

HERITAGE OF HARMONY

SONGBOOK

A collection of favorite barbershop songs commemorating the Golden Anniversary of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

Edited By
Burt Szabo

**SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA**

INCORPORATED

Heritage of Harmony Songbook

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PREFACE

This book is dedicated to all the singers who have helped preserve a native American musical ensemble, the barbershop quartet.

American popular musical history of the past century is seasoned with the music of the barbershop quartet . . . in early recordings, minstrel and vaudeville shows, movies, and on Broadway. A development of the 19th century vocal practice influenced by the rise of Tin Pan Alley music of the early 1900s, the barbershop quartet continues to flourish in 1988 because it provides a unique opportunity for four male voices to create unaccompanied music that is thrilling and soul-satisfying. Whether the quartet consists of four fellows who meet now and then to sing the old songs, or four men who strive to reach the highest levels of ensemble singing through hours of dedicated rehearsal, (or 20-100 singers who join their voices in a barbershop chorus), the primary joy is the same, creating a unique kind of vocal music. For this reason alone the barbershop quartet will continue to live on and provide countless hours of musical satisfaction for those fortunate enough to be a part of it.

No one knows for sure just when the first barbershop music was sung or who the singers were. The American popular music composers of the late 19th and early 20th centuries recognized the need for creating songs that could be harmonized easily by people without musical training but who possessed an intuitive ear for close harmony singing. The absence of radio, movies, television and many other forms of entertainment meant that, for most folks, entertainment was self-made and home-grown. Every parlor contained the home entertainment center, an upright piano, and evenings frequently found family and friends gathered around the keyboard learning, singing and enjoying the popular songs of the day. When four fellows found that they could create music without the assistance of the piano, the quartet moved to the street corner, barbershop or Town Hall and impromptu singing might break out wherever four men of similar persuasion gathered. If there were a lead singer who knew the song, a bass to provide a foundation for the harmony, a silvery voiced tenor who could provide a harmony above the melody, and a baritone who could weave his way amongst the other three voices, barbershop music might result.

It wasn't long before the male quartet became a standard act in vaudeville shows and other musical entertainments. The popularity of quartet singing is verified by the many recordings made in the years 1905 to 1930 by such well-known foursomes as the Avon Comedy Four, the American Quartette, the Lyric Quartette, the Hayden Quartette, and the Peerless Quartette. Their performances of music of the middle 1800s to the 1920s form the heart of barbershop music as we know it today.

This collection is designed for amateur singers although professionals may wish to blend their voices as well. The songs chosen effectively illustrate the barbershop style. There are songs about home, humorous songs, songs of pathos and longing, and patriotic songs. Some are almost classic in their use of lyrical and musical materials. Some achieved popularity among a small group of devotees; others became known world-wide. Some were written by famous song writers; some by virtual unknowns. Sing them and sing them often. They are part of the history of American popular music.

The Society is greatly indebted to a group of men who helped arrange and edit this collection. Without the help of Jack Baird, Dave Briner, Fraser Brown, Dennis Burnett, Rob Campbell, Paul Engel, Tom Gentry, Bob Graham, Don Gray, Val Hicks, John Hohl, Rob Hopkins, Steve Jamison, Joe Liles, Bob Margison, Earl Moon, Lou Perry, Kirk Roose, and Ed Waesche, this volume could not have come into being. A special "Thank You" goes to Rik Ogden, whose artwork graces the cover of this volume. Thank you all.

Burt Szabo
Editor

A REMINISCENCE

In the introduction to this collection of barbershop arrangements, Editor Burt Szabo states that these songs are “part of the history of American popular music”. Certainly they are a part of my musical history. Indeed, in reviewing the titles, I discovered that I had sung the majority of these songs before I ever heard of the Barbershop Harmony Society in 1949. These songs were part of the experience of my growing up.

Most of my youth was spent in the small town of North Sydney, population 7,500, on the island of Cape Breton in the province of Nova Scotia, Canada, where the ethnic background was primarily Scottish and English with a liberal sprinkling of Irish and Welsh. A close knit community with relatives everywhere, it was reasonably remote geographically and hard hit by the Depression. Folks pretty well provided their own entertainment and most of the entertainment emanated from the family radio and the piano. My mother played quite well and many, many evenings were spent singing the songs which came from the seemingly limitless supply in the piano bench. These included the popular songs of the day and, of course, all the old favorites, many of which are featured in this collection.

Almost everyone sang the melody. There would be some harmonizing, usually tenor or alto, with an occasional tentative bass, usually the melody an octave lower, added. However, I must say that my early attempts at harmony happened away from the piano . . . at church camps, at picnics, or, in later years when two of my gang had access to family automobiles, on the way home from weekend dances or outings. The harmony was similar to what we sang around the piano . . . mostly three-part harmony consisting of lead, tenor, and bass.

There were many mixed quartets in my area, but the only male quartet I remember was a group from the United Church in Sydney Mines, about three miles away. They were very good but sang few of the popular songs of the day or yesteryear. Most of my quartet experience came through listening to the radio, to quartets like The King’s Men, The Sportsmen, The Cities Service Quartet, and later, the great Mills Brothers.

Then came college, and my first genuine quartet singing experience, and it was there that I was introduced to the mysteries of the baritone part. I was fortunate to attend college immediately following the Second World War. There were many returning vets, men as much as 10 years older than I was. This meant that they were much closer than I to the pre-radio quartet era. They knew even more old songs than I did and they sang them “four-part”. We had lots of quartets (not formally organized . . . but extemporaneously gathered together from whomever was available) and we sang mostly by ear. This kind of unrehearsed singing was, and still is, called woodshedding. Often some of the guys would help out by teaching someone else a part. We sang everywhere; we sang in homes, we entertained at dances and on campus shows, and, what was probably the most fun of all, we serenaded the girls’ residences. We even had a 16-man chorus that performed frequently. And we sang the songs in this book, or at least many of them.

So I say “thank you” for this collection of songs. There may be 65 songs, but for me, they represent at least a thousand memories.

Hugh Ingraham
Executive Director 1977-1987
SPEBSQSA, Inc.

ABOUT THE BARBERSHOP STYLE

These comments are directed to academically trained musicians who may wonder at some of the peculiarities of the barbershop style. They may note that the music contains occasional examples of parallel 5ths and parallel octaves, frequent unresolved chord 7ths, and numerous violations of academic principles of voice leading.

Since the first barbershop singers produced their music by ear, did not write down their arrangements, and were more concerned with the completeness of each chord and the avoidance of doubles (except in triads), the violations, from an academic point of view, cannot be due to a lack of musical training on the part of these early practitioners of the art. It is simply not possible to have every 7th chord complete and to resolve every 7th "correctly" without an occasional unusual move in one of the harmony parts, or an instance of parallel 5ths or octaves. The primary objective of close harmony singers is to achieve the fullest sounding, most spine-tingling voicing of each chord, and to create the most soul-satisfying and pleasurable four part sounds possible as the three harmonizing voices maneuver adroitly and skillfully dodge one another as they proceed to the cadences. In addition, barbershop music is filled with examples of substitute chords and chord progressions never mentioned in theory books. There is no doubt that this harmonic innocence is part of the charm of the music. It may be that there are harmonic relationships in barbershop music found no where else in the musical world. We'll leave that to the theoreticians to discover. The editor hopes your text book training will not inhibit your enjoyment of the music, but will, instead, help you to delight in the skill with which performers bring this music to life.

SOME PERFORMANCE NOTES

Since barbershop music is sung unaccompanied, its performers have traditionally taken considerable liberties with tempo and rhythm, especially in the performance of ballads and those songs which do not demand a strong rhythmic or metric pulsation.

The interpretation (tempo and dynamics) is usually dictated by the lead (melody) singer, who is free to present the melody as he feels fit according to his emotional perceptions and musical instincts. Altering written rhythms to better express the text, using fermatas and tenutos to stress important words, using *ritardando*, *accelerando*, and *rubato* to help express the message of the lyric, varying the dynamic inflections (loud, soft) to create excitement, suspense or other effects . . . all these techniques, and more, are available to the singers to use as they feel appropriate to the music and lyric. You will note very few interpretive markings in the music. Performers are encouraged to provide their own individual interpretations.

During performances the melody must always be clearly heard. This almost dictates a softer, non-soloistic tenor voice, often falsetto, to provide the upper harmony. Bases need to sing with a fairly robust quality, but please, no heavy-footed semi-operatic style, and the baritone voice must be of a quality to blend smoothly with the others, filling out the harmonies without drawing undue attention to himself. At times the melody may be given briefly to the tenor or bass voice. These occasions are always indicated in the music. At such points the tenor or bass assumes the leading role and the lead singer becomes a harmonizing voice, changing his voice quality and volume level to blend with the other three. Some feel it is best to have the baritone and tenor stand at the ends of the quartet and the lead singer between the tenor and the bass. You may wish to experiment to find the performing position which best suits your quartet. One of the advantages of singing unaccompanied music is that the performers are not restricted to the key in which the music is written. Performers are encouraged to sing the music one half step lower, or higher, if it will be more comfortable for them and if the music will fit their vocal ranges better.

Whether you sing for the P.T.A., a church dinner, a retirement center, on a barbershop show, or simply for your own enjoyment, always sing with a true and understanding heart. The warmth and tenderness expressed in these songs written so long ago are just as genuine and valid and appreciated in the present day as they were then. Good harmony to you.



 Heritage of Harmony

AFTER THE BALL

1892

Charles K. Harris, the composer of "After The Ball," was born in Poughkeepsie, New York and died in New York City. At various times in his life he was a banjo player, pawnbroker, vaudeville performer, and publisher of music, but he is best known as the composer of some of the Victorian era's most sentimental songs. If there was a tear to be found in a lyric, Charles Harris could find it. "After The Ball" was written for an amateur minstrel group in Milwaukee while he was a music publisher in Chicago. The audience loved it immediately, and it was further popularized by Sousa's Band at the Chicago World's Fair the next year.

Other songs by Harris include "Break The News To Mother," "Hello, Central, Give Me Heaven" and "In The City Where Nobody Cares." The very titles give us a good idea of the kinds of songs our grandparents enjoyed singing. Perhaps there's a ring of truth in those old lyrics yet.

CHORUS:

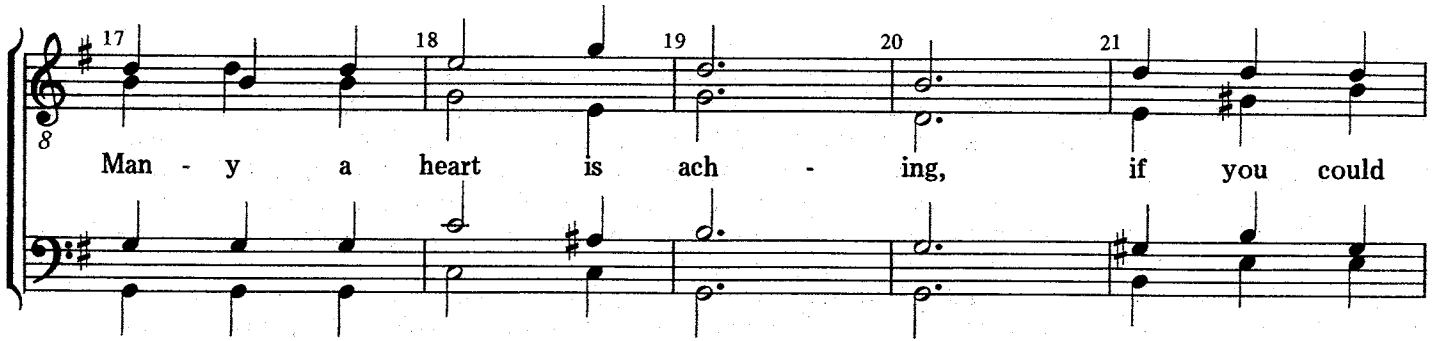
By CHARLES K. HARRIS
(1867-1930)

The musical score is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 11. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The lyrics are: "Af - ter the ball is o - ver, af - ter the break of morn; Af - ter the danc - ers' leav -".

