/G# 5 Am 1 D7

1. Oh, — *mf* say, can you see, by the dawn's ear - ly
2. shore dim - ly seen thro' the mists of the
3.,4. (See additional lyrics)

G 1 C G 3 C 3
light, What so proud - ly we hailed at the twi - light's last
deep, Where the foe's haugh - ty host in dread si - lence re -

2 1 3 1 G/B 2 Am E/G# 5
gleam - ing, Whose broad stripes and bright stars through the
pos - es, What is that which the breeze o'er the

Am 1 D7 G 1 C G 3
per - il - ous fight, O'er the ram - parts we watched were so
tow - er - ing steep, As it fit - ful - ly blows, half con -

C

gal - lant - ly dis - stream - ing? *mp* And the rock - ets' red
ceals, half dis - clos - es? Now it catch - es the

2 4 3 2 1 3 5

G C

glare, the bombs burst - ing in air, Gave proof thro' the
gleam of the morn - ing's first beam, In full glo - ry re -

5 3 1 4 2 5 3 3 1 3 5

G Am D7 G G7 C Dm C/E

night that our flag was still there. Oh, say, does that
flect - ed, now — shines in the stream. 'Tis the star - span - gled —

3 2 3 4 1 1 5 3 1 5

F A7/E Dm C/G G N.C.

star - span - gled ban - ner — yet — wave — O'er the
ban - ner; Oh, long may it — wave — O'er the

1 3 5 5 1

land of the free, and the home of the
land of the free, and the home of the

1. - 3.

brave!
brave.

2. On the home of the brave.
rit.

4.

Additional Lyrics

3. And where is the band who so vauntingly swore,
That the havoc of war and the battle's confusion
A home and a country they'd leave us no more?
Their blood has wash'd out their foul footsteps' pollution.
No refuge could save the hireling and slave
From the terror of flight, or the gloom of the grave:
And the star-spangled banner in triumph doth wave
O'er the land of the free, and the home of the brave!
4. Oh, thus be it ever, when freemen shall stand
Between their loved homes and the war's desolation;
Blest with victory and peace, may the heaven-rescued land
Praise the power that hath made and preserved us a nation!
Then conquer we must, when our cause it is just,
And this be our motto: "In God is our trust!"
And the star-spangled banner in triumph shall wave,
O'er the land of the free, and the home of the brave!

SWEET BETSY FROM PIKE

American Folksong

Moderately fast Waltz

N.C.

p

1. Oh,

D A/D D

don't you re - mem - ber sweet Bet - sy from
eve - ning quite ear - ly they camped on the

5.-8. (See additional lyrics)

E7sus/D A7/D

2 3

Pike, who crossed the big moun - tains with her lov - er
Platte, 'Twas near by the road on a green shad - y

Bm/D F#m/D

Ike; with two yoke of cat - tle, a
flat, where Bet - sy, sore foot - ed, lay

Em/D D

large down yel to low re dog, pose a with tall won Shang der hai Ike

A/D D Chorus

roost er, and that one spot ted hog, rose, say ing good bye, Pike

A/D D

Coun ty, fare well for a while. We'll come back a

A/D D 1. 2. D

gain when we've panned out our pile. 2. One pile.

F C7 F C7

mf

3. Their

F C7 F Dm

wag - on broke down with a ter - ri - ble crash, and

F G7 C C7

out on the prai - rie rolled all kinds of trash, a

Dm Am Gm

few lit - tle ba - by clothes done up with

Am Dm Gm7

care, 'twas ___ rath - er sus - pi - cious, but

C7 F Dm Gm7

Chorus

all on the square. Say - ing good - bye, Pike Coun - ty, fare -

C7 F Dm

well for a - while. We'll ___ come back a -

Gm7 C7 F N.C.

gain when we've panned out our pile. *mp*

F

4. The Shang - hai ran

C/F F

off, and their cat - tle all died; that

G7sus/F C7/F

morn - ing the last piece of ba - con was

Dm/F Am/F

fried; poor Ike was dis - cour - aged and

Gm/F F C/F

Bet - sy got mad, the dog drooped his tail and looked

F

won - drous - ly sad. Say - ing good - bye, Pike

C7/F F

Coun - ty, fare - well for a while. We'll come back a -

C7/F F

gain when we've panned out our pile.

(For additional lyrics, repeat from beginning)

The first system of musical notation consists of two staves. The upper staff is a treble clef with a piano (*p*) dynamic marking. The lower staff is a bass clef with a melodic line. The melody begins with a half note G2, followed by a half note F2, and then a half note E2. A slur covers the first two notes. The piece concludes with a final half note G2.

The second system of musical notation consists of two staves. The upper staff is a treble clef. The lower staff is a bass clef with a melodic line. The melody begins with a half note G2, followed by a half note F2, and then a half note E2. A slur covers the first two notes. The piece concludes with a final half note G2.

Additional Lyrics

5. They soon reached the desert where Betsy gave out,
And down in the sand she lay rolling about;
While Ike, half distracted, looked on with surprise,
Saying, "Betsy, get up, you'll get sand in your eyes."
To Chorus
6. Sweet Betsy got up in a great deal of pain,
Declared she'd go back to Pike County again;
But Ike gave a sigh, and they fondly embraced,
And they traveled along with his arm 'round her waist.
To Chorus
7. They suddenly stopped on a very high hill,
With wonder they looked down upon old Placerville;
Ike sighed when he said, and he cast his eyes down,
"Sweet Betsy, my darling, we've got to Hangtown."
To Chorus
8. Long Ike and sweet Betsy attended a dance;
Ike wore a pair of his Pike County pants;
Sweet Betsy was dressed up in ribbons and rings;
Says Ike, "You're an angel, but where are your wings?"
To Chorus

STARS AND STRIPES FOREVER

By JOHN PHILIP SOUSA

Steady March

N.C.

Musical notation for the first system of 'Steady March'. It features a grand staff with treble and bass clefs. The key signature is one flat (B-flat major). The tempo is marked 'Steady March'. The first measure is marked 'N.C.' (No Chords) and 'ff' (fortissimo). The second measure is marked 'Ab' and 'mf' (mezzo-forte). The third measure is marked 'G'. Fingerings are indicated by numbers 1-5 above and below notes. A '3' is written above the first measure, and '1 2 1 2 3' are written above the second measure. A '4' is written below the second measure, and '5' is written below the third measure.

C Em/B Am Dm7/A G/B D/A G

Musical notation for the second system of 'Steady March'. It features a grand staff with treble and bass clefs. The key signature is one flat. Chord symbols are placed above the staff: C, Em/B, Am, Dm7/A, G/B, D/A, and G. Fingerings are indicated by numbers 1-5 above and below notes. A '3' is written above the third measure.

C E/B Am E

Musical notation for the third system of 'Steady March'. It features a grand staff with treble and bass clefs. The key signature is one flat. Chord symbols are placed above the staff: C, E/B, Am, and E. Fingerings are indicated by numbers 1-5 above and below notes. A '3' is written above the first measure, '2' above the second, '5' above the third, and '4' above the fourth. Below the staff, '1 2 1' are written under the fourth, fifth, and sixth measures respectively.

C G

Musical notation for the fourth system of 'Steady March'. It features a grand staff with treble and bass clefs. The key signature is one flat. Chord symbols are placed above the staff: C and G. Fingerings are indicated by numbers 1-5 above and below notes. A '2' is written above the first measure, '4' above the second, '3' above the third, and '2' above the fourth. Below the staff, '1 3' are written under the first and second measures, and '1' is written under the fifth measure.

1. C D7 G

2. 3. 4. 2. 3. 5.

1. 3.

This system contains the first three measures of the piece. The first measure has a C chord and a bass line with notes G2, C3, and E3. The second measure has a D7 chord and a bass line with notes D2, F#2, and A2. The third measure has a G chord and a bass line with notes G2, B2, and D3. Fingerings are indicated above the notes in the treble clef.

2. G C G C

3. 2. 2. 1. 2. 1.

f

This system contains measures 4 through 7. Measure 4 has a G chord and a bass line with notes G2, B2, and D3. Measure 5 has a C chord and a bass line with notes C3, E3, and G3. Measure 6 has a G chord and a bass line with notes G2, B2, and D3. Measure 7 has a C chord and a bass line with notes C3, E3, and G3. A forte (*f*) dynamic marking is present in measure 4. Fingerings are indicated above the notes in the treble clef.

F D/F# C/G G C

2. 3. 4. 1-2 1. 3.

5. 4. 1. 2. 1.

This system contains measures 8 through 11. Measure 8 has an F chord and a bass line with notes F2, A2, and C3. Measure 9 has a D/F# chord and a bass line with notes D2, F#2, and A2. Measure 10 has a C/G chord and a bass line with notes C3, G3, and B2. Measure 11 has a G chord and a bass line with notes G2, B2, and D3. Measure 12 has a C chord and a bass line with notes C3, E3, and G3. Fingerings are indicated above the notes in the treble clef.

G C C7 F Fm C/G

1. 2. 1. 2. 3. 5. 1. 3. 1.

1. 2. 3. 4. 5.

This system contains measures 12 through 15. Measure 12 has a G chord and a bass line with notes G2, B2, and D3. Measure 13 has a C chord and a bass line with notes C3, E3, and G3. Measure 14 has a C7 chord and a bass line with notes C3, E3, and G3. Measure 15 has an F chord and a bass line with notes F2, A2, and C3. Measure 16 has an Fm chord and a bass line with notes F2, A2, and C3. Measure 17 has a C/G chord and a bass line with notes C3, G3, and B2. Fingerings are indicated above the notes in the treble clef.

1. **G7** **C** **3**

2. **C** **C7** **5** **F**

p

5 1 3

2

C7

2 3

4 3 4

F **Bb**

C F

5

A7/C# Dm

5 2 1 3 5

D^b F/C

2 3 1 3 5

C7

1. F 2. F

f

1 2 5 5 5

1 3 1 3

SWEET ADELINE

(You're the Flower of My Heart, Sweet Adeline)

Words and Music by RICHARD H. GERARD
and HENRY W. ARMSTRONG

Slowly, Barbershop style

mf

G E7 A D7

Sweet A - del - ine,

my A - del - ine, at night, dear

B7 C A7

D7 G C#dim

heart, for you I pine.

D7 G B7

In all my dreams your fair face

C A A#dim G/B E7

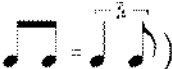
beams. You're the flower of my

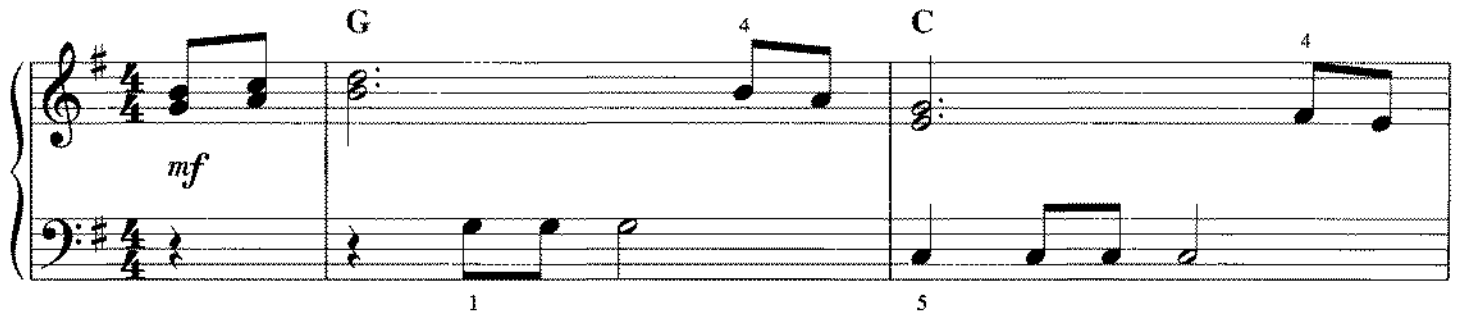
A7 D7 G

heart, sweet A - del - ine.

SWEET BY AND BY

Words by SANFORD FILLMORE BENNETT
Music by JOSEPH P. WEBSTER

Reflectively ()



mf

G C

1 5



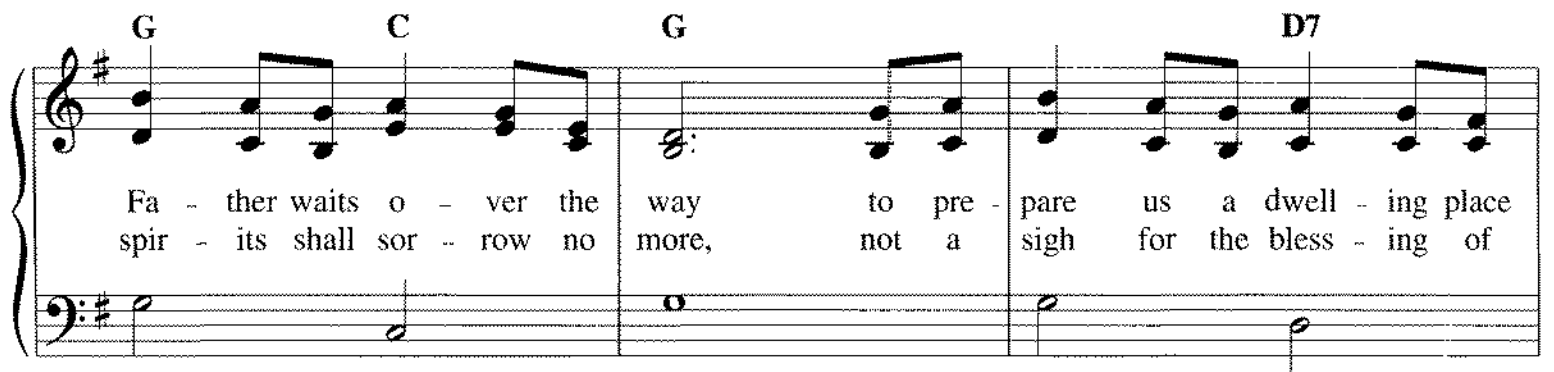
G/D D7 G G C

1. There's a land that is fair - er than
2. sing on that beau - ti - ful
3. (See additional lyrics)



G D

day, and by faith we can see it a - far; for the
shore the me - lo - di - ous songs of the blest; and our



G C G D7

Fa - ther waits o - ver the way to pre - pare us a dwell - ing place
spir - its shall sor - row no more, not a sigh for the bless - ing of

G **Chorus** **D**

there. } rest. In the sweet by and by, we shall

D7 **G**

meet on that beau - ti - ful shore. In the

C

sweet by and by, we shall

G/D **D7** **1.,2. G** **3. G**

meet on that beau - ti - ful shore. We shall shore.

Additional Lyrics

3. To our bountiful Father above
 We will offer our tribute of praise,
 For the glorious gift of His love
 And the blessings that hallow our days.
Chorus

SWING LOW, SWEET CHARIOT

Traditional Spiritual

Moderately (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

Dm Db7 F/C C7 F Bb/F F

4 2 mf 3 4 5

F Bb F

Swing low, sweet cha - ri - ot, com - in' for to car - ry me

C F F7/A Bb F

5 1 2 3 home. Swing low, sweet cha - ri - ot,

Dm Db7 F/C C7 F Bb/F F

4 2 com - in' for to car - ry me home. { I If

Gm7

F/A

Gm7

looked o - ver Jor - dan and what did I see?
 you get there be - fore I do,

F

Gm7

F/A

Bb

C

Com - in' for to car - ry me home, A
 com - in' for to car - ry me home, tell

F

F7/A

Bb

F

band of an - gels com - in' af - ter me,
 all my friends I'm com - in', too,

Dm

Db7

F/C

C7

1.

F

Bb/F

F

2.

F

com - in' for to car - ry me home. home.
 com - in' for to car - ry me home. home.

TA-RA-RA-BOOM-DER-E

Words and Music by
HENRY J. SAYERS

Quick March

mf

G D G7 C

f

Ta ra ra boom de ay!

Ta ra ra boom de ay! Ta ra ra

G **G7** **C**

boom de ay! Ta ra ra boom de ay! Ta ra ra

G **G7** **C**

boom de ay! Ta ra ra boom de ay!

G **G7**

Ta ra ra boom de ay! Ta ra ra

C

boom de ay! Ta ra ra

1.,2.,3.,4. 5.

'TAIN'T NOBODY'S BIZ-NESS IF I DO

Words and Music by PORTER GRAINGER
and EVERETT ROBBINS

Moderately

B \flat

B \flat /DD \flat dim

F7/C

F7 \sharp 5

D7 \sharp 5

G7 \flat 9

mf

C9

F7 \sharp 5

B \flat

D7

There ain't noth - in' I can do, nor
Aft - er all, the way to do is

Gm

D7 \flat 9

G7

noth - in' I can say, that folks don't
do just as you please, re - gard - less

Dm7

G7

Cm

G7

crit - i - cize me.
of their talk in'.

Cm **G7** **Cm**

But I'm gon - na do just as I want to an - y -
Of - ten times the ones that talk will get down on their