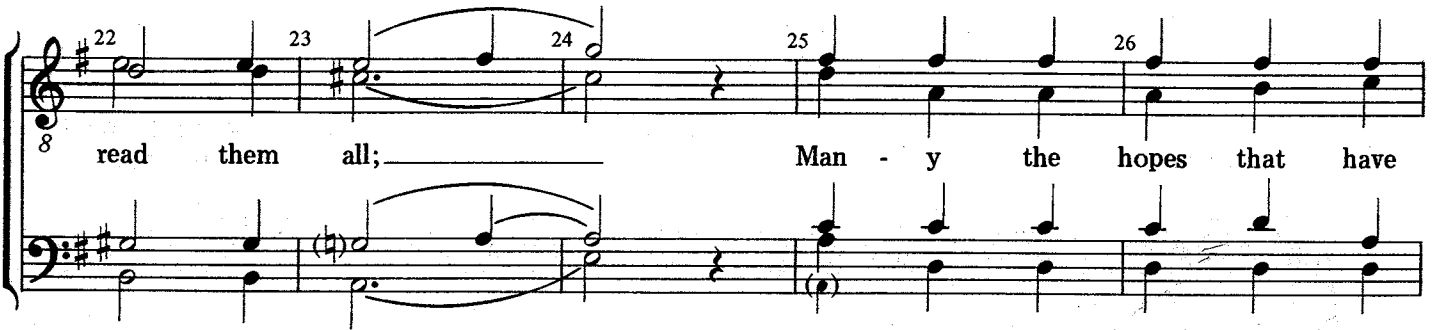
when they're gone;
ing, af - ter the stars are gone; when they're gone;



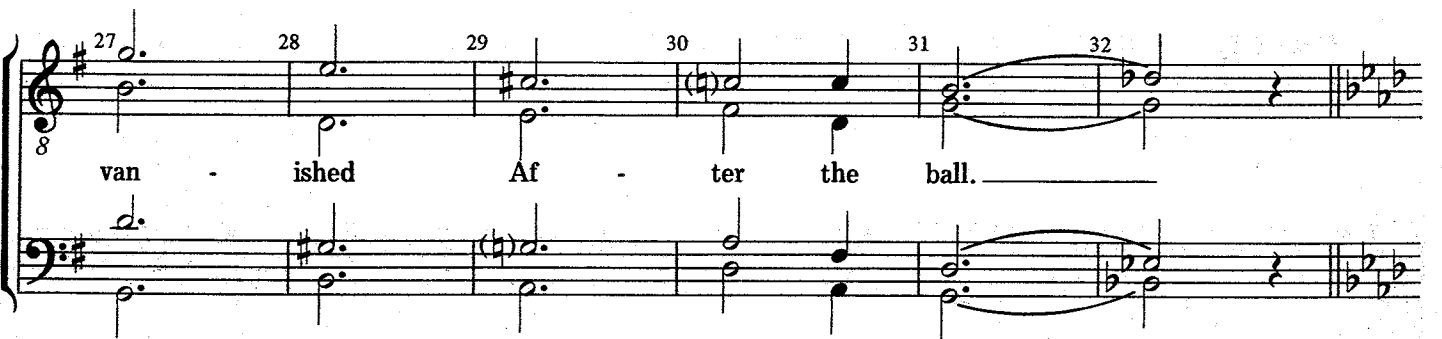
Man - y a heart is ach - ing, if you could



read them all; Man - y the hopes that have




van - ished Af - ter the ball.



REPRISE:

Man - y a heart is ach - ing, if you could



read them all; Man - y the hopes that have
all; tenor melody
van - ished Af - ter the ball.

Verses:

A little maiden climbed an old man's knee, begged for a story, "Do, Uncle, please. Why are you single, why live alone? Have you no babies; Have you no home?"
"I had a sweetheart, years, years ago; where she is now, pet, you will soon know. List to the story, I'll tell it all; I believed her faithless, after the ball.

"Bright lights were flashing in the grand ballroom; softly the music, playing sweet tunes. There came my sweetheart, my love, my own, 'I wish some water; leave me alone.' When I returned, dear, there stood a man kissing my sweetheart as lovers can. Down fell the glass, pet, broken, that's all, just as my heart was, after the ball."

"Long years have passed, child, I've never wed; true to my lost love, though she is dead. She tried to tell me, tried to explain; I would not listen, pleadings were vain. One day a letter came from that man. He was her brother, the letter ran. That's why I'm lonely, no home at all; I broke her heart, pet, after the ball."

ALEXANDER'S RAGTIME BAND

1912

Irving Berlin came to New York from his native Russia when he was five years old. It wasn't long before this cantor's son was in business as a newsboy, then a singing waiter, and later a song plugger for the great writer and publisher, Harry Von Tilzer. Soon he became a successful composer and publisher himself. His first hit was in 1907, "Marie From Sunny Italy." Berlin's early songs were light, often comedic and saturated with the ethnic character of New York City. Ragtime music was in vogue, and Berlin capitalized on its popularity by writing "Alexander's Ragtime Band," not ragtime music itself, but a rather slow march which was perfect for those new popular dances, the Turkey Trot and the Grizzly Bear. It was a sensational hit.

Perhaps America's greatest songwriter, he found song material in a simple thought, a humorous incident, a catchy phrase. It might be all of these things, plus a clever quote from "Old Folks At Home" and a bit of bugle call, that makes "Alexander's Ragtime Band" such an enduring classic of popular music.

By IRVING BERLIN
(1888-1989)

VERSE:

Oh, my hon - ey, Oh, my hon - ey, Bet - ter hur - ry and
Oh, oh, Let's go, Bet - ter
let's me - an - der, Ain't you go - in', Ain't you go - in'
Ain't Oh, ain't

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7 8 9

to the lead - er man, rag - ged me - ter man? Oh, my hon - ey,

to rag - ged Oh, Let's

10 11 12

Oh, my hon - ey, Let me take you to Al - ex - an - der's

go, Let

13 14 15 16

grand - stand, brass band, Ain't you com - in' a - long?

Ain't

CHORUS:

17 18 19

Come hear, Come hear

8 Come on and hear, Come on and hear

Come hear, Come hear Al - ex - an - der's Rag - time

20 21 22

Right here, right here,

8 Band; Come on and hear, Come on and hear,

Right here, right here, It's the

23 24 25

8 best band in the land. They can play a bu - gle call like you

26 27 28

8 nev - er heard be - fore, Ta ta ta nat - u - ral that you want to go to war; ta ta ta ta ta ta,

29 30 31

8 That's just the best - est band what am, My That's just the the best - est band what am, am,

32 33 34

8 hon - ey lamb. Come on a - long, Come a - long, Come on a - long, Let me Come a - long, Come a - long,

35 36 37

8 take you by the hand, Up to the man, to the man, Up to the to the man,

to the man
 38 39 40
 8 man to the man who's the lead - er of the band. And if you

41 42 43
 8 care to hear that Swa - nee Riv - er played in

44 45 46
 8 rag - time, Come on and hear, Come on and hear
 Come on and hear, Come on and hear Al - ex -
 Come on and hear,

47 48 49 50
 8 an - der's Rag - time Band. TAG:
 Hear that mu - sic, ain't it grand? It's the
 Rag - time Band.

51 52 53 54
 8 best band in the land, Rag - time Band!
 land!

AULD LANG SYNE

There is a long and complicated history behind this perennial New Year's Eve favorite. The words as we know them today were first printed about 1796 although the music can be traced back more than 100 years before that date. The melody has probably undergone enough transformations and evolved long enough to qualify as a genuine folk melody, although a number of composers seem to have been loosely associated with it. The words that we enjoy singing today may have been written by the famous Scottish poet, Robert Burns.

Whatever the origin and evolution of the song, it's one that's sung by everyone at least once a year, and it offers enough opportunity for close harmony to warrant inclusion in this collection, if only for the sake of "Auld Lang Syne."

Words attributed to **ROBERT BURNS**
(1759-1796)

Traditional Scotch Air (Popular Version)

VERSE:

Should auld ac - quaint - ance be for - got and
nev - er brought to mind? Should auld ac - quaint - ance

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6
8
be for - got and days of auld lang syne? For

CHORUS:

9
8
auld lang syne, my dear, for auld lang

12
8
syne;
auld lang syne; We'll take a cup o' kind - ness yet for

15
8
auld lang syne. For take a cup o'

18
8
kind - ness yet, for auld lang syne.

AURA LEE

1861

Little is known about the writers of one of America's best known melodies. Who George Poulton was, or where he came from, no one seems to know. W. W. Fosdick, a poet and writer, was born in Cincinnati in 1825 and died in 1862.

There may be a bit of folk song in this melody; it was known in the early years of the 19th Century. It was certainly popular in Civil War days. In more recent times, Elvis Presley contributed additional words for this old favorite, and it surged to new heights of popularity as "Love Me Tender." It's an easy melody and perfect for close harmonizing.

Words by W. W. FOSDICK
(1825-1862)

Music by GEORGE R. POULTON
(1855-)

CHORUS 1:

As the black - bird in the spring, 'neath the wil - low tree

sat and piped, I heard him sing, sing of Au - ra Lee.

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8
 Au - ra Lee, Au - ra Lee, maid of gold - en hair, Sun - shine came a -

CHORUS 2:

8
 long with thee, and swal-lows in the air. On her cheek the rose was born, 'twas

8
 mu - sic when she spake. In her eyes the rays of morn with

8
 sud - den splen - dor break. Au - ra Lee, Au - ra Lee, maid of gold - en

8
 hair, Sun - shine came a - long with thee, and swal - lows in the air.

THE BAND PLAYED ON

1895

John Palmer, a New York actor, was unsuccessful in finding a publisher for his song, so he sold it to Charles Ward, a Londoner acting, composing, and publishing music in New York. Ward made a few changes in the song and published it. He promoted it heavily, and the song finally caught on. Little else is known about the writers. Very likely this was their only song to achieve such popularity.

The humorous lyric and catchy melody made it a great favorite of vaudeville performers, and its popularity continues today. Perhaps Matt Casey was modeled after a friend of the composer. If so, he must have been quite a ladies' man, but he eventually met his downfall in his blonde dancing partner.

By JOHN F. PALMER and CHARLES B. WARD

(-)

(1865-1917)

VERSE:

Matt Ca - sey formed a so - cial club that beat the town for

style And hired for a meet - ing place a hall.

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8 9 10 11

When pay - day came a - round each week they greased the floor with

Detailed description: This system contains measures 8 through 11. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is in the treble clef, and the bass line is in the bass clef. Measure 8 starts with a whole rest in the treble and a half note in the bass. Measures 9-11 show a steady eighth-note melody in the treble with a supporting bass line.

12 13 14 15

wax And danced with noise and vig - or at the ball.

Detailed description: This system contains measures 12 through 15. Measure 12 begins with a whole note in the treble and a half note in the bass. Measures 13-15 continue the melody with eighth notes. Measure 15 ends with a whole note chord in the treble and a half note in the bass.

16 17 18 19

Each Sat - ur - day you'd see them dressed up in Sun - day

Detailed description: This system contains measures 16 through 19. Measure 16 starts with a whole rest in the treble and a half note in the bass. Measures 17-19 show a steady eighth-note melody in the treble with a supporting bass line.

20 21 22 23

clothes; Each lad would have his sweet - heart by his side. by his

Detailed description: This system contains measures 20 through 23. Measure 20 begins with a whole note in the treble and a half note in the bass. Measures 21-23 continue the melody with eighth notes. Measure 23 ends with a whole note chord in the treble and a half note in the bass.

side. 24 25 26 27

side. When Ca - sey led the first grand march they all would fall in

Detailed description: This system contains measures 24 through 27. Measure 24 starts with a whole rest in the treble and a half note in the bass. Measures 25-27 show a steady eighth-note melody in the treble with a supporting bass line.