C **C7**

way, knees and don't care if they all de -
and beg you par - don for their

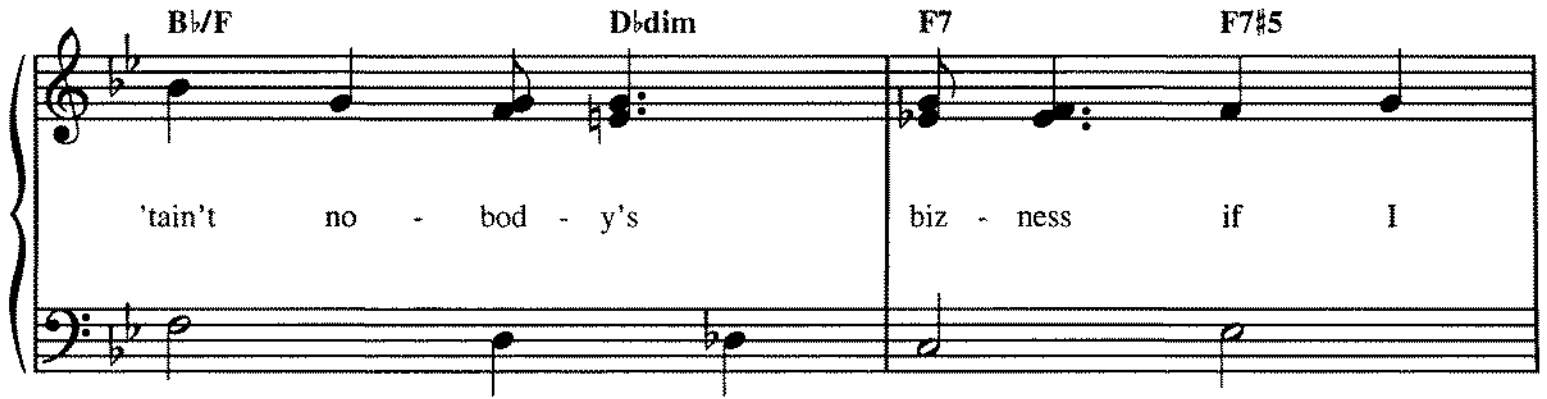
Gb7 **F7** **Bb**

spise squawk me. in'. If I should
If I dis -

D7 **Gm** **Bb7/F** **Eb** **Edim7**

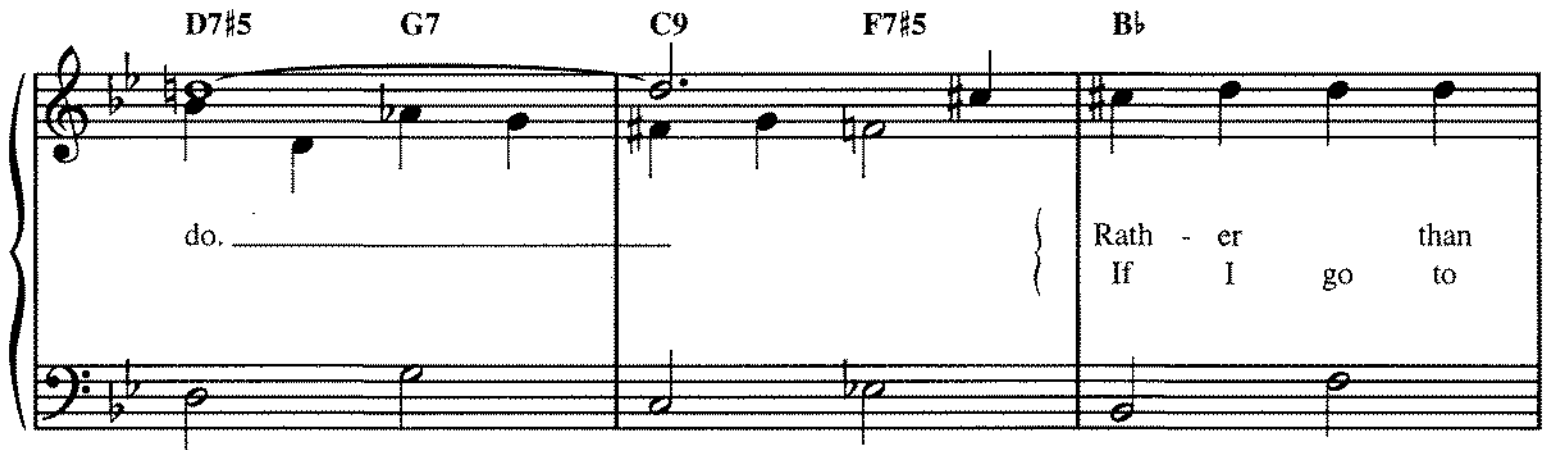
take a no - tion like my lov - er to jump in and leave him to _____ the o - cean
for _____ an - oth - er,

B \flat /F **D \flat dim** **F7** **F7#5**



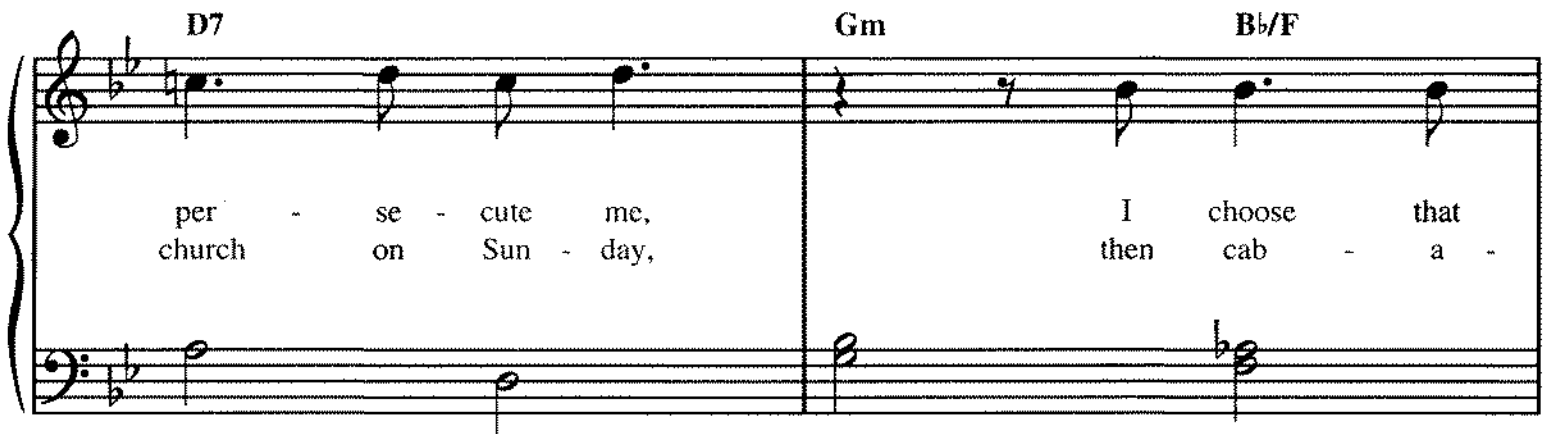
'tain't no - bod - y's biz - ness if I

D7#5 **G7** **C9** **F7#5** **B \flat**



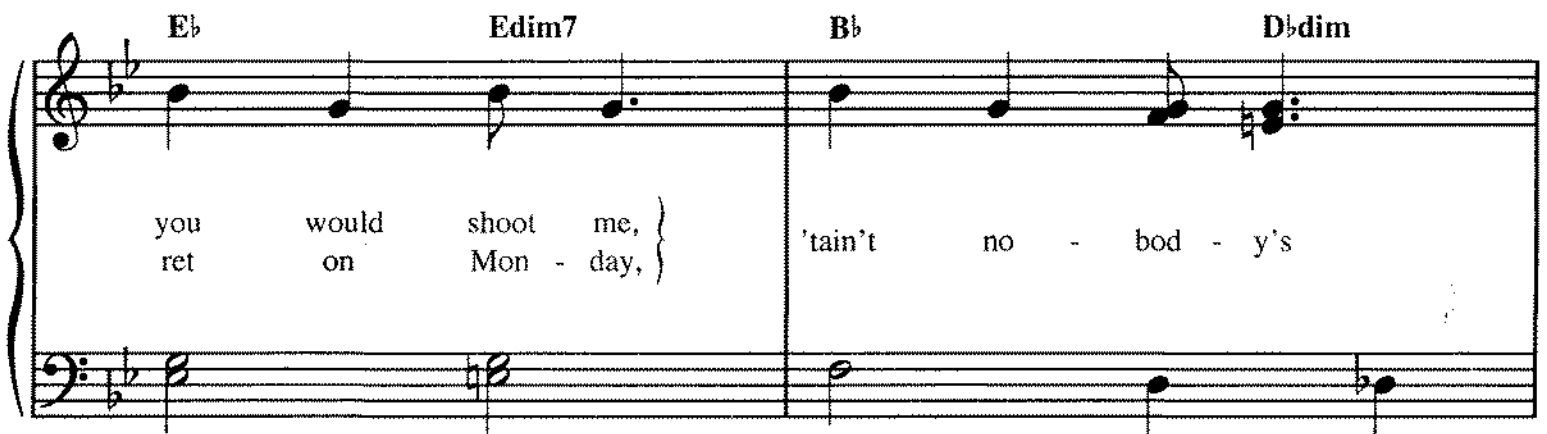
do. Rath - er than
If I go to

D7 **Gm** **B \flat /F**



per - se - cute me,
church on Sun - day, I choose that
then cab - a -

E \flat **E \dim 7** **B \flat** **D \flat dim**



you would shoot me,
ret on Mon - day, } 'tain't no - bod - y's

D7#5 G7b9 C9 F7#5 Bb

do. _____

{ If I let give my
If I give him

D7 Gm Bb7/F Eb Edim7

best com - pan - ion
my last nick - el

drive me right in - to the can - yon,
and it leaves me in a pick - le, }

Bb Dbdim F7 F9#5 1. Bb7 Bbdim Ebm7

'tain't no - bod - y's
biz - ness if _____ I

do. _____

Bb Gb9 F7 2. Bb7 Eb6 Gb7 Bb F7#5 Bb

do.

TAKE ME OUT TO THE BALL GAME

Words by JACK NORWORTH
Music by ALBERT VON TILZER

Brightly

F

F#dim

C/G

The first system of the piano introduction consists of four measures. The first measure is marked 'Brightly' and 'f' (forte). The treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef has a quarter rest, a quarter note G2, and a quarter note A2. The second measure has a chord symbol 'F' and a whole note chord. The third measure has a chord symbol 'F#dim' and a whole note chord. The fourth measure has a chord symbol 'C/G' and a whole note chord with a 5-finger fingering (5 1) indicated above the treble clef.

A7

D7

G7

C

The second system of the piano introduction consists of four measures. The first measure has a chord symbol 'A7' and a whole note chord with a 1-2-1 fingering. The second measure has a chord symbol 'D7' and a whole note chord with a 3-2 fingering. The third measure has a chord symbol 'G7' and a whole note chord. The fourth measure has a chord symbol 'C' and a whole note chord with a 1-2-3 fingering. The treble clef has a quarter note C5, a quarter note D5, and a quarter note E5. The bass clef has a quarter note C2, a quarter note D2, and a quarter note E2.

G7

The third system of the piano introduction consists of four measures. The first measure has a whole note chord. The second measure has a chord symbol 'G7' and a whole note chord with a 5-finger fingering (5) indicated above the treble clef. The lyrics 'Take me out to the ball' are written below the treble clef. The treble clef has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The bass clef has a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a quarter note D3.

C

G7

The fourth system of the piano introduction consists of four measures. The first measure has a whole note chord. The second measure has a chord symbol 'C' and a whole note chord. The lyrics 'game, take me out with the crowd.' are written below the treble clef. The treble clef has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The bass clef has a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a quarter note D3.

3

A7

Dm

Buy me some peanuts and Crack - er

5

D7

Jack; I don't care if I

4

G7

C

nev - er get back. Let me root, root,

1 3

1 5

G7

root for the home team, if

2

C 2 C7 1 F

they don't win it's a shame.

F#dim

For it's one, two,

C/G A7 D7

three strikes, you're out in the old

G7 C

ball game.

TARANTELLA

Traditional

Lively

Dm

Gm

Dm

Gm

A7

Musical notation for the first system of Tarantella, measures 1-4. Treble clef, bass clef, 6/8 time signature. Chords: Dm, Gm, Dm, Gm, A7. Dynamics: *mf*. Fingerings: 3, 1, 5, 2.

Dm

Gm

Musical notation for the second system of Tarantella, measures 5-8. Treble clef, bass clef, 6/8 time signature. Chords: Dm, Gm. Fingerings: 3, 1, 1, 4, 2.

Dm

A7

Dm

Musical notation for the third system of Tarantella, measures 9-12. Treble clef, bass clef, 6/8 time signature. Chords: Dm, A7, Dm. Fingering: 5.

A7

1.
Dm

2.
Dm

Musical notation for the fourth system of Tarantella, measures 13-16. Treble clef, bass clef, 6/8 time signature. Chords: A7, Dm, Dm. Fingerings: 2, 1, 2.

First system of musical notation (measures 1-3). The key signature has one flat (B-flat). Measure 1 is marked with a chord symbol **F**. Measure 2 is marked with **C7**. Measure 3 is marked with a finger number **2** above the treble clef. The bass clef contains a sequence of notes: F2, G2, A2, Bb2, C3, D3, E3, F3.

Second system of musical notation (measures 4-6). Measure 4 is marked with **F** and a finger number **2** above the treble clef. Measure 5 is marked with **D7**. Measure 6 is marked with **Gm** and a finger number **3** above the treble clef. The bass clef contains a sequence of notes: F2, G2, A2, Bb2, C3, D3, E3, F3.

Third system of musical notation (measures 7-9). Measure 7 is marked with **C7** and a finger number **4** above the treble clef. Measure 8 is marked with **1. F** and a finger number **1** above the treble clef. Measure 9 is marked with **2. F** and a finger number **1** above the treble clef. The bass clef contains a sequence of notes: F2, G2, A2, Bb2, C3, D3, E3, F3.

Fourth system of musical notation (measures 10-12). Measure 10 is marked with **Dm**. Measure 11 is marked with **Gm**. Measure 12 is marked with **Dm**. Measure 13 is marked with **Gm**. Measure 14 is marked with **Dm**. Measure 15 is marked with **A7** and finger numbers **2** and **3** above the treble clef. The bass clef contains a sequence of notes: F2, G2, A2, Bb2, C3, D3, E3, F3.

Dm 1 1 2 **Gm** 1 2 **Dm** **Gm**

Dm 2 **A7** 2 3 1. **Dm** 1 2. **Dm** 5

1 2 **Gm** 2

Dm **A7** **Dm** **A7** **To Coda** ⊕

1. **Dm** | 2. **Dm C7** | **F**

C7 | **F**

C7

1. **F C7** | 2. **F D.S. al Coda**

CODA
⊕ **Dm**

THAT'S A PLENTY

Words by RAY GILBERT
Music by LEW POLLACK

Moderate Swing (♩ = $\overbrace{\text{♩♩}}^{\text{♩}}$)

Dm Dm/C B♭ A7 **§** Dm Dm/C

mf

That's a plen - ty's
Dix - ie - land comes

B♭ A7 Dm Dm/C B♭ A7 Dm

got - ta beat in it, the rhy - thms got a lot of heat in it.
ooz - in' out of it, the Dix - ie - land - ers sure are proud of it, they

A7

I.
N.C.

Bet - cha five, ten to five, it's gon - na get - cha do - in' what it's
call it jazz, what it has,

2.
Dm C B♭ A7 Dm Fine Gm Gm(maj7)

do - in' to me. The that's a plen - ty for me. It takes you down to

Gm7 C7 F Gm7 Am D7 Gm Gm(maj7)

New Or - leans_ down Bas - in Street with all the queens._ You don't have to

Gm7 C7 Eb7 D7 Gm7 C7

have the means,_ a lit - tle bit of rhy - thm and you're go - in' right with_ 'em.

Gm Gm(maj7) Gm7 C7 F Gm7 Am D7

Shut my big brown roll - ing eyes,_ if you don't rock - et to the skies._

E7 Eb13 D7 Gm7 C7 F7

Hey boy!_ Say, boy,_ that's a plen-ty for me. You're

B \flat G7

gon - na get mel - low when that fel - low blows his horn. Down where the

C7 F7 B \flat C \sharp dim C7 F7

blues were born you'll be gone. The trum - pets are trump - in' go do me sump - in.'

B \flat G7

Beat it out broth - er there's no oth - er rem - e - dy. And that's a

C7 F7 B \flat B \flat 7/A \flat A7

D.S. al Fine (with repeat)

plen - ty, plen - ty, plen - ty for me.

THERE IS A TAVERN IN THE TOWN

Traditional Drinking Song

With spirit

The musical score is written in 4/4 time and consists of four systems of piano accompaniment. Each system includes a treble and bass clef staff. The first system starts with a G7 chord and a dynamic marking of *mf*. The second system is in C major. The third system is in G7. The fourth system is in C major and F major. The lyrics are written below the treble staff.

System 1: G7, *mf*. Chords: C, Ebdim, G7. Lyrics: There

System 2: C. Lyrics: is left a me tav - ern in the town, in the town, and
for a dam - sel dark, dam - sel dark, each

System 3: G7. Lyrics: there my dear love sits him down, sits him down and
Fri - day night they used to spark, used to spark, and

System 4: C, F. Lyrics: drinks his wine 'mid who laugh - ter and
now my love who once was true to me and takes

G7 C F/C C

nev - er dark nev - er thinks of me. Fare - thee -
this dam - sel on his knee.

G7 C

well, for I must leave thee, do not let this part - ing grieve thee, and re -

G7 C F C

mem - ber that the best of friends must part, must part. A -

dieu, a - dieu, kind friends, a - dieu, a - dieu, a - dieu, I

G7

can no long - er stay with you, stay with you, I'll

C

F

hang my heart on a weep - ing wil - low

G7

tree, and may the world go well with

1. C	F/C	C	G7
2. C	F/C	C	

thee. He thee.

THIS LITTLE LIGHT OF MINE

African-American Spiritual

Moderately (♩-♩-♩)

G **E_b7** **G/D** **D7**
 5 1 3 5 1

The piano introduction consists of two staves. The right hand starts with a G chord (5-1) and moves to E_b7, then G/D, and finally D7. The left hand plays a simple bass line. The tempo is marked 'Moderately' with a rhythmic pattern of quarter notes. The dynamic is marked 'mf'.

G **G**

This section contains the first phrase of the song. The vocal line is on the right staff, and the piano accompaniment is on the left. The lyrics are: "This lit - tle light of mine,". The piano accompaniment features a bass line with fingerings 1-2-2 and 1-2-2. The right hand has fingerings 5-1-5-1.

G7 **C**

This section contains the second phrase of the song. The vocal line is on the right staff, and the piano accompaniment is on the left. The lyrics are: "I'm gon - na let it shine. This lit - tle light of mine,". The piano accompaniment features a bass line and a right hand with a triplet of eighth notes (fingerings 3-2-1).

5
3

G

I'm gon - na let it shine.

2 2

B7

5
1

This lit - tle light of mine, I'm gon - na let it shine

Em C7 G Eb7

ev - 'ry day, ev - 'ry day, ev - 'ry

1

G C G A7 G/D D7 To Coda ⊕

3

day, ev - 'ry day, gon - na let my lit - tle light

G D7 G

shine. On

G7 C

Mon-day He gave me the gift of love, on Tues-day peace came

C#dim G C G/B

from a - bove, on Wednes - day told me to have more faith, on

A7 D7 G

Thurs - day gave me a lit - tle more grace. On Fri - day told me to

G7 **C** **C#dim**

watch and pray, on Sat - ur - day told me just what to say, on

G/D **B7/D#** **Em** **A7**

Sun - day gave me the pow - er di - vine, just to

G/D **D7** **G** **D.S. al Coda**

let my lit - tle light shine.

CODA **G** **D7** **G**

shine. rit.

THIS TRAIN

Traditional

With spirit

G/D

Am/D

G

Musical notation for the first system, featuring a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one sharp (F#). The music is in 4/4 time. The first measure has a G/D chord with a 5 above it and a 1 below it. The second measure has an Am/D chord. The third measure has a G chord. The fourth measure has a G chord. The dynamic marking *mf* is placed below the first measure.

G

C

G

Musical notation for the second system, featuring a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one sharp (F#). The music is in 4/4 time. The first measure has a G chord. The second measure has a C chord. The third measure has a G chord. The lyrics are: "1. This train is bound for glo - ry, this train." and "2.-6. (See additional lyrics)".

D7

Musical notation for the third system, featuring a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one sharp (F#). The music is in 4/4 time. The first measure has a D7 chord. The lyrics are: "This train is bound for glo - ry, this train."

G

C

Musical notation for the fourth system, featuring a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one sharp (F#). The music is in 4/4 time. The first measure has a G chord. The second measure has a C chord. The lyrics are: "This train is bound for glo - ry, don't ride noth-in' but the"

Musical score for the first system of the song. The key signature is one sharp (F#). The chords are G, C, D7, G, Em7, C, and C/D. The lyrics are: right-eous and the ho - ly. This train is bound for glo - ry,

Musical score for the second system of the song. The key signature is one sharp (F#). The chords are G, C, G, G, C, G. The lyrics are: this train. this train.