28 29 30 31

line Be - hind the man who was their joy and pride.

CHORUS:

32 33 34 35 36

Oh, Ca - sey would waltz with the straw - ber - ry blonde and the

37 38 39 40 41

band played on! and on! He'd glide 'cross the

42 43 44 45 46

floor with the girl he a - dored and the band played

47 48 49 50 51

on! and on! But his brain was so load - ed it near - ly ex -

52 53 54 55 56

plod - ed, The poor girl would shake with a - larm. He'd

57 58 59 60 61 62

ne'er leave the girl with the straw - ber - ry curls and the band played

63 64 mel. 65 66 67 68

on and on; The band played on and on!

Additional verses:

Such kissing in the corner and such whisp'ring in the hall,
 And telling tales of love behind the stairs.
 As Casey was the favorite and he that ran the ball,
 Of kissing and lovemaking did his share.
 At 12 o'clock exactly they all would fall in line,
 Then march down to the dining hall and eat.
 But Casey would not join them although ev'rything was fine,
 But he stayed upstairs and exercised his feet.

Now when the dance was over and the band played "Home Sweet Home,"
 He thanked them very kindly for the favors they had shown,
 They played a tune at Casey's own request.
 Then he'd waltz once with the girl that he loved best.
 Most all the friends are married that Casey used to know,
 And Casey too has taken him a wife.
 The blonde he used to waltz and glide with on the ballroom floor
 Is happy Missis Casey now for life.

BEAUTIFUL DREAMER

1864

In barely twenty years of active composing, Stephen Foster wrote more than 200 songs, a considerable number of which may be regarded as masterpieces, in spite of the simplicity of lyric and melody. Perhaps it is just this unembellished naiveté which gives these songs their world-wide popularity.

"Beautiful Dreamer" is possibly the last song Foster wrote, for he died soon afterwards, even before it was published. It is one of his better songs and one of a half dozen which has remained popular for over 120 years. Its lyric and melodic qualities give it the character of an art song. However, it harmonizes easily and its tender lyric is worth singing again and again.

CHORUS:

By STEPHEN FOSTER
(1826-1864)

1 Beau - ti - ful Dream - er, 2 wake un - to me, _____

3 Star - light and dew - drops are wait - ing for thee; _____

4 thee, for thee; _____

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5
8
Sounds of the rude world heard in the day,

6

7
8
Lulled by the moon-light have all passed a-way.

bass melody

8

9
8
Beau-ti-ful Dream-er, queen of my song,

10

11
8
List while I woo thee with soft mel-o-dy;

12

13
8
Gone are the cares of life's bus-y throng,

14

15 16 un - to me.

8 Beau - ti - ful Dream - er, a - wake un - to me. un - to me.

17 18 un - to me.

8 Beau - ti - ful Dream - er, a - wake un - to me. un - to me.

bass melody

TAG: 19 20 rit. un - to me.

8 Beau - ti - ful Dream - er, wake un - to me.

Additional chorus:

Beautiful Dreamer, out on the sea, mermaids are chanting the wild Lorelei;
 Over the streamlet vapors are borne, waiting to fade at the bright coming morn.
 Beautiful Dreamer, beam on my heart, e'en as the morn on the streamlet and sea;
 Then will all clouds of sorrow depart, Beautiful Dreamer, awake unto me.
 Beautiful Dreamer, awake unto me.

A BIRD IN A GILDED CAGE

1900

Composer Harry Von Tilzer was born in Detroit, and by the year 1900 he had already run away to join a circus. Later he performed on the musical stage as a pianist and singer, in addition to composing several songs which achieved some popularity. But his musical setting of Arthur Lamb's words, "A Bird In A Gilded Cage," really started Von Tilzer on the road to fame and fortune as a songwriter. He had the good sense to start his own publishing company, which he headed for the rest of his life.

Arthur Lamb came from Somerset, England, was a minstrel show performer and wrote lyrics for several of the leading song composers of the time.

Although the words are sure to provoke a smile today, "A Bird In A Gilded Cage" tells a story whose message was one of the popular themes around the turn of the century. Other overly sentimental songs of the day included "The Mansion Of Aching Hearts," "She Is More To Be Pitied Than Censured" and "Take Back Your Gold." You'll want to put on your best striped vest and wax your handlebar mustache when you join voices on this old favorite.

Words by **ARTHUR J. LAMB**
(1870-1928)

Music by **HARRY VON TILZER**
(1872-1946)

VERSE:

The ball - room was filled with fash - ion's throng, It
shone with a thou - sand lights, And there was a

10 11 12 13 14
 wo - man who passed a - long, The fair - est of all the

15 16 17 18 19
 sighs. A girl to her lov - er then soft - ly

20 21 22 23 24
 sighed, There's rich - es at her com - mand; But she

25 26 27 28 29
 mar - ried for wealth, not for love, he cried, Tho' she lives in a

CHORUS:

30 31 32 33 34
 man - sion grand. She's on - ly a bird in a

35 36 37 38 39 to

gild - ed cage, A beau - ti - ful sight to see; ——— to

40 see; 41 42 43 44

see; You may think she's hap - py and free from care, She's

45 46 47 48

not, tho' she seems to be. ——— seems to be. 'Tis

49 50 51 52

sad when you think of her wast - ed life, For

53 54 55 56

youth can - not mate with age; ——— And her

57 58 59 60 61
 beau - ty was sold for an old man's gold, She's a bird in a

REPRISE:

62 63 64 65 66
 gild - ed cage. Her beau - ty was sold for an

67 68 69 70 71
 old man's gold, She's a bird she's a bird in a gild in a

72 73 74 75 76
 gild - ed cage, gild - ed cage.

Additional verse:

I stood in a churchyard just at eve
 When sunset adorned the west,
 And looked at the people who'd come to grieve
 For loved ones now laid at rest.

A tall marble monument marked the grave
 Of one who'd been fashion's queen,
 And I thought she is happier here at rest,
 Than to have people say when seen:

BY THE LIGHT OF THE SILVERY MOON

1909

It appears that the only hit song that the composers ever collaborated on is "By The Light Of The Silvery Moon," although each man's name is found on dozens of other well-known songs of the early 20th century. If their names were never tied to another song, this one would be enough to guarantee lasting fame. It was a favorite of performers all through the heyday of vaudeville, well into the 1930s. Gus Edwards was born in Germany and was a composer and producer of many musical shows in New York. Edward Madden was a prolific lyricist of the period 1903-1920. His best known song is "Moonlight Bay." He collaborated with many composers and wrote music for many Broadway shows.

A favorite wherever close harmony singers gather, the song presents a delightful picture as it proceeds on its merry way, imploring the moon to "keep a-shining in June."

Words by ED MADDEN
(1878-1952)

Music by GUS EDWARDS
(1879-1945)

INTRO:

Doo - dle dee doot dee doo - dle dee doot dee doo - dle dee doot dee doo,

Doo - dle dee doot dee doo - dle dee doot dee doo - dle dee doot dee doo. By the

By the light, by the light

light

By the light, by the light of the sil - ver - y

of the sil - v'ry moon, want to

moon,

of the sil - v'ry moon, I want to spoon,

want to

spoon,

To my hon - ey I'll croon love's tune. Hon - ey

spoon, I'll I'll croon love's tune.

Hon - ey moon, hon - ey moon,

moon,

Hon - ey moon, hon - ey moon, keep a - shin - ing in

keep a - shin - ing in June,

June,

keep a - shin - ing in June, Your sil - v'ry beams will bring love's

18 We'll be cud - dl - ing
 8 dreams, We'll be cud - dl - ing soon
 19 We'll be cud - dl - ing

20 soon
 8 by the sil - ver - y moon,
 21 by the sil - ver - y moon,
 22 by the sil - ver - y moon,
 moon, by the sil - ver - y

TAG:
 23 by the sil - ver - y
 8 moon,
 24 by the sil - ver - y,
 moon, by the sil - ver - y,
 moon, sil - ver - y

There by the light of the sil - ver - y moon!
 25 (moon)
 8
 26 the moon!
 There by the light of the sil - ver - y moon!
 3 3 3 (b) #

CARRY ME BACK TO OLD VIRGINNY

1878

James Bland was born a free black man in Flushing, New York. He was a performer with several minstrel companies, including Sprague's Georgia Minstrels and the Callender Minstrels. Bland probably wrote this song for a minstrel troupe with which he was performing and no doubt sang the song many times. Other favorites from his pen include "Oh Dem Golden Slippers" and "In The Evening By The Moonlight."

"Carry Me Back To Old Virginny" is the state song of Virginia, but it's enjoyed by everyone from Maine to Oregon. It's one of those songs which, in spite of the title, everyone sings as if he were singing about his own home, so immediately appealing is the purity of the melody and the directness of the lyric.

CHORUS:

By JAMES BLAND
(1854-1911)

The musical score is presented in two systems. The first system contains the first two lines of the chorus, and the second system contains the next two lines. Each system consists of a vocal line and a piano accompaniment line. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The first line of the chorus is marked with a '1' and a repeat sign. The second line is marked with a '2' and a repeat sign. The lyrics are: "Car - ry me back to old Vir - gin - ny, That's where the cot - ton and the corn and 'ta - ters grow." The piano accompaniment features a steady bass line and chords that support the melody.

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5 6

8 That's where the birds war - ble sweet in the spring - time,

Detailed description: This system contains measures 5 and 6. The treble clef staff has a 5 above the first measure and a 6 above the second. The bass clef staff has an 8 below the first measure. The lyrics are: "That's where the birds war - ble sweet in the spring - time,". The music is in a key with two flats and a 3/4 time signature.

7 8

8 That's where this old wea - ry heart is longed to go.

Detailed description: This system contains measures 7 and 8. The treble clef staff has a 7 above the first measure and an 8 above the second. The bass clef staff has an 8 below the first measure. The lyrics are: "That's where this old wea - ry heart is longed to go.". The music continues in the same key and time signature.

9 10

8 That's where I la - bored so hard in the sum - mer,

Detailed description: This system contains measures 9 and 10. The treble clef staff has a 9 above the first measure and a 10 above the second. The bass clef staff has an 8 below the first measure. The lyrics are: "That's where I la - bored so hard in the sum - mer,". The music continues in the same key and time signature.

11 12 13

8 Day af - ter day in the fields of yel - low corn. No place on earth do I

Detailed description: This system contains measures 11, 12, and 13. The treble clef staff has a 11 above the first measure, a 12 above the second, and a 13 above the third. The bass clef staff has an 8 below the first measure. The lyrics are: "Day af - ter day in the fields of yel - low corn. No place on earth do I". The music continues in the same key and time signature.

14 15 16

8 love more sin - cere - ly, Than old Vir - gin - ny, the state (place) where I was born.

Detailed description: This system contains measures 14, 15, and 16. The treble clef staff has a 14 above the first measure, a 15 above the second, and a 16 above the third. The bass clef staff has an 8 below the first measure. The lyrics are: "love more sin - cere - ly, Than old Vir - gin - ny, the state (place) where I was born.". The music concludes in the same key and time signature.

17 18

8 Broth - ers and sis - ters have long gone be - fore me,

Detailed description: This system contains measures 17 and 18. The music is written for voice and piano. The voice part has a treble clef and a key signature of two flats. The piano accompaniment has a bass clef and the same key signature. Measure 17 contains the lyrics 'Broth - ers and sis - ters have long gone be - fore me,'. Measure 18 continues the melody and accompaniment.

19 20

8 Soon we will meet on that bright and gold - en shore.

Detailed description: This system contains measures 19 and 20. The voice part continues with the lyrics 'Soon we will meet on that bright and gold - en shore.' The piano accompaniment features chords and moving lines in both hands.