Additional Lyrics

2. This train don't carry no gamblers, this train. (2 times)
This train don't carry no gamblers,
No hypocrites, no midnight rambles.
This train is bound for glory, this train.
3. This train is built for speed now, this train. (2 times)
This train is huilt for speed now,
Fastest train you ever did see.
This train is bound for glory, this train.
4. This train don't carry no liars, this train. (2 times)
This train don't carry no liars,
No hypocrites and no high flyers.
This train is bound for glory, this train.
5. This train you don't pay no transportation, this train. (2 times)
This train you don't pay no transportation,
No Jim Crow and no discrimination.
This train is bound for glory, this train.
6. This train don't carry no rustlers, this train. (2 times)
This train don't carry no rustlers,
Sidestreet walkers, two-bit hustlers.
This train is bound for glory, this train.

THREE O'CLOCK IN THE MORNING

Words by DOROTHY TERRISS
Music by JULIAN ROBLEDO

Slow Waltz

E7

A7

D

A7

mf

It's

D

three o'clock in the morn - ing,

A7

we've danced the whole night through and

day - light soon will be dawn - ing,

D Fdim A7 D

just one more waltz with you. That mel - o -

D+

dy so en - tranc - ing, seems to be made for us

G B7 Em G#dim D/A

two. I could just keep right on danc - ing

D A7/E D/F# E7 A7 D

for - ev - er dear with you.

TIGER RAG

(Hold That Tiger)

Words by HARRY DeCOSTA
Music by ORIGINAL DIXIELAND JAZZ BAND

Lively

B \flat 6

mf

F7

B \flat N.C.

Bb6

The first system of music consists of two staves. The treble staff contains a series of chords, each marked with a Bb6 chord symbol. The bass staff features a rhythmic accompaniment of eighth notes, with some chords marked with a Bb6 symbol.

Bb7

Eb

The second system of music consists of two staves. The treble staff contains a series of chords, each marked with a Bb7 or Eb chord symbol. The bass staff features a rhythmic accompaniment of eighth notes, with some chords marked with a Bb7 or Eb symbol. Fingering numbers (5, 1, 2, 1, 2, 5) are indicated below the bass staff.

Edim

Bb/F

G7

The third system of music consists of two staves. The treble staff contains a series of chords, each marked with an Edim, Bb/F, or G7 chord symbol. The bass staff features a rhythmic accompaniment of eighth notes, with some chords marked with an Edim, Bb/F, or G7 symbol.

C7

F7

Bb

Ebm6

Bb6

The fourth system of music consists of two staves. The treble staff contains a series of chords, each marked with a C7, F7, Bb, Ebm6, or Bb6 chord symbol. The bass staff features a rhythmic accompaniment of eighth notes, with some chords marked with a C7, F7, Bb, Ebm6, or Bb6 symbol.

TILL THE CLOUDS ROLL BY

from OH BOY!

Words by P.G. WODEHOUSE
Music by JEROME KERN

Moderately slow

The musical score is written for piano in 4/4 time, featuring a melody in the right hand and accompaniment in the left hand. The key signature has one flat (B-flat). The tempo is marked 'Moderately slow' and the dynamic is 'mf'. The score is divided into four systems, each with a four-measure phrase. Chord symbols are placed above the staff: Gm, C7, F, C7 in the first system; F, C7, F in the second; C7, F, Bb in the third; and C7, F, Gm, G7 in the fourth. Fingerings are indicated by numbers 1-5. Lyrics are placed below the staff, with hyphens indicating syllables that span across measures.

Oh, the
rain comes a pit - ter pat - ter, and I'd
like to be safe in bed. Skies are weep - ing
while the world is sleep - ing, trou - ble heap - ing on our

C7 F C7 F

head. It is vain to remain and chat - ter

C7 F

and to wait for a clear - er sky. Hel - ter

Bb C7 F Cm/Eb D7 Gm

skel - ter, I must fly for shel - ter till the clouds

C7 1. F C7 2. F Bb7 F

roll by. by.

TIME IS ON MY SIDE

Words and Music by
JERRY RAGOVY

Slowly

B \flat Eb F

mf

The piano introduction is in 4/4 time, starting with a B-flat major chord. The right hand plays a sequence of chords: B-flat major (quarter), Eb major (quarter), and F major (quarter). The left hand plays a bass line: B-flat (quarter), Eb (quarter), F (quarter), and a triplet of G, A, B-flat (quarter).

B \flat Eb F

Time _____ is on my side. _____ (Spoken:) Yes, it is!

The vocal line begins with a B-flat major chord. The melody is: B-flat (quarter), Eb (quarter), F (quarter), and a triplet of G, A, B-flat (quarter). The lyrics are: "Time _____ is on my side. _____ (Spoken:) Yes, it is!".

B \flat Eb F

Time, _____ is on my side. _____ (Spoken:) Yes, it is!

The piano accompaniment continues with the same chord sequence as the introduction: B-flat major, Eb major, and F major. The bass line is: B-flat (quarter), Eb (quarter), F (quarter), and a triplet of G, A, B-flat (quarter).

Gm Dm Gm C7

{ Now, you were_ say - ing that you want to be free, _____ } but
 { You're search - ing for good times, but just wait and see, _____ }
 { 'Cause I got the real love, the kind that you need, _____ }

The piano accompaniment continues with the same chord sequence: Gm, Dm, Gm, and C7. The bass line is: Gm (quarter), Dm (quarter), Gm (quarter), and a triplet of A, B, C (quarter).

F Eb F Eb

you'll come run - ning back, you'll come run - ning back,

F Eb

you'll come run - ning back__ to me. _____

1., 2. F

3. F Bb Eb F

me. _____ Time, time, time is on my side. _____ (Spoken:) Yes, it is!

Bb Eb F Bb

Time, time, time is on my side. _____ (Spoken:) Yes, it is!

TOM DOOLEY

Traditional Folksong

Moderately fast

mf

B \flat F7 B \flat E \flat

Hang down your head, Tom

B \flat F7

Doo-ley, hang down your head and cry. You killed poor Lau - ra

B \flat E \flat

Fos - ter, poor boy, you're go - ing to die. { I met her on the
This time to -

B \flat F7

moun - tain and there I took her life. I
mor - row, reck - on where I'll be?

met her on the moun - tain, and I stabbed her with my
In some lone - some val - ley, a - hang - in' on a white oak

1. Bb
knife.

2. Bb Eb
tree. Hang down your head, Tom

Bb F7
Doo - ley, hang down your head and cry.

Bb
You killed poor Lau - ra Fos - ter, poor boy, you're go - ing to die.

TOO-RA-LOO-RA-LOO-RAL

(That's an Irish Lullaby)
from GOING MY WAY

Words and Music by
JAMES R. SHANNON

Moderately

C/G **F** **C** **D** **G7**

mf

C **C**

O - ver in Kil - lar - ney, _____
Off in dreams I wan - der, _____

Am **C**

man - y years a - go, _____ me mith - er sang a
to that cot a - gain. _____ I feel her arms a -

D **G7**

song to me in tones so sweet and low. Just a
hug - gin' me as when she held me then. And I

C **Am**

sim - ple lit - tle dit - ty, in her good ould I - rish
 hear her voice a - hum-min' to me as in days of

2 5

C **F** **C**

way, and I'd she give used the world if she could sing that
 yore, when she used to rock me fast a - sleep out -

1 5

D **G7** **G7+** **Chorus**
C

song to me to - day, _____ }
 side the cab - in door. _____ }
 rit. _____ }
 Too - ra - loo - ra -
 a tempo

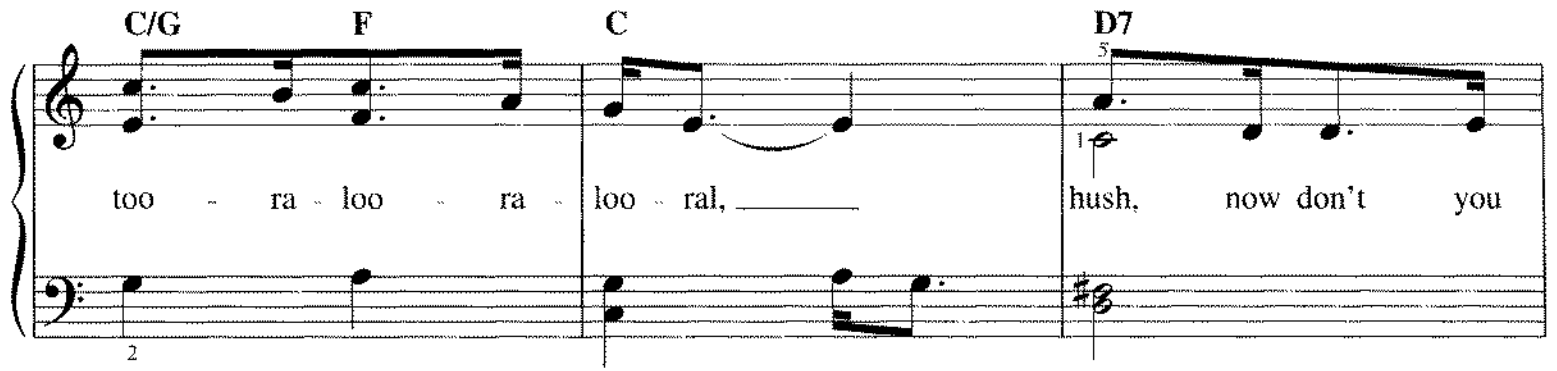
3

C7 **F** **F#dim**

loo - ral, _____
 too - ra - loo - ra - li,

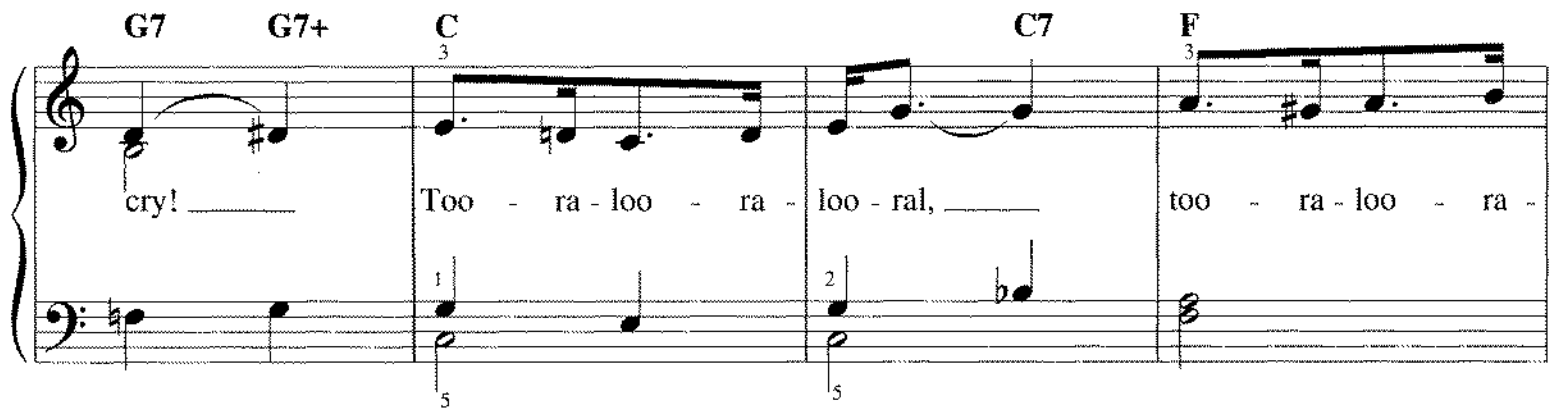
2 5

C/G **F** **C** **D7**



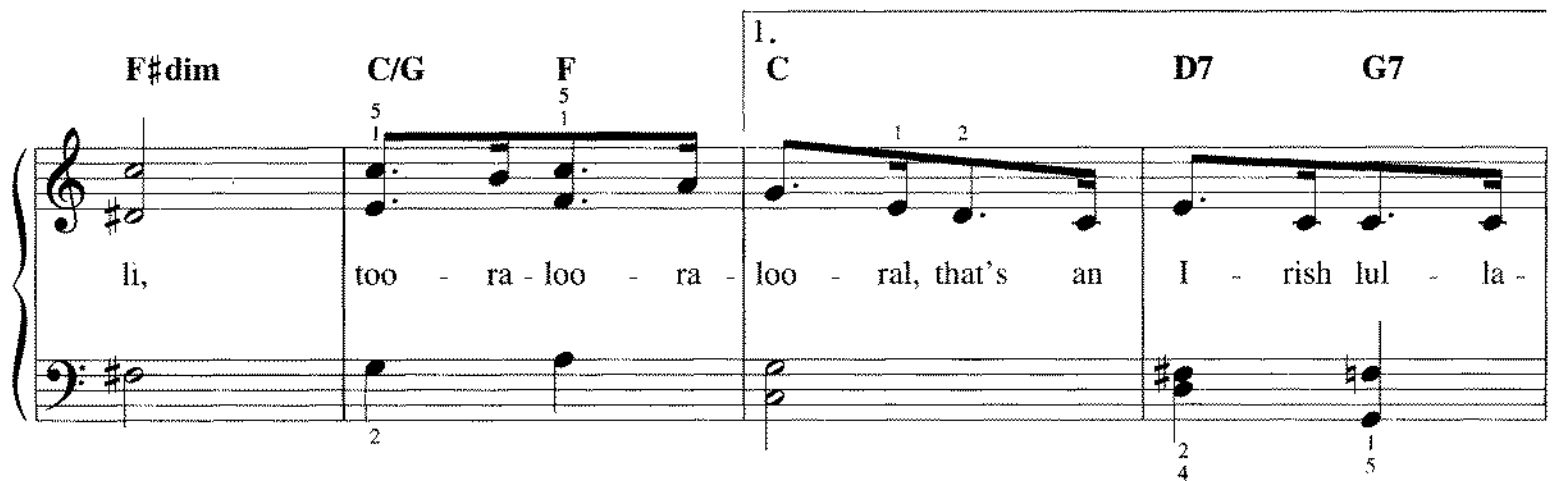
too - ra - loo - ra - loo - ral, hush, now don't you

G7 **G7+** **C** **C7** **F**



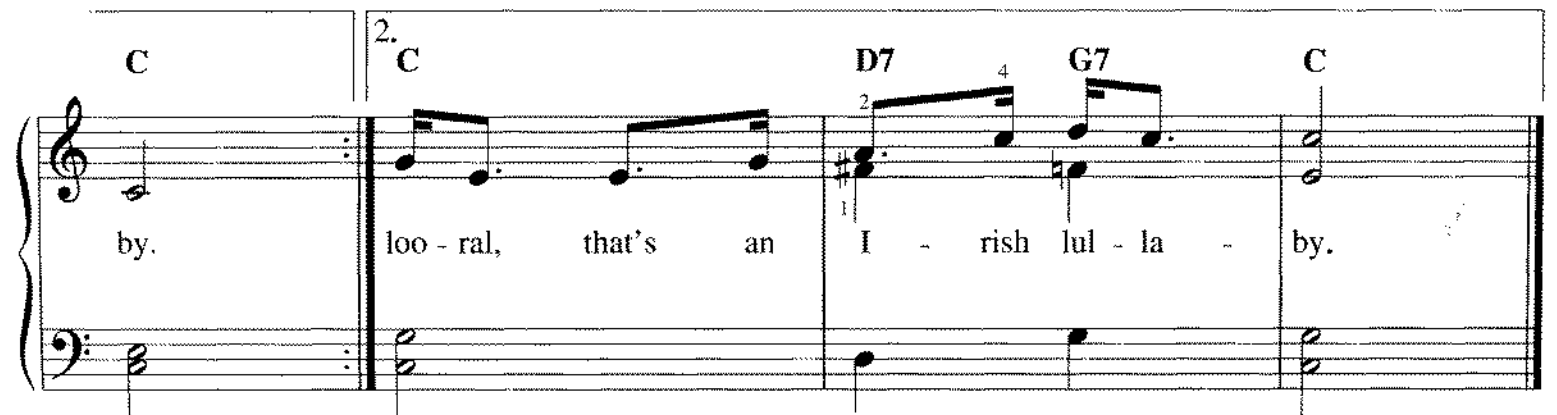
cry! Too - ra - loo - ra - loo - ral, too - ra - loo - ra -

F#dim **C/G** **F** **C** **D7** **G7**



li, too - ra - loo - ra - loo - ral, that's an I - rish lul - la -

C **C** **D7** **G7** **C**



by. loo - ral, that's an I - rish lul - la - by.

TWELFTH STREET RAG

By EUDAY L. BOWMAN

Lively (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

G C

mf

1 5 2

G7

C

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes. The lower staff is in bass clef and contains a bass line with quarter notes. Chord symbols 'G7' and 'D7' are placed above the first and third measures, respectively.

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and a fermata. The lower staff is in bass clef and contains a bass line with quarter notes and rests. A '2' is written above the second measure of the upper staff. A chord symbol 'G7' is placed above the second measure.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes. The lower staff is in bass clef and contains a bass line with quarter notes. A chord symbol 'C' is placed above the first measure.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes. The lower staff is in bass clef and contains a bass line with quarter notes. A chord symbol 'G7' is placed above the first measure.

First system of musical notation. Treble clef, bass clef. Chord C is indicated above the staff. The melody in the treble clef consists of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4.

Second system of musical notation. Treble clef, bass clef. Chords C7/Bb and F/A are indicated above the staff. The melody in the treble clef consists of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4.

Third system of musical notation. Treble clef, bass clef. Chords Ab7, C/G, Am, D7, and G7 are indicated above the staff. The melody in the treble clef consists of quarter notes: Ab4, G4, F4, E4, D4. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4.

Fourth system of musical notation. Treble clef, bass clef. Chord C is indicated above the staff. The melody in the treble clef consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. A fermata is placed over the final chord in the treble clef.

VOLGA BOAT SONG

Russian Folksong

Slowly

Am Dm Am Dm Am Dm C Dm

mf Yo, — heave ho! Yo, — heave ho! Once more, once more,

Am Dm Am C7 F

yo, — heave ho! Pull the barge — 'gainst the riv - er's tide,

C7 F Dm Am Bb Am

Vol - ga Riv - er stretch - ing far and wide. Ai, da, da, ai, da, ai, da, da, ai, da.

Bb C Bb Am Dm Am Am Dm Am Am Dm Am

Pull the barge 'gainst the — riv - er's tide. Yo, — heave ho! Yo, — heave ho!

THE WABASH CANNON BALL

Hobo Song

Rhythmically

G

mf From the

G C

great At - lan - tic O - cean to the wide Pa - cif - ic's
to the rhy - mic jin - gle and the rum - ble and the
com - ing from At - lan - ta on a cold De - cem - ber

D7

shore, From the ones we leave be - hind us to the
roar, As she glides a - long the wood - lands thro' the
day. As she rolled in - to the sta - tion, I could

G C D7 G

ones we see once more. She's might - y tall and
hills and by the shore. You hear the might - y
hear a wom - an say: "He's might - y big and

C

hand - some, and quite well known by all,
 en - gine and pray that it won't stall,
 hand - some, and sure did make me fall,

D7

How we love the choo choo of the Wa - bash Can - non -
 While we safe - ly trav - el on the Wa - bash Can - non -
 He's a - com - ing tow'rd me on the Wa - bash Can - non -

G

ball.
 ball. } Hear the bell and whis - tle call - ing, Hear the
 ball." }

C D7

wheels that go "clack clack", Hear the roar - ing of the

en - gine, As she rolls a - long the track. The

G C D7

mag - ic of the rail - road wins hearts of one and

G C

all, As we reach our des - tin - a - tion on the

D7

Wa - hash Can - non - ball. { Lis - ten She was ball.