21 22

8 There we'll be hap - py and free from all sor - row,

Detailed description: This system contains measures 21 and 22. The voice part has the lyrics 'There we'll be hap - py and free from all sor - row,'. The piano accompaniment provides harmonic support with chords and melodic fragments.

23 24

8 That's where we'll meet and we'll nev - er part no more.

Detailed description: This system contains measures 23 and 24. The voice part concludes the phrase with 'That's where we'll meet and we'll nev - er part no more.' The piano accompaniment ends with sustained chords.

TAG:

25 26

8 That's where we'll meet and nev - er part no more.

Detailed description: This system is labeled 'TAG:' and contains measures 25 and 26. It repeats the lyrics 'That's where we'll meet and nev - er part no more.' The piano accompaniment is similar to the previous system, ending with a final chord.

COME, JOSEPHINE, IN MY FLYING MACHINE

1910

After serving in the German Navy (he was born in Cologne) and the French Foreign Legion, Fred Fisher came to the U.S. in 1900, and it was in Chicago that he began his long songwriting career. He composed music for silent films and songs for sound films, and special material for vaudeville and night club performers. Alfred Bryan, too, was a great writer of songs, both for the Broadway stage and later for Hollywood movies. Some of the many songs identified with these names are "Peg O' My Heart," "Daddy, You've Been A Mother To Me," "Oui, Oui, Marie" and the somewhat naughty "Who Paid The Rent For Mrs. Rip Van Winkle?"

Transportation songs were very popular, and there were songs galore about bicycles, automobiles, boats and airplanes. Of all the airplane songs, "Come, Josephine, In My Flying Machine" has achieved the longest lasting popularity, perhaps because of the felicitous rhyme of "Josephine" and "flying machine." You will need your goggles and silk scarf for this one, as much fun to sing today as it was in 1910.

Words by ALFRED BRYAN
(1870-1958)

Music by FRED FISHER
(1875-1942)

INTRO:

8 A - way we go, in the sky we go;

8 up, up, up, good - bye!

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VERSE:

9 10 11 12 13 14

Oh, say! Let us fly, dear. Where, kid?

Let

Detailed description: This system contains measures 9 through 14. The vocal line (treble clef) has a melody of quarter notes and half notes. The piano accompaniment (bass clef) consists of a steady bass line with chords. The lyrics are: "Oh, say! Let us fly, dear. Where, kid?".

15 16 17 18 19 20

To the sky, dear. Oh, you fly - ing ma - chine!

To

Detailed description: This system contains measures 15 through 20. The vocal line continues with quarter notes and half notes. The piano accompaniment follows. The lyrics are: "To the sky, dear. Oh, you fly - ing ma - chine!".

21 22 23 24 25 26

Jump in, Miss Jo - seph - ine. Ship a - hoy! Oh,

Detailed description: This system contains measures 21 through 26. The vocal line features some rests and quarter notes. The piano accompaniment includes some chords with accidentals. The lyrics are: "Jump in, Miss Jo - seph - ine. Ship a - hoy! Oh,".

27 28 29 30 31 32

joy! What a feel - ing. Where, boy? In the ceil - ing.

In

Detailed description: This system contains measures 27 through 32. The vocal line has quarter notes and half notes. The piano accompaniment is consistent. The lyrics are: "joy! What a feel - ing. Where, boy? In the ceil - ing.".

33 34 35 36 37 38

Ho, high, *Hoop - la! we fly air to the sky so

(Up in the air) to the sky so

Detailed description: This system contains measures 33 through 38. The vocal line has quarter notes and half notes. The piano accompaniment includes some rests. The lyrics are: "Ho, high, *Hoop - la! we fly air to the sky so (Up in the air) to the sky so".

*original lyric.

CHORUS:

39 40 41 42 43 44

8 high. so high. Come, Jo - seph - ine, in my fly - ing ma - chine, go - ing

Detailed description: This system contains measures 39 through 44. The music is in 8/8 time. Measure 39 has a treble clef and a bass clef. The vocal line starts with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment consists of a steady eighth-note bass line. Measure 40 has a treble clef and a bass clef. The vocal line has a half note C5, followed by a half note D5, and then a half note E5. The piano accompaniment continues with the eighth-note bass line. Measure 41 has a treble clef and a bass clef. The vocal line has a half note F5, followed by a half note G5, and then a half note A5. The piano accompaniment continues with the eighth-note bass line. Measure 42 has a treble clef and a bass clef. The vocal line has a half note B5, followed by a half note C6, and then a half note D6. The piano accompaniment continues with the eighth-note bass line. Measure 43 has a treble clef and a bass clef. The vocal line has a half note E6, followed by a half note F6, and then a half note G6. The piano accompaniment continues with the eighth-note bass line. Measure 44 has a treble clef and a bass clef. The vocal line has a half note A6, followed by a half note B6, and then a half note C7. The piano accompaniment continues with the eighth-note bass line.

45 46 47 48 49 50

8 up, she goes! Up, she goes! Bal - ance your - self like a

Detailed description: This system contains measures 45 through 50. The music is in 8/8 time. Measure 45 has a treble clef and a bass clef. The vocal line starts with a half note D6, followed by a half note E6, and then a half note F6. The piano accompaniment consists of a steady eighth-note bass line. Measure 46 has a treble clef and a bass clef. The vocal line has a half note G6, followed by a half note A6, and then a half note B6. The piano accompaniment continues with the eighth-note bass line. Measure 47 has a treble clef and a bass clef. The vocal line has a half note C7, followed by a half note D7, and then a half note E7. The piano accompaniment continues with the eighth-note bass line. Measure 48 has a treble clef and a bass clef. The vocal line has a half note F7, followed by a half note G7, and then a half note A7. The piano accompaniment continues with the eighth-note bass line. Measure 49 has a treble clef and a bass clef. The vocal line has a half note B7, followed by a half note C8, and then a half note D8. The piano accompaniment continues with the eighth-note bass line. Measure 50 has a treble clef and a bass clef. The vocal line has a half note E8, followed by a half note F8, and then a half note G8. The piano accompaniment continues with the eighth-note bass line.

51 52 53 54 55 56

8 bird on a beam, in the air, she goes! There she goes!

Detailed description: This system contains measures 51 through 56. The music is in 8/8 time. Measure 51 has a treble clef and a bass clef. The vocal line starts with a half note A7, followed by a half note B7, and then a half note C8. The piano accompaniment consists of a steady eighth-note bass line. Measure 52 has a treble clef and a bass clef. The vocal line has a half note D8, followed by a half note E8, and then a half note F8. The piano accompaniment continues with the eighth-note bass line. Measure 53 has a treble clef and a bass clef. The vocal line has a half note G8, followed by a half note A8, and then a half note B8. The piano accompaniment continues with the eighth-note bass line. Measure 54 has a treble clef and a bass clef. The vocal line has a half note C9, followed by a half note D9, and then a half note E9. The piano accompaniment continues with the eighth-note bass line. Measure 55 has a treble clef and a bass clef. The vocal line has a half note F9, followed by a half note G9, and then a half note A9. The piano accompaniment continues with the eighth-note bass line. Measure 56 has a treble clef and a bass clef. The vocal line has a half note B9, followed by a half note C10, and then a half note D10. The piano accompaniment continues with the eighth-note bass line.

57 58 59 60 61 62

8 Up, up, a lit - tle bit high - er; Oh, my! The

Detailed description: This system contains measures 57 through 62. The music is in 8/8 time. Measure 57 has a treble clef and a bass clef. The vocal line starts with a half note E9, followed by a half note F9, and then a half note G9. The piano accompaniment consists of a steady eighth-note bass line. Measure 58 has a treble clef and a bass clef. The vocal line has a half note A9, followed by a half note B9, and then a half note C10. The piano accompaniment continues with the eighth-note bass line. Measure 59 has a treble clef and a bass clef. The vocal line has a half note D10, followed by a half note E10, and then a half note F10. The piano accompaniment continues with the eighth-note bass line. Measure 60 has a treble clef and a bass clef. The vocal line has a half note G10, followed by a half note A10, and then a half note B10. The piano accompaniment continues with the eighth-note bass line. Measure 61 has a treble clef and a bass clef. The vocal line has a half note C11, followed by a half note D11, and then a half note E11. The piano accompaniment continues with the eighth-note bass line. Measure 62 has a treble clef and a bass clef. The vocal line has a half note F11, followed by a half note G11, and then a half note A11. The piano accompaniment continues with the eighth-note bass line.

63 64 65 66 67 68

8 moon is on fire. — Come, Jo - seph - ine, in my fly - ing ma - chine, go - ing

Detailed description: This system contains measures 63 through 68. The music is in 8/8 time. Measure 63 has a treble clef and a bass clef. The vocal line starts with a half note B11, followed by a half note C12, and then a half note D12. The piano accompaniment consists of a steady eighth-note bass line. Measure 64 has a treble clef and a bass clef. The vocal line has a half note E12, followed by a half note F12, and then a half note G12. The piano accompaniment continues with the eighth-note bass line. Measure 65 has a treble clef and a bass clef. The vocal line has a half note A12, followed by a half note B12, and then a half note C13. The piano accompaniment continues with the eighth-note bass line. Measure 66 has a treble clef and a bass clef. The vocal line has a half note D13, followed by a half note E13, and then a half note F13. The piano accompaniment continues with the eighth-note bass line. Measure 67 has a treble clef and a bass clef. The vocal line has a half note G13, followed by a half note A13, and then a half note B13. The piano accompaniment continues with the eighth-note bass line. Measure 68 has a treble clef and a bass clef. The vocal line has a half note C14, followed by a half note D14, and then a half note E14. The piano accompaniment continues with the eighth-note bass line.

REPRISE:

69 70 71 72 73 74

8 up, all on, good - bye! Up, up, a

75 76 77 78 79 80

8 lit - tle bit high - er; Oh, my! The moon is on fire.

81 82 83 84 85 86

8 Come, Jo - seph - ine, in my fly - ing ma - chine, go - ing up, all on, good -

TAG:

87 88 89 90 91 92

8 good - bye! bye! good - bye! Off we go, up in the sky, go - ing

93 94 95 96 97 98

8 up, all on, good - bye! good - bye!

CUDDLE UP A LITTLE CLOSER, LOVEY MINE

1908

Karl Hoschna was a Bohemian by birth; Otto Hauerbach came from Salt Lake City. Hoschna was composing music for Broadway musicals when their paths crossed in New York City and they collaborated on the show "The Three Twins." One of its songs was "Cuddle Up A Little Closer, Lovey Mine." They continued to work together until 1911 when Hoschna suddenly died, a most promising career cut short. Hauerbach went on to write lyrics for Rudolph Friml, Sigmund Romberg, George Gershwin, and Jerome Kern. He teamed up with Oscar Hammerstein II in 1920. From 1929 until his retirement, he composed music for Hollywood films.

Some of Hauerbach's best known songs are "Indian Love Call," "Who?" "The Desert Song," "She Didn't Say 'Yes'" and "Smoke Gets In Your Eyes," but his career as a lyricist was established way back in 1908 when he and Hoschna wrote "Cuddle Up A Little Closer, Lovey Mine." It was the earliest success of this giant of American music.

The infectious good humor of this song has not diminished with the years. It's still a favorite with singers who gather around the piano for some impromptu vocalizing.

Words by OTTO HAUERBACH
(1873-1963)

Music by KARL HOSCHNA
(1877-1911)

VERSE:

The musical score is written in 3/4 time. The first system (measures 1-5) features a vocal line with a treble clef and a piano accompaniment with a bass clef. The lyrics are: "On the sum - mer shore where the break - ers roar, Lov - ers sat on the". The second system (measures 6-11) continues the melody and accompaniment. The lyrics are: "glist - 'ning sand. And they talked of love while the moon a -". Measure numbers 1 through 11 are indicated above the notes. The score includes a key signature of one sharp (F#) and a common time signature of 3/4.