1.,2. G 3. G

WAIT 'TIL THE SUN SHINES, NELLIE

Words by ANDREW B. STERLING
Music by HARRY VON TILZER

Brightly, in 2

D7 **G**

f *Wait*
mf

D#dim **C/E** **C** **G**

till the sun shines, Nel - lie,

D7 **G** **C**

and the gray skies turn to

G7 C C#dim

blue. You know I

5

G/D D#dim Em7 A7

love you, Nel - lie, 'deed I

D7 G

do. We'll

4 1

D#dim C/E C G

face the years to - geth - er,

2 1 2

WEDDING MARCH

from A MIDSUMMER NIGHT'S DREAM

By FELIX MENDELSSOHN

Majestically

Am6 B B/D# Em F6 C/G

3 2

G7 C

f

3 3 3

Am6 B

ff

1

3 3 3 3

B/D# Em F6 C/G G7 C

Am6 B B/D# Em F6 C/G

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef and contains a bass line with quarter notes. Above the staves, the following chords are indicated: Am6, B, B/D#, Em, F6, and C/G.

G7 C Fine G7

f

The second system of music consists of two staves. It begins with a double bar line. Above the staves, the chords G7, C, and G7 are indicated. A dynamic marking *f* is placed below the first staff. The music continues with a melodic line in the upper staff and a bass line in the lower staff.

C G7 C

The third system of music consists of two staves. Above the staves, the chords C, G7, and C are indicated. The music continues with a melodic line in the upper staff and a bass line in the lower staff.

F D/F# G G7

D.S. al Fine

The fourth system of music consists of two staves. Above the staves, the chords F, D/F#, G, and G7 are indicated. The instruction "D.S. al Fine" is written above the final staff. The music concludes with a melodic line in the upper staff and a bass line in the lower staff.

WAYFARING STRANGER

Southern American Folk Hymn

Slowly

Gm

Dm

mp

I am a

Dm

poor _____ way - far - ing stran - ger _____ while trav - 'ling
clouds _____ will gath - er 'round me, _____ I know my

Gm

Dm

through _____ this world of woe, _____ yet there's no
way _____ is rough and steep, _____ but gold - en

sick _____ ness, toil nor dan - ger _____ in that bright
fields _____ lie out be - fore me _____ where God's re -

Gm Dm

world _____ to which I go. _____ I'm go - ing
deemed _____ shall ev - er sleep. _____ I'm go - ing

Bb F Bb

there _____ to see my Fa - ther, _____ I'm go - ing
there _____ to see my moth - er, _____ she said she'd there _____ no more to meet _____ me when I

Dm

roam. _____ } I'm on - ly go - ing o - ver Jor - dan, _____ I'm on - ly
come. _____ }

Gm 1. Dm 2. Dm

go - ing o - ver home. _____ I know dark home.
home.

WHEN IRISH EYES ARE SMILING

Words by CHAUNCEY OLCOTT
and GEORGE GRAFF, JR.
Music by ERNEST R. BALL

Moderate waltz tempo

F

F#dim

C/G

A7

D7

G7

C

G7

C

C7

F

C

F **C** **A7**

lilt of I - rish laugh - ter, you can

5 5 3 1 2 4

D7 **Dm7/F** **G**

hear the an - gels sing. When

5 5 4 2 1 2 4

C

I - rish hearts are hap - py,

5 5 5

C7 **F**

all the world seems bright and

5

C **F**

gay, and when I - rish

F#dim **C/G** **A7**

eyes are smil - ing, sure, they

D7 **G7** **A^b**

steal your heart a - way.

C

rit. *p*

close to think your the of earth - ly dy - ing tear - ful sto - ry Sav - ior, part - ings

Bm Gm/Bb A

will you now they when they join dwell left them in their with Him here a - be -

D7 G

bliss? bove. low. Will the cir - cle be un -

G7 C

bro - ken by and by, by and

G

by — In a bet - ter — home a

G/D **C/D** **D7**

wait - ing — in the sky, Lord, in the

1.,2. **G** **G7** **C/G** **G** 3. **G** **G7** **C/G**

sky. In the can sky.

G **G7** **C/G** **G** **G7** **C/G** **G**

sky.

WHEN JOHNNY COMES MARCHING HOME

Words and Music by
PATRICK SARSFIELD GILMORE

March tempo

Am

mp

When

John - ny comes march - ing home a - gain. Hur - rah! Hur -

rah! We'll give him a heart - y wel - come then. Hur -

rah! Hur - rah! Oh, the men will cheer and the

Am

1
5

G/A F/A Em/A

boys will shout. The ladies they will all turn out. And we'll

Fmaj7 Em7 Dm7 Am

all feel gay when Johnny comes marching

home. When

2. Am

Johnny comes marching home.

WHEN THE SAINTS GO MARCHING IN

Words by KATHERINE E. PURVIS
 Music by JAMES M. BLACK

Bright Dixieland tempo

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one flat (Bb) and the time signature is common time (C). The tempo is marked 'Bright Dixieland tempo'. The score includes piano accompaniment with chords and fingerings, and a vocal line with lyrics. The lyrics are: 'I have a lov - in' broth - er, I have a lov - in' sis - ter, He is gone on be - fore; She is gone on be - fore; And I prom - ised I would meet Him And I prom - ised I would meet her When they crown Him Lord of the all, When they crown Him Lord of the throne.' The score includes various chords such as F, F7, Bb, C, G7, and C7, and fingerings like 3, 5, 2, 1, 3, 2, 5, 3, 1, 5, 4, 2, 5, 1, 2, 5, 1, 2.

F 1 3 F Bb F Bb

Oh when the saints go march - ing in,

F C G7

Oh when the saints go march - ing in,

C7 F F7 Bb

Lord, I want to be in that num - ber

5/3 F Bb C7 F Bb F

When the saints go march - ing in.

WHILE STROLLING THROUGH THE PARK ONE DAY

Words and Music by ED HALEY and ROBERT A. KEISER

With a lilt

G

C

A7

D7

G

D7

S^{C} G

While stroll - ing through the park one
me - di - ate - ly raised my

C

E7

A7

D7

day hat, and in the mer - ry month of May, I was
fi - nal - ly she re - mark'd; I

To Coda C

G

C

A7

D7

tak - en by sur - prise, by a pair of ro - guish eyes. In a mo - ment my poor heart was stole a -
nev - er shall for - get that love - ly af - ter - noon I

G **B7** **Em** **B7** **Em**

way. A smile was all she gave to me.

Detailed description: This system contains the first five measures of the piece. The treble clef staff has a key signature of one sharp (F#). The lyrics are: "way. A smile was all she gave to me." Chord symbols are placed above the staff: G (measures 1-2), B7 (measures 3-4), Em (measure 5), B7 (measure 6), and Em (measure 7). Fingerings are indicated: 4 for the A in measure 2, 3 1 for the Em in measure 5, 4 2 for the B7 in measure 6, and 3 for the Em in measure 7. The bass clef staff provides a simple accompaniment.

B7 **Em** **B7** **Em** **A7**

Of course, we were as hap - py

Detailed description: This system contains measures 8-12. The treble clef staff has a key signature of one sharp (F#). The lyrics are: "Of course, we were as hap - py". Chord symbols are placed above the staff: B7 (measures 8-9), Em (measure 10), B7 (measure 11), Em (measure 12), and A7 (measures 13-14). Fingerings are indicated: 3 for the Em in measure 10, 3 for the B7 in measure 11, and 5 for the A7 in measure 13. The bass clef staff provides a simple accompaniment.

D **A** **D** **A7** **D7** **D.S. al Coda**

as can be. I im-

Detailed description: This system contains measures 15-19. The treble clef staff has a key signature of one sharp (F#). The lyrics are: "as can be. I im-". Chord symbols are placed above the staff: D (measures 15-16), A (measure 17), D (measure 18), A7 (measures 19-20), D7 (measures 21-22), and D.S. al Coda (measures 23-24). Fingerings are indicated: 3 1 for the D in measure 15, and 4 2 for the A in measure 17. The bass clef staff provides a simple accompaniment.

CODA



D7 **G**

met her at the foun - tain in the park.

Detailed description: This system contains the final two measures of the piece. The treble clef staff has a key signature of one sharp (F#). The lyrics are: "met her at the foun - tain in the park." Chord symbols are placed above the staff: D7 (measures 25-26) and G (measures 27-28). The bass clef staff provides a simple accompaniment.

WHISPERING

Words and Music by RICHARD COBURN,
JOHN SCHONBERGER and VINCENT ROSE

Moderately

C Ebdim Dm7 G7 C

mf

Whis - per - ing while you cud - dle

B7 C

near me, whis - per - ing so no one can

Bb7 A7 D7

hear me, each lit - tle whis - per seems to

G7 C C/E Ebdim

cheer me. I know it's true, there's no

Dm7 G7 Dm7 G7#5 C

one, dear, but you. You're whis - per - ing why you'll nev - er

B7 C Bb7

leave me, whis - per - ing why you'll nev - er grieve

A7 D7 G7

me. Whis - per and say that you be - lieve

Dm/F Edim Dm A7/C# Dm7 Dm7/G C Fm C

me, whis - per - ing that I love you.