12 13 14 15 16 17

bove And the stars seemed to un - der - stand. Then she grew more

18 19 20 21 22 23

cold and he grew more bold, Till she tho't they had bet - ter go, —

24 25 26 27 28 29

But al - though he heard he not e - ven stirred, On - ly mur-mured in

30 31 32 33 34

so low. CHORUS: tones soft and low. Cud - dle up a lit - tle clos - er,

35 36 37 38

lov - ey mine, lov - ey mine, Cud - dle up and be my lit - tle mine,

39 40 41 42

8 cling - ing vine. Like to feel your cheek so ros - y,

cling - ing vine.

43 44 45 46

8 like to make you com - fy co - zy, 'Cause I love from head to toe - sy,

TAG:

47 48 49 50

8 Lov - ey, Lov - ey mine. Love to feel your cheek so ros - y,

mine. _____

51 52 53 54

8 like to make you com - fy co - zy, 'Cause I love from head to toe - sy,

55 56 57 58

8 Lov - ey mine, Lov - ey mine. _____

DAISY BELL

(A BICYCLE BUILT FOR TWO)
1892

Henry Dacre's real name was Henry Decker. He was born in Lancashire, England, and died in London. When he came to New York in 1891 to seek his fortune as a songwriter, bicycling was already a popular fad. Tandems were popular, too, and it was only natural that some songwriter would hit upon the idea of writing a song about the bicycle for two. No American publishers were interested, however, but Dacre presented it to an American singer who was leaving for a tour of English theatres, and she sang it all over England where it became a tremendous hit. It wasn't long before the song came back across the Atlantic to become a hit in the U.S. as well.

After all, any song about love, transportation, and named for a girl just had to be a success. Although many other bicycle songs were written during the 1890s, none possessed the appeal of "Daisy Bell." Few song lyrics surpassed the playful poetry of the second and third verses.

By HARRY DACRE
(-1922)

INTRO:

Musical notation for the Intro of "Daisy Bell". It consists of two staves, treble and bass clef, in 3/4 time with a key signature of one sharp (F#). The melody is written in the treble clef and the bass line in the bass clef. The lyrics "Dai - sy Bell, Dai - sy Bell, my heart is" are written below the treble staff. Measure numbers 1 through 5 are indicated above the treble staff.

VERSE:

Musical notation for the Verse of "Daisy Bell". It consists of two staves, treble and bass clef, in 3/4 time with a key signature of one sharp (F#). The melody is written in the treble clef and the bass line in the bass clef. The lyrics "yearn - ing for you. There is a flow - er with -" are written below the treble staff. Measure numbers 6 through 10 are indicated above the treble staff.

11 12 13 14 15

8 in my heart, Dai - sy, Dai -

16 17 18 19 20

8 sy! Plant - ed one day by a glanc - ing dart,

21 22 23 24 25

8 Plant - ed by Dai - sy Bell. Wheth - er she

Dai - sy Bell. Dai - sy Bell.

26 27 28 29 30

8 loves me or loves me not, Some - times it's hard to

31 32 33 34 35

8 tell; Yet I am long - ing to share the

36 37 38 39 40

8
lot of beau - ti - ful Dai - sy Bell!

Detailed description: This system contains measures 36 through 40. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal line starts with a quarter note on 'lot' (measure 36), followed by eighth notes for 'of' (37), 'beau - ti - ful' (38), and 'Dai - sy' (39). Measure 40 features a long note for 'Bell!' with a fermata. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

CHORUS:

41 42 43 44 45

8
Dai - sy, Dai - sy, give me your

Detailed description: This system contains measures 41 through 45. The vocal line begins with a half note 'Dai - sy,' (41), followed by another half note 'Dai - sy,' (42). Measures 43 and 44 contain quarter notes for 'give' and 'me' respectively. Measure 45 has a half note for 'your'. The piano accompaniment continues with chords and a bass line.

46 47 48 49 50

8
an - swer, do! I'm half

Detailed description: This system contains measures 46 through 50. The vocal line has a half note 'an - swer,' (46), followed by a half note 'do!' (47) with a fermata. Measure 48 is a whole rest. Measure 49 has a half note 'I'm', and measure 50 has a half note 'half'. The piano accompaniment features chords and a bass line.

51 52 53 54 55

8
cra - zy all for the love of you!

Detailed description: This system contains measures 51 through 55. The vocal line starts with a half note 'cra - zy' (51), followed by quarter notes for 'all' (52), 'for' (53), 'the' (54), and 'love' (55). Measure 55 has a half note 'of you!' with a fermata. The piano accompaniment consists of chords and a bass line.

56 57 58 59 60

8
It won't be a styl - ish mar - riage, I

Detailed description: This system contains measures 56 through 60. The vocal line has a half note 'It' (56), followed by quarter notes for 'won't' (57), 'be' (58), and 'a' (59). Measure 60 has a half note 'styl - ish mar - riage, I' with a fermata. The piano accompaniment features chords and a bass line.

61 62 63 64 65

can't af - ford a car - riage. But you'll look

66 67 68 69 70

sweet on the seat of a bi - cy - cle built for

TAG:

71 72 73 74 75

two. Yes, you'll look sweet there on the

tenor melody

76 77 78 79 80

seat of a bi - cy - cle built for two.

Additional verse:

We will go "tandem" as man and wife, Daisy, Daisy!
 Ped'ling away down the road of life, I and my Daisy Bell!
 When the road's dark we can both despise p'liceman and "lamps" as well;
 There are "bright lights" in the dazzling eyes of beautiful Daisy Bell!

I will stand by you in "wheel" or "woe," Daisy, Daisy!
 You'll be the bell which I'll ring, you know! Sweet little Daisy Bell!
 You'll take the "lead" in each trip we take, then if I don't do well;
 I will permit you to use the brake, my beautiful Daisy Bell!

DEAR OLD GIRL

1903

Both Theodore Morse and Richard Buck were well-known songwriters in the early days of Tin Pan Alley. Morse was born in Washington, D.C., but little is known of Richard Buck, except that he came from Philadelphia and was one of the co-writers of "Kentucky Babe" along with Adam Geibel.

"Dear Old Girl" is a typical 1890s - 1900s piece. Like so many others of this period, its verses tell the story of husband and wife. She precedes her husband in death, and he is left to recall their life together. The chorus, perhaps because of its rather unusual harmonic design, is a great favorite of close harmony singers. It is always sung with great tempo and rhythmic liberties as if the note values and bar lines did not exist. The singers are free to linger over each chord of the harmony as long as they wish.

Morse wrote songs for various stage performers and for several stage shows. Among his other well-known songs are "Down In Jungle Town," "Please Come And Play In My Yard," "Where The Southern Roses Grow," "The Leader Of The German Band" and "M-O-T-H-E-R."

Words by RICHARD HENRY BUCK
(1870-1956)

Music by THEODORE F. MORSE
(1874-1924)

VERSE:

1 2

'Twas a sun - ny day in June when the birds were all in tune, and the

3 4

songs they sang all seemed to be of you; of you; And the of you; of you; And the

5
8 words I came to speak brought the blush - es to your cheek, as you

Musical notation for measures 5 and 6, featuring a treble and bass clef with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 5 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 6 continues with quarter notes D5, E5, and F#5.

7
8 whis - pered, "Yes", and fond - ly kissed me, you kissed me, too. I could
too.

Musical notation for measures 7 and 8. Measure 7 continues the melody with quarter notes G4, A4, B4, and C5. Measure 8 features a quarter rest followed by a quarter note G4, then a half note A4-B4. A dashed line connects the end of measure 7 to the start of measure 8. A slur covers the notes in measure 8, with the word "too." written below it.

9
8 see the love - light shine in your bright eye, sweet - heart mine, when the

Musical notation for measures 9 and 10. Measure 9 continues the melody with quarter notes G4, A4, B4, and C5. Measure 10 continues with quarter notes D5, E5, and F#5.

11
8 preach - er said the words that made us one. And you

Musical notation for measures 11 and 12. Measure 11 continues the melody with quarter notes G4, A4, B4, and C5. Measure 12 features a half note G4, followed by a half note A4-B4. A slur covers the notes in measure 12, with the word "one." written below it.

13
8 were a faith - ful wife through the chang - ing scenes of life, 'til the

Musical notation for measures 13 and 14. Measure 13 continues the melody with quarter notes G4, A4, B4, and C5. Measure 14 continues with quarter notes D5, E5, and F#5.

your work was done.

15
8
mas - ter said your work on earth was done.

16
your work was done.

CHORUS:

17
8
Dear old girl, the rob - in sings a - bove you; Dear old girl, dear old girl, it speaks of how I

18
19

20
8
love you. The blind - ing tears are fall - ing as I

21

22
8
think of my lost pearl, And my bro - ken heart is call - ing, call - ing

23

REPRISE:

24
8
for you, Dear old girl. The blind - ing tears are fall - ing as I

25

26 27

8 think of my lost pearl, And my bro - ken heart is call - ing, call - ing

28 29 30

8 for you, Dear old girl, my Dear old girl. _____
girl. _____

Additional verse:

Dark and drear the world has grown as I wander all alone,
 And I hear the breezes sobbing thro' the pines.
 I can scarce hold back my tears when the southern moon appears,
 For 'tis on our humble cottage where it shines.

Once again we seem to sit when the evening lamps are lit
 With our faces turned toward the golden west,
 When I prayed that you and I ne'er would have to say, "Goodbye,"
 But that still together we'd be laid to rest.

DOWN BY THE OLD MILL STREAM

1910

Tell Taylor was an Ohioan by birth and died in Chicago while still a young man. His career started when Joe Howard, composer of "Hello! My Baby" and many other songs, invited Taylor to join his stage company. Taylor became a leading performer, wrote many songs, and became a partner in a Chicago music publishing house. From his pen flowed numerous fine songs, but none more well-known, nor more frequently sung, than "Down By The Old Mill Stream." No close harmony songfest is complete without it.

By TELL TAYLOR
(1876-1937)

VERSE:

My dar - ling I am dream - ing of the days gone by, When
you and I were sweet - hearts be - neath the sum - mer sky; Your

The musical score consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is B-flat major (two flats). The time signature is common time (C). The first system is numbered 1 through 4, and the second system is numbered 5 through 8. The lyrics are written below the vocal line.

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8

9 hair has turned to sil - ver, the gold has fad - ed too; But

10 11 12

8

13 still I will re - mem - ber where I first met you.

14 15 16

CHORUS:

8

17 Down by the old mill stream, where I first

18 19 20 21

old — mill stream,

8

22 met you, I first met you, With your eyes of blue, so

23 24 25 26 27

met you, I first met you, With your eyes of blue, so

8

28 blue, dressed in ging - ham too. It was there It was

29 30 31 32 33

blue, dressed in ging - ham too. It was there It was

there that I that you loved me, you loved me

I knew that you loved me, you loved me

true. sweet six - teen, my queen,

true. You were six-teen, sweet six - teen, my vil - lage my queen, By the old

TAG: sweet six - teen,

mill stream. You were six - teen, my vil - lage queen, my
sweet six - teen,

down by the old mill stream.

queen, By the old mill stream. down by the old mill stream.

Additional verse:

The old mill wheel is silent and has fallen down;
 The old oak tree has withered and lays there on the ground;
 While you and I are sweethearts, the same as days of yore;
 Although we've been together forty years and more.

GIVE MY REGARDS TO BROADWAY

1904

When George M. Cohan wrote "Give My Regards To Broadway," he was 24 years old and already a veteran of 13 years in show business. He was born of actor parents and spent his childhood years in the theater.

Cohan was an all-time great of the Broadway stage. He performed, composed music and lyrics, directed, and produced shows from 1890 until 1928. He also acted in and produced a number of dramatic shows, and appeared in the movies. Among his songs are a number of all-time great successes, several of which are included in this volume.

If any song can be identified with New York and the Great White Way, it is "Give My Regards To Broadway," from one of his earliest stage successes, "Little Johnny Jones," which also introduced the song "The Yankee Doodle Boy." It's a winner wherever and whenever it's performed and quickly inspires pride in everything American in all who hear it or sing it.

By **GEORGE M. COHAN**
(1878-1942)

VERSE:

8

1 2 3 4 5

Did you ev - er see two Yan - kees part up - on a

6 7 8 9 10

for - eign shore, ————— When the good ship's just a -

8

Detailed description: The image shows a musical score for the song "Give My Regards to Broadway". It consists of two systems of music. The first system is labeled "VERSE:" and contains measures 1 through 5. The second system contains measures 6 through 10. Each system has a piano accompaniment on the left (treble and bass clefs) and a vocal line on the right (treble clef). The lyrics are written below the vocal line. Measure 7 has a long horizontal line under the word "shore," indicating a sustained note. Measure 8 has a long horizontal line under the word "When", indicating a sustained note. The piano accompaniment features chords and single notes in both hands. The vocal line consists of quarter and eighth notes. The key signature has one flat (Bb) and the time signature is common time (C).

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11 12 13 14 15

8 *bout to start for Old New York once more?*

16 17 18 19 20

8 *With tear - dimmed eye they say good - bye, they're*

21 22 23 24 25

8 *friends with - out a doubt. When the man on the*

26 27 28 29 30

8 *pier shouts, "Let them clear", as the ship strikes as the ship strikes*

CHORUS:

31 32 33 34 35

8 *out. Give my re - gards to Broad*

36 37 38 39 40

8 way, re - mem - ber me to Her - ald Square.

Detailed description: This system contains measures 36 through 40. The music is in a 2/4 time signature with a key signature of one flat (B-flat). The vocal line starts with a quarter note on G4, followed by quarter notes on A4, Bb4, C5, D5, E5, and F5. Measures 39 and 40 feature a long, sweeping melisma line. The piano accompaniment consists of a steady bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

41 42 43 44 45

8 Tell all the gang at For - ty Sec - ond Street that I will

Detailed description: This system contains measures 41 through 45. The vocal line begins with a quarter note on G4, followed by quarter notes on A4, Bb4, C5, D5, E5, and F5. The piano accompaniment continues with the same bass line as the previous system.

46 47 48 49 50

8 soon be there. I'll be there. Whis - per of how I'm

Detailed description: This system contains measures 46 through 50. Measure 47 has a fermata over the note G4. Measure 48 has a fermata over the note G4. The piano accompaniment continues with the same bass line.

51 52 53 54 55

8 year - ing to min - gle with the old time throng.

Detailed description: This system contains measures 51 through 55. The vocal line starts with a quarter note on G4, followed by quarter notes on A4, Bb4, C5, D5, E5, and F5. The piano accompaniment continues with the same bass line.

56 57 58 59 60

8 Give my re - gards to old Broad - way and say that

Detailed description: This system contains measures 56 through 60. The vocal line starts with a quarter note on G4, followed by quarter notes on A4, Bb4, C5, D5, E5, and F5. The piano accompaniment continues with the same bass line.

61 62 63 64

I'll be there ere long. Yes,

REPRISE:

65 66 67 68

Give my re - gards to old Broad - way and say that

69 70 71 72

I'll be there, I'll be there,
say that

tenor melody

73 74 75 76

I'll be there ere long.

Additional verse:

Say hello to dear old Coney Isle, if there you chance to be;
 When you're at the Waldorf, have a smile and charge it up to me.
 Mention my name ev'ry place you go, as 'round the town you roam;
 Wish you'd call on my gal; now remember, old pal, when you get back home.

GOOD-BYE, MY LADY LOVE

1904

Joe Howard was one of the most successful composer-singers of the early Broadway musical stage. Starting out as a boy soprano, he eventually played vaudeville houses and night clubs as a song and dance man. His later shows were produced in Chicago and toured many other cities as well. In the late 1930s and early 1940s, he appeared in a popular radio show, *The Gay Nineties Revue*.

The songs of Joe Howard would fill a good-sized volume by themselves. Included in this collection are "I Wonder Who's Kissing Her Now" and "Hello! My Baby."

"Good-Bye, My Lady Love" is based on the oft told tale of the departing lover, but in this case the fellow vows to remain faithful because he knows she will eventually return to him. The song is usually sung too fast. Take it easy and savor the words.

By JOE HOWARD
(1878-1961)

INTRO:

Al - though you're leav - ing me to - day, ——— please

lis - ten while I say: I say:
say: say:

CHORUS I:

8 9 10 11 12

Good - bye, my la - dy love, — fare - well, my tur - tle dove, —

Detailed description: This block contains the first system of musical notation for Chorus I, measures 9 through 12. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 8/8. Measure 9 starts with a treble clef and a piano dynamic marking. The lyrics are "Good - bye, my la - dy love, — fare - well, my tur - tle dove, —".

8 13 14 15 16

You are the i - dol and dar - ling of my heart, But some day

Detailed description: This block contains the second system of musical notation for Chorus I, measures 13 through 16. The key signature changes to two flats (B-flat and E-flat) in measure 13. The lyrics are "You are the i - dol and dar - ling of my heart, But some day".

8 17 18 19 20

you will come back to me — and love me ten - der - ly, — So

Detailed description: This block contains the third system of musical notation for Chorus I, measures 17 through 20. The key signature remains two flats. The lyrics are "you will come back to me — and love me ten - der - ly, — So".

8 21 22 23 24

good - bye my la - dy love, — good - bye, good - bye.

Detailed description: This block contains the fourth system of musical notation for Chorus I, measures 21 through 24. The key signature changes back to one flat (B-flat) in measure 21. The lyrics are "good - bye my la - dy love, — good - bye, good - bye.". The system ends with a double bar line and repeat dots.

VERSE: *freely*

8 25 26 27 28

So — you're goin' a - way — be - cause your

Detailed description: This block contains the first system of musical notation for the Verse, measures 25 through 28. The key signature is one flat (B-flat). The lyrics are "So — you're goin' a - way — be - cause your". The music features long melisma lines under the words "So" and "a - way".

gone a - stray;

heart has gone a - stray; gone a - stray;

And you prom - ised me that you would

al - ways faith - ful be.

Go to him you love and be as

Go to him you

true as stars a - bove. up a - bove.

up a - bove.

49 50 51 52

8 But your heart will yearn and then some-

53 54 55 56

8 day you will re - turn. you'll re - turn.

CHORUS II:

57 58 59 60

8 Good - bye, my la - dy love, fare - well, my tur - tle dove,

61 62 63 64

8 You are the i - dol and dar - ling of my heart, But some day

65 66 67 68

8 you will come back to me and love me ten - der - ly, So

69 (b) 8 good - bye, my 70 la - dy love, — 71 fare - well, my

72 8 tur - tle dove, — 73 Good - bye, Good - bye, my 74 la - dy love, — good -

75 8 bye! — 76 Good - bye! — 77 bye! — 78 bye! —

Additional verse:

When the dewdrops fall, 'tis then your heart, I know, will call.
 So beware, my dove, don't trust your life to some false love.
 But if you must go, remember, dear, I love you so;
 Sure as stars do shine, you'll think of when I called you mine.

GOOD-NIGHT, LADIES

1847-1867

The first part of this song appeared as part of a collection of twelve songs attributed to Edwin P. Christy, of Christy Minstrels fame, and published in 1847. The complete song, with the second part having the same melody as "Mary Had A Little Lamb," was published in 1867.

Edwin P. Christy is one of the leading names in America's minstrel show history. He was closely associated with Stephen Foster and performed many of his songs. He is probably responsible for the development and ultimate form of the minstrel show. In 1846 the Christy Minstrels started a series of engagements in New York City and successfully toured England in the 1850s.

Attributed to EDWIN P. CHRISTY
(1815-1862)

CHORUS 1:

The musical score is written for voice and piano. It consists of two systems of music. The first system is labeled 'CHORUS 1:' and contains measures 1 through 4. The second system contains measures 5 through 8. The music is in the key of D major (one sharp) and 2/4 time. The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The lyrics are: 'Good - night, la - dies! Good - night, la - dies! Good - night, la - dies! We're going to leave you now.' Measure numbers 1, 2, 3, 4, 5, 6, 7, and 8 are indicated above the notes. The piano part features a simple harmonic accompaniment with chords and single notes.

Good - night, la - dies! Good - night, la - dies!
Good - night, la - dies! We're going to leave you now.

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Musical notation for measures 9-12. The system consists of a treble clef staff and a bass clef staff. The treble staff contains the melody with lyrics underneath. The bass staff contains the accompaniment. Measure numbers 9, 10, 11, and 12 are indicated above the treble staff.

Mer - ri - ly we roll a - long, roll a - long, roll a - long;

Musical notation for measures 13-16. The system consists of a treble clef staff and a bass clef staff. The treble staff contains the melody with lyrics underneath. The bass staff contains the accompaniment. Measure numbers 13, 14, 15, and 16 are indicated above the treble staff.

Mer - ri - ly we roll a - long o'er the dark blue sea.

CHORUS 2:

Musical notation for measures 17-20. The system consists of a treble clef staff and a bass clef staff. The treble staff contains the melody with lyrics underneath. The bass staff contains the accompaniment. Measure numbers 17, 18, 19, and 20 are indicated above the treble staff.

Fare - well, la - dies! Fare - well, la - dies!

Musical notation for measures 21-24. The system consists of a treble clef staff and a bass clef staff. The treble staff contains the melody with lyrics underneath. The bass staff contains the accompaniment. Measure numbers 21, 22, 23, and 24 are indicated above the treble staff.

Fare - well, la - dies! We're going to leave you now.

Musical notation for measures 25-28. The system consists of a treble clef staff and a bass clef staff. The treble staff contains the melody with lyrics underneath. The bass staff contains the accompaniment. Measure numbers 25, 26, 27, and 28 are indicated above the treble staff.

Mer - ri - ly we roll a - long, roll a - long, roll a - long;

29 30 31 32

Mer - ri - ly we roll a - long o'er the dark blue sea.

This system contains measures 29 through 32. The music is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is 8/8. The lyrics are: "Mer - ri - ly we roll a - long o'er the dark blue sea."

CHORUS 3: slower

33 34 35 36 37

Sweet dreams, la - dies; Sweet dreams, la - dies; Sweet dreams,

This system contains measures 33 through 37. The music is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is 8/8. The lyrics are: "Sweet dreams, la - dies; Sweet dreams, la - dies; Sweet dreams,"

38 39 40 41

la - dies; We're going to leave you now. Mer - ri - ly we

This system contains measures 38 through 41. The music is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is 8/8. The lyrics are: "la - dies; We're going to leave you now. Mer - ri - ly we"

42 43 44 45

roll a - long, roll a - long, roll a - long; Mer - ri - ly we

This system contains measures 42 through 45. The music is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is 8/8. The lyrics are: "roll a - long, roll a - long, roll a - long; Mer - ri - ly we"

46 47 48 49 50

roll a - long o - ver the dark blue sea! _____

This system contains measures 46 through 50. The music is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is 8/8. The lyrics are: "roll a - long o - ver the dark blue sea! _____"

HARRIGAN

1907

The 1908 stage show "Fifty Miles From Boston" introduced one of two Cohan songs that used the device of spelling out an important word of the lyric, "Harrigan". The other is "When We Are M-A Double R-I-E-D". There were many Irish immigrants in Boston at the time, and it is only natural that a musical about Boston should have an Irish flavor to at least one of its songs.

The show was one of Cohan's earliest, following by only a few years his first Broadway stage production, "The Governor's Son", of 1901.

GEORGE M. COHAN
(1878-1942)

VERSE:

Who is the man who will spend or will e - ven lend?

Har - ri - gan, that's me. And who is your friend when you

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6
8 find that you need a friend? Har - ri - gan, that's me. For

9
8 Wang,* wang, wang,
10 11
I'm just as proud of my name, you see, as an em - per - or, czar or a

12
8 wang. Who is the man helps a man ev - 'ry time he can?
13 14
king could be.

CHORUS:

15
8 Har - ri - gan, that's me! Oh, H A
16 17

18
8 Dou - ble R - I - G - A - N spells Har - ri - gan.
19 20

*bagpipe effect

21 22 23

8 Proud of all the I - rish blood that's in me. Div - il a man can say a word a -

24 25 26

8 g'in' me. H - A - Dou - ble R - I -

27 28 29

8 G - A - N, you see, is a name that a shame nev - er

30 31 32

8 has been connect - ed with, Har - ri - gan, that's me. Yes, TAG:

33 34 35 36

8 Har - ri - gan, Faith and be - gor - ra! That's me! That's me!

HELLO! MY BABY

1899

The popular entertainer Joe Howard, at the ripe old age of 21, and his wife, Ida Emerson, a star in her own right, created the first telephone song that became a hit, and it was a magnificent kind of spoof on that new miracle. It is also probably the best of many songs about that invention. Only a clever wordsmith could think of the problems affecting a romance described in the second verse. We hope it all turned out well and the fellow married his Bess.

It is also one of the first real ragtime songs published. Listeners thought the highly syncopated rhythm of this new music sounded "ragged" and the style soon came to be known as ragtime. 1899 also saw the publication of the most famous ragtime composition of all time, "Maple Leaf Rag," by Scott Joplin.

By JOE HOWARD and IDA EMERSON
(1878-1961) (-)

INTRO:

VERSE:

Hel - lo, hel - lo, hel - lo! I've got a lit - tle ba - by, but she's

out of sight, I talk to her a - cross the tel - e -

talk talk a - cross, a -

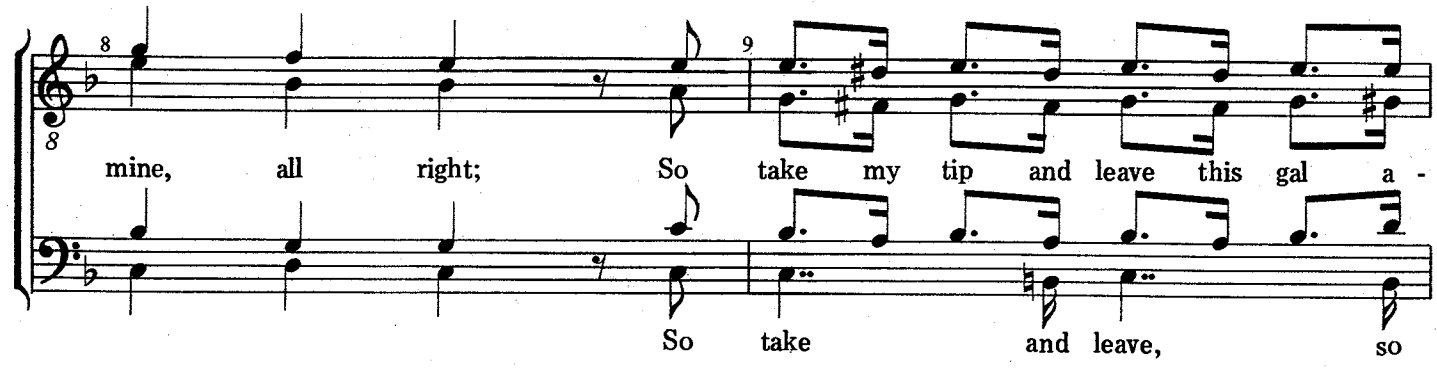
The musical score is written for piano in 2/4 time. It features a syncopated, ragtime-style melody. The Intro consists of 8 measures, and the Verse consists of 8 measures. The lyrics are: "Hel - lo, hel - lo, hel - lo! I've got a lit - tle ba - by, but she's out of sight, I talk to her a - cross the tel - e - talk talk a - cross, a -".

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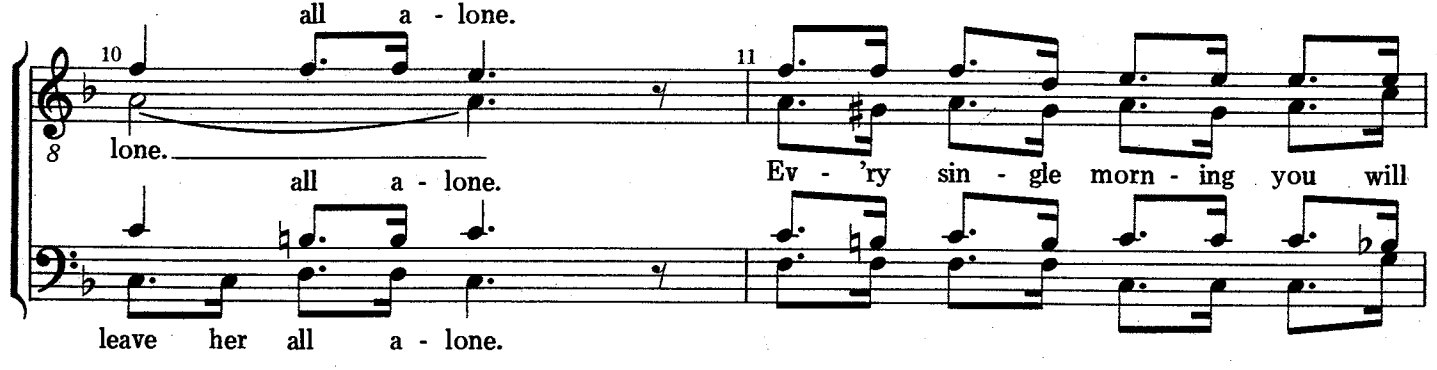
cross the tel - e - phone;
8 phone;
cross the tel - e - phone; I've nev - er seen my hon - ey but she's



8 mine, all right; So take my tip and leave this gal a -
So take and leave, so



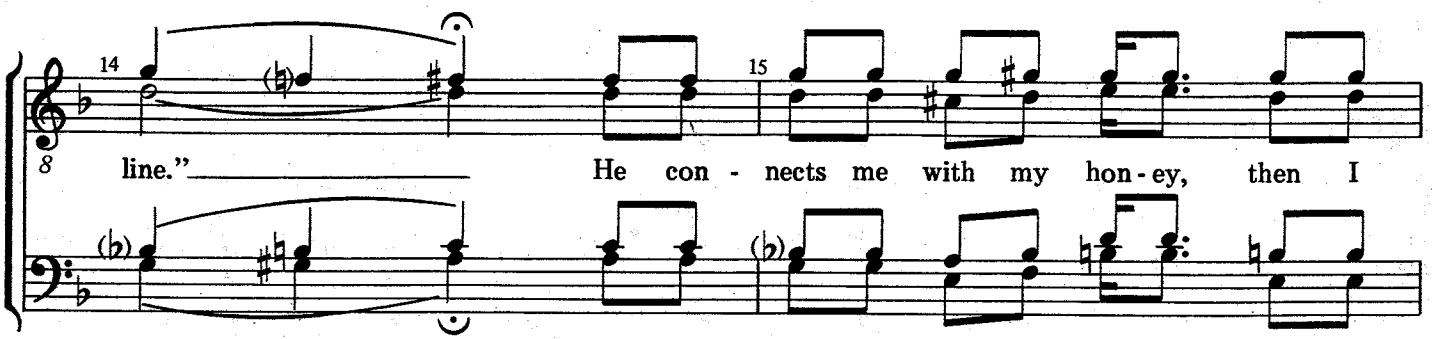
10 lone. all a - lone. Ev - 'ry sin - gle morn - ing you will
8 lone. all a - lone. leave her all a - lone.



12 hear me yell, "Hey Cen - tral! fix me up a - long the
8 hear me yell, "Hey Cen - tral! fix me up a - long the



14 line." He con - nects me with my hon - ey, then I
8 line." He con - nects me with my hon - ey, then I



16 ring the bell, And this is what I say to ba - by

18 mine: to ba - by mine: CHORUS: Hel - lo! my ba - by, Hel - lo! my hon - ey,

21 Hel - lo! my rag - time gal; 22 23 Send me a kiss by

24 by wire, 25 Ba - by, my heart's on 26 fire!

27 If you re - fuse me, 28 Hon - ey, you'll lose me, 29 Then you'll be left a -

30 lone; Ba - by, Tel - e - phone and tell me I'm your

33 own, your own; TAG: Tel - e - phone and

36 tell me I'm your own, your own!
 37 own, I'm your own!
 38 own!

Additional verse:

This morning through the 'phone she said her name was Bess,
 And now I kind of know where I am at;
 I'm satisfied because I've got my babe's address
 Here pasted in the lining of my hat.
 I am mighty scared 'cause if the wires get crossed,
 'Twill separate me from my baby mine;
 Then some other guy will win her and my game is lost;
 And so each day I shout along the line:

I LOVE YOU TRULY

1906

Carrie Jacobs-Bond was born in Janesville, Wisconsin, and her early life was a series of misfortunes. She ultimately found herself a widow with a young son and no means of support. She decided to make a living writing songs and eventually formed her own publishing company. Her earlier songs had been turned down by major publishers because they considered them to be "too artistic." But several well-known artists, including Chauncey Olcott and Madame Ernestine Schumann-Heink, sang her songs and helped to popularize them. Her two other outstanding successes are "A Perfect Day" and "Just A-Wearyin' For You." She finally retired to Hollywood, California, recognized as one of the century's premier songwriters.

By CARRIE JACOBS-BOND
(1862-1946)

CHORUS I:

The musical score for the chorus of "I Love You Truly" is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The music is written in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "I love you tru - ly, tru - ly, dear; Life with its sor - row, life with its tear Fades in - to dreams when I". Measure numbers 1 through 10 are indicated above the notes. A first ending bracket labeled "(b)" is placed over the final note of measure 10.

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11 12 13 14 15

8 feel you are near, For I love you tru - ly, tru - ly,

16 17 18 19

8 dear. Ah, Ah, love, 'tis some - thing to feel your kind

CHORUS II:

20 21 22 23 24

8 hand; Ah, yes, 'tis some - thing by your side to stand;

Ah,

25 26 27 28

8 Gone is the sor - row, Gone doubt and fear;

29 30 31 32

8 For you love me tru - ly, tru - ly, dear.

I WANT A GIRL

(JUST LIKE THE GIRL THAT MARRIED DEAR OLD DAD)

1911

When Harry Von Tilzer composed "I Want A Girl Just Like The Girl That Married Dear Old Dad" with Will Dillon, he was already a famous musical personality, composer and publisher. Will Dillon was born in Cortland, New York in 1877, and performed in medicine shows, minstrel shows, vaudeville, and acted in numerous theatrical productions. He toured the U.S. and England, retiring from show business in 1912. He later became a builder, theater owner, and headed a finance company.

"I Want A Girl Just Like The Girl That Married Dear Old Dad," without doubt one of the finest close harmony songs ever written, seems to be almost universally known and loved. Just gather a group of singers around a piano and you're sure to hear it sooner or later.

Words by WILLIAM DILLON
(1877-1966)

Music by HARRY VON TILZER
(1872-1946)

INTRO: (optional)

The musical score is written for voice and piano. It features a treble and bass clef with a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "I'd like to find a girl just like the girl who married my dear old Dad." The score includes an optional introduction and is numbered 1 through 8. The key signature has one sharp (F#).

1 2 3 4

I'd like to find a girl just like the girl who

5 6 7 8

mar - ried my dear old Dad.

VERSE:

8 9 10 11 12

When I was a boy my moth - er of - ten said to me, "Get

Detailed description: This system contains measures 9 through 12. The music is written for voice and piano. The voice line starts on a G4 note and moves stepwise up to a G5 note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Measure numbers 9, 10, 11, and 12 are indicated above the staff.

8 13 14 15 16

mar - ried, boy, and see how hap - py you will be."

Detailed description: This system contains measures 13 through 16. The voice line continues from the previous system, ending on a G5 note. The piano accompaniment continues with chords and a bass line. Measure numbers 13, 14, 15, and 16 are indicated above the staff.

8 17 18 19 20

I have looked all o - ver but no girl - ie can I find Who

Detailed description: This system contains measures 17 through 20. The voice line starts on a G4 note and moves up to a G5 note. The piano accompaniment continues with chords and a bass line. Measure numbers 17, 18, 19, and 20 are indicated above the staff.

8 21 22 23 24

seems to be just like the lit - tle girl I have in mind.

Detailed description: This system contains measures 21 through 24. The voice line starts on a G4 note and moves up to a G5 note. The piano accompaniment continues with chords and a bass line. Measure numbers 21, 22, 23, and 24 are indicated above the staff.

8 25 26 27 28

I will have to look a - round un - til the right one I have found!

Detailed description: This system contains measures 25 through 28. The voice line starts on a G4 note and moves up to a G5 note. The piano accompaniment continues with chords and a bass line. Measure numbers 25, 26, 27, and 28 are indicated above the staff.

CHORUS:

29 30 31 32

I want a girl, just like the girl that

Detailed description: This system contains measures 29 through 32. The music is written for a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). Measure 29 starts with a treble clef and a bass clef, with a '29' above the treble staff. Measures 30, 31, and 32 follow. The lyrics 'I want a girl, just like the girl that' are written below the notes. Measure 32 ends with a double bar line.

33 34 35 36

mar - ried dear old Dad.

Detailed description: This system contains measures 33 through 36. The music is written for a grand staff. Measure 33 starts with a treble clef and a bass clef, with an '8' below the bass staff and a '33' above the treble staff. Measures 34, 35, and 36 follow. The lyrics 'mar - ried dear old Dad.' are written below the notes. Measure 36 ends with a double bar line.

37 38 39 40

She was a pearl and the on - ly girl that

Detailed description: This system contains measures 37 through 40. The music is written for a grand staff. Measure 37 starts with a treble clef and a bass clef, with an '8' below the bass staff and a '37' above the treble staff. Measures 38, 39, and 40 follow. The lyrics 'She was a pearl and the on - ly girl that' are written below the notes. Measure 40 ends with a double bar line.

41 42 43 44

Dad - dy ev - er had. A

Detailed description: This system contains measures 41 through 44. The music is written for a grand staff. Measure 41 starts with a treble clef and a bass clef, with an '8' below the bass staff and a '41' above the treble staff. Measures 42, 43, and 44 follow. The lyrics 'Dad - dy ev - er had. A' are written below the notes. Measure 44 ends with a double bar line.

45 46 47 48

good old fash - ioned girl with heart so true,

Detailed description: This system contains measures 45 through 48. The music is written for a grand staff. Measure 45 starts with a treble clef and a bass clef, with an '8' below the bass staff and a '45' above the treble staff. Measures 46, 47, and 48 follow. The lyrics 'good old fash - ioned girl with heart so true,' are written below the notes. Measure 48 ends with a double bar line.

49 50 51 52

One who loves no - bod - y else but you.

53 54 55 56

I want a girl, just like the girl that

57 58 59 60

mar - ried dear old Dad. TAG: That

61 62 63 64

mar - ried my dear old, dear old Dad!

Additional verse:

By the old mill stream there sits a couple old and gray,
 Though years have rolled away, their hearts are young today.
 Mother dear looks up at Dad with lovelight in her eye,
 He steals a kiss, a fond embrace, while evening breezes sigh.
 They're as happy as can be, so that's the kind of love for me.

I WONDER WHO'S KISSING HER NOW

1909

There is some question whether popular entertainer Joe Howard had anything to do with the composition of "I Wonder Who's Kissing Her Now," although he is usually identified as the composer. The music may have been written by Harold Orlob, a writer who worked for Joe Howard in 1909. He wrote, or helped to write, the song as part of his job. Howard claimed it as his own, a not unusual occurrence in those days, and popularized it, singing it in almost every public appearance for over a half century.

Actually, the song may have been written by as many as four men, since Will Hough, a vaudeville composer, Frank Adams, a reporter for Chicago newspapers and a novelist, and Harold Orlob all collaborated with Howard in writing a show, "The Prince Of Tonight," for the Chicago stage in 1909. Only one number of that show survived to achieve lasting popularity: "I Wonder Who's Kissing Her Now."

Words by WILL HOUGH and FRANK ADAMS
(1882-1962) (1883-1963)

Music by JOE HOWARD and HAROLD ORLOB
(1878-1961) (1885-19)

VERSE:

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of two systems of music. The first system contains measures 1 through 4, and the second system contains measures 5 through 9. The lyrics are: "You have loved lots of girls in the sweet long a - go, And each one has meant heav - en to you; You have vowed your af - to you;". The score includes a piano accompaniment with a bass line and a treble line. The lyrics are placed below the notes, with some words split across measures. Measure 8 has a fermata over the notes.

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fec - tion to each one in turn And have sworn to them

Measures 10-13: Treble and bass staves with lyrics. Measure 10: fec - tion. Measure 11: to each one. Measure 12: in turn. Measure 13: And have sworn to them.

all you'd be true. you'd be true. You have kissed 'neath the

Measures 14-17: Treble and bass staves with lyrics. Measure 14: all you'd be. Measure 15: true. Measure 16: you'd be true. Measure 17: You have kissed 'neath the.

moon and the world seemed in tune, Then you've left her to

Measures 18-21: Treble and bass staves with lyrics. Measure 18: moon and the world. Measure 19: seemed in tune. Measure 20: Then you've left her to. Measure 21: (continuation of previous line).

hunt a new game; Does it ev - er oc -

Measures 22-25: Treble and bass staves with lyrics. Measure 22: hunt a new game;. Measure 23: (continuation of previous line). Measure 24: Does it ev - er oc -. Measure 25: (continuation of previous line).

cur to you lat - er, my boy, That she might be

Measures 26-29: Treble and bass staves with lyrics. Measure 26: cur to you lat - er, my boy,. Measure 27: (continuation of previous line). Measure 28: That she might be. Measure 29: (continuation of previous line).

CHORUS:

do - ing the same? I won - der who's kiss - ing her

Measures 30-34: Treble and bass staves with lyrics. Measure 30 starts with a treble clef and a bass clef, both with an '8' below them. Measure 31 has a fermata over the first two notes. Measure 32 has a fermata over the last two notes. Measure 33 has a fermata over the last two notes. Measure 34 has a fermata over the last two notes.

kiss - ing her now, now, Won - der who's teach - ing her how,

Measures 35-39: Treble and bass staves with lyrics. Measure 35 starts with a treble clef and a bass clef, both with an '8' below them. Measure 36 has a fermata over the first two notes. Measure 37 has a fermata over the last two notes. Measure 38 has a fermata over the last two notes. Measure 39 has a fermata over the last two notes.

Won - der who's look - ing in - to her eyes,

Measures 40-44: Treble and bass staves with lyrics. Measure 40 starts with a treble clef and a bass clef, both with an '8' below them. Measure 41 has a fermata over the first two notes. Measure 42 has a fermata over the last two notes. Measure 43 has a fermata over the last two notes. Measure 44 has a fermata over the last two notes.

Breath - ing sighs, tell - ing lies. I won - der who's

Measures 45-49: Treble and bass staves with lyrics. Measure 45 starts with a treble clef and a bass clef, both with an '8' below them. Measure 46 has a fermata over the first two notes. Measure 47 has a fermata over the last two notes. Measure 48 has a fermata over the last two notes. Measure 49 has a fermata over the last two notes.

buy - ing the wine For lips that I used to call

Measures 50-54: Treble and bass staves with lyrics. Measure 50 starts with a treble clef and a bass clef, both with an '8' below them. Measure 51 has a fermata over the first two notes. Measure 52 has a fermata over the last two notes. Measure 53 has a fermata over the last two notes. Measure 54 has a fermata over the last two notes.

55 56 57 58 59

mine; I won - der if she ev - er tells him of

60 61 62 63

me, I won - der who's kiss - ing her now.

TAG:
tenor melody

64 65 66 67 68

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

Additional verse:

If you want to feel wretched and lonely and blue,
 Just imagine the girl you love best
 In the arms of some fellow who's stealing a kiss
 From the lips that you once fondly pressed.
 But the world moves apace and the loves of today
 Flit away with a smile and a tear.
 So you never can tell who is kissing her now,
 Or just whom you'll be kissing next year.

I'D LOVE TO LIVE IN LOVELAND

1910

W. R. Williams was the pseudonym of Will Rossiter, a Somerset, England native. He became one of the major publishers of American popular music in the 1890s and early 20th century, composed music for minstrel shows and performed in vaudeville. As a publisher Rossiter was helpful to many composers, including Charles K. Harris, Billy Jerome, Fred Fisher, Egbert Van Alstyne and Percy Wenrich. He was the publisher of "Some Of These Days," Sophie Tucker's great hit song, and "Meet Me Tonight In Dreamland."

"I'd Love To Live In Loveland" is a fine close-harmony song, not so well known as some others, but with a charming verse and delightfully unsophisticated chorus.

By W. R. WILLIAMS
(1867-1954)

VERSE:

The musical score for the verse is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The music is written in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are: "I want to tell you a sto - ry, A sto - ry of love that is true, Filled with ad - ven - ture and". Measure numbers 1 through 10 are indicated above the notes. The score includes various musical notations such as stems, beams, and rests.

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we'll do.

8
glo - ry, Of won - der - ful things we can do. we'll do.

8
Tho' we have trou - ble with Cu - pid, Love al - ways finds the

8
way; Tho' the sto - ry is old, it's the sweet - est that's told, So

CHORUS:

8
dear - ie, I just want to say. I'd love to live in love - land

8
with a girl like you, And ev - 'ry

42 43 44 45 46 47

day a hol - i - day With skies of ba - by blue;

48 49 50 51 52 53

Where ros - es bloom for - ev - er and sweet - hearts are

54 55 56 57 58 59 60

al - ways true. ——— I'd love to live in love-land with a

so true. ———

61 62 63 64 65 66 67

girl like you. ——— I'd love to live in love -

TAG:

68 69 70 71 72 73 74

land with a girl, with a girl, with a girl like you. ———

with a girl, with a girl like you. ———

IDA! SWEET AS APPLE CIDER

1903

"Ida, Sweet As Apple Cider" offered a welcome change of pace from the maudlin sentimentality of the ballads of Charles K. Harris, Paul Dresser and other composers of the closing years of the 19th century. Eddie Leonard, who hailed from Richmond, Virginia, was an outstanding blackface singer and dancer with the famous minstrel company of Primrose and West. He performed the song everywhere he went, and the audiences went wild. Almost nothing is known of Eddie Munson except that he co-authored this song and a few others, and appeared in several stage shows in New York City.

Words by **EDDIE LEONARD**
(1875-1941)

Music by **EDDIE MUNSON**
(18 -19)

INTRO:

1 2 3 4

8

Come and be my sweet - heart, please do.

8

please do.

CHORUS:

5 6 7 8

8

I - da! sweet as ap - ple ci - der, You are

8

You are

8 Sweet - er than all I know; Oh, come out!

9 10 11 12 13

Detailed description: This system contains measures 9 through 13. The music is in a key with two sharps (F# and C#) and a common time signature. The vocal line starts with a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment features a steady bass line with chords in the right hand. Measure numbers 9, 10, 11, 12, and 13 are indicated above the staff