WILDWOOD FLOWER

Traditional

Lively

C **G7** **C**

mf

3

4 $\frac{1}{2}$ 5 $\frac{1}{2}$

1 **C** 4

I'll en - twine and I'll min - gle my
 prom - ised to love - me, he
 dance and I'll sing, and my

G7 **C** 1

ra - ven black hair with the ros - es so
 called me his flower. He said I was the
 heart will be gay. No more tears, no more

G7 **C**

red and the li - lies so fair. And my
 blos - som to cheer - ev - 'ry hour. But I
 sighs, no more weep - ing a - way. I'll be

F

eyes will out shine e - ven stars in the
 woke from my - shine dream, and my - stars in the
 'round when I see him re - gret - dol this was dark

C

blue, said I, know - ing not that my
 clay. This wild - flow - er weeps through the
 hour, when he threw a - way this poor

G7

1.,2.
C

love was un - true. Oh, he
 night and the day. But I'll
 frail wild - wood

3.
C

F C

flow'r.

THE WORLD IS WAITING FOR THE SUNRISE

Words by EUGENE LOCKHART
Music by ERNEST SEITZ

Brightly

G+ C G+ C

Dear one, the world

mf

G+ C E7

is wait - ing for the sun -

F F#dim C

rise. Ev - 'ry rose

Gm A7 D9 G7

is heav - y with dew.

G+ C G+ C

The thrush on high,

G+ C E7

his sleep - y mate is call -

F F#dim C B+

ing and my heart

Gm A7 Fm/Ab G7 G+ C6

is call - ing you.

YANKEE DOODLE

Traditional

Brightly

G
3

Fath'r and I went down to camp a - long with Cap - tain Good - ing, And
Yan - kee Doo - dle went to Lon - don just to ride a po - ny, He

2-1
5

2 G7/F C/E Cm/Eb 1 D7 3 G

there we saw the men and boys as thick as hast - y pud - ding.
stuck a feath - er in his cap and called it mac - a - ro - ni.

1 2 3 4 5 2 1

C 3 G 3

Yan - kee Doo - dle, keep it up; Yan - kee Doo - dle dan - dy,

C 2 G D7sus G

Mind the mus - ic and the step And with the girls be han - dy.

2
4

THE YELLOW ROSE OF TEXAS

Brightly

Traditional Folksong

Introduction for piano. The music is in C major, 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a simple harmonic accompaniment. Chords C and Ab7 are indicated above the staff.

First vocal line with piano accompaniment. The lyrics are: "There's a yellow rose in Tex - as I'm Oh, I'm go - ing back to find her. My". The piano accompaniment consists of chords G7 and C.

Second vocal line with piano accompaniment. The lyrics are: "go - ing there to see. No oth - er fel - low heart is full of woe. We'll sing the songs to -". The piano accompaniment consists of chords G7.

Third vocal line with piano accompaniment. The lyrics are: "knows her. No - bod - y, on - ly me. She geth - er that we sang so long a - go. I'll". The piano accompaniment consists of chords G7.

C

cried so when I left her. It like to broke my
pick the ban - jo gai - ly, and sing the songs of

G7 C F To Coda ⊕

heart, and if we ev - er meet a - gain, we
yore. The yel - low rose of Tex - as she'll be

C/G G7 C C7 F

nev - er - more shall part. She's the sweet - est rose of col - or a

Dm7 G7

fel - low ev - er knew. Her eyes are bright as dia - monds, they

C G C7 F

spar - kle like the dew. You may talk a - bout your dear - est maids and

C7 F Bb

sing of Ros - y Lee but the yel - low rose of Tex - as beats the

F/C C7 F D.C. al Coda

belles of Ten - nes - see.

CODA C/G G

mine for - ev - er,

C/G G C/G G7 C

mine for - ev - er, mine for - ev - er more!

YOU TELL ME YOUR DREAM

Words by SEYMOUR RICE
and ALBERT H. BROWN
Music by CHARLES N. DANIELS

Slowly

A7 D7 G

mp

D7 G Gdim

You had a

G E7 A7

dream; well, I

had one, too.

D7
2

I know mine's best,

G **E \flat 7**

'cause it was of

D7 **G**

you. Come,

Gdim **G** **E7**

sweet heart, tell me,

A7

now is the time.

C
4
2

C#dim

You tell me

G **E7** **A7**

your dream, I'll

D7 **G**

tell you mine.

Abide with Me
Adios Muchachos
After You've Gone
Ain't We Got Fun?
Alabama Jubilee
All My Trials
Amazing Grace
America, the Beautiful
Arkansas Traveler
Auld Lang Syne
Aunt Hagar's Blues
Aura Lee
Avalon
Baby, Won't You Please Come Home
The Banana Boat Song
The Band Played On
Battle Hymn of the Republic
Beale Street Blues
Beautiful Brown Eyes
Believe Me If All Those Endearing
Young Charms
Bill Bailey, Won't You Please Come
Home
Birthday Song
Bridal Chorus
Buffalo Gals (Won't You Come Out
Tonight?)
Bury Me Not on the Lone Prairie
By the Beautiful Blue Danube
By the Beautiful Sea
By the Light of the Silvery Moon
By the Waters of Babylon
C.C. Rider
The Campbells Are Coming
Can Can Polka
Canon in D
Careless Love
Carnival of Venice
Carolina in the Morning
Chiapanecas
Chinatown, My Chinatown
Church in the Wildwood
Cielito Lindo (My Pretty Darling)
Clarinet Polka
(Oh, My Darling) Clementine
Come Back to Sorrento
Comin' Through the Rye
Cripple Creek
Danny Boy
Dark Eyes
De Colores
(I Wish I Was In) Dixie
Do Lord
Down by the Old Mill Stream
Down by the Riverside
Down in the Valley
Down Yonder
Dry Bones
Du, Du Liegst Mir Im Herzen
(You, You Weigh on My Heart)
The Entertainer
Fascination (Valse Tzigane)
For He's a Jolly Good Fellow
For Me and My Gal
Frankie and Johnny
Freight Train
Funiculi, Funicula
Für Elise
Girl I Left Behind Me
Give My Regards to Broadway
(Go Tell Aunt Rhody)
The Ole Grey Goose Is Dead

Go, Tell It on the Mountain
Goober Peas
Greensleeves
Hail, Hail, the Gang's All Here
Hallelujah!
Hava Nagila (Let's Be Happy)
He's Got the Whole World in His Hands
Hello! Ma Baby
Hey, Ho! Nobody Home
Hindustan
Home on the Range
Home Sweet Home
House of the Rising Sun
I Ain't Got Nobody
(And Nobody Cares for Me)
I Gave My Love a Cherry
(The Riddle Song)
I Love You Truly
I Want a Girl (Just Like the Girl That
Married Dear Old Dad)
I Wish I Were Single Again
I Wonder Who's Kissing Her Now
I'll Be with You in Apple Blossom Time
I'm Always Chasing Rainbows
I've Been Working on the Railroad
In the Good Old Summertime
In the Shade of the Old Apple Tree
Indiana (Back Home Again in Indiana)
Jamaica Farewell
Jesu, Joy of Man's Desiring
Jesus Loves Me
Joshua (Fit the Battle of Jericho)
Just a Closer Walk with Thee
Kum Ba Yah
La Cucaracha
Lavender's Blue
Let Me Call You Sweetheart
Limehouse Blues
Listen to the Mocking Bird
Little Brown Jug
The Lonesome Road
Look for the Silver Lining
The Love Nest
Lullaby (Cradle Song)
Man of Constant Sorrow
Maori Farewell Song
Marianne
Mary's a Grand Old Name
Meet Me in St. Louis, Louis
Meet Me Tonight in Dreamland
Memories
Midnight Special
Molly Malone (Cockles & Mussels)
Moonlight Bay
My Bonnie Lies Over the Ocean
My Buddy
My Melancholy Baby
My Wild Irish Rose
O Canada!
'O Sole Mio
Ode to Joy
Oh Marie
Oh! Susanna
Oh! You Beautiful Doll
Old MacDonald
The Old Rugged Cross
On a Sunday Afternoon
On Top of Old Smoky
Paper Doll
Pay Me My Money Down
Peg o' My Heart

Pomp and Circumstance
Poor Butterfly
Pretty Baby
A Pretty Girl Is Like a Melody
Put Your Arms Around Me, Honey
The Red River Valley
Rock Island Line
Rock of Ages
Rock-a-Bye Your Baby with a
Dixie Melody
Rockin' Robin
Rose Room
Sailors Hornpipe
Saint James Infirmary
Santa Lucia
Scarborough Fair
School Days (When We Were a
Couple of Kids)
She Wore a Yellow Ribbon
She'll Be Comin' 'Round the Mountain
Shenandoah
Shine On, Harvest Moon
Sidewalks of New York
Sinner Man
The Skaters (Waltz)
Smiles
Somebody Stole My Gal
Sometimes I Feel Like a
Motherless Child
Song of the Islands
St. Louis Blues
The Star Spangled Banner
Stars and Stripes Forever
Sweet Adeline (You're the Flower
of My Heart, Sweet Adeline)
Sweet Betsy from Pike
Sweet By and By
Swing Low, Sweet Chariot
Ta-Ra-Ra-Boom-Der-E
'Tain't Nobody's Biz-ness If I Do
Take Me Out to the Ball Game
Tarantella
That's a Plenty
There Is a Tavern in the Town
This Little Light of Mine
This Train
Three O'Clock in the Morning
Tiger Rag (Hold That Tiger)
Till the Clouds Roll By
Time Is on My Side
Tom Dooley
Too-Ra-Loo-Ra-Loo-Ral
(That's an Irish Lullaby)
Twelfth Street Rag
Volga Boat Song
The Wabash Cannon Ball
Wait 'Til the Sun Shines, Nellie
Wayfaring Stranger
Wedding March
When Irish Eyes Are Smiling
When Johnny Comes Marching Home
When the Saints Go Marching In
White Strolling Through the
Park One Day
Whispering
Wildwood Flower
Will the Circle Be Unbroken
The World Is Waiting for the Sunrise
Yankee Doodle
The Yellow Rose of Texas
You Tell Me Your Dream

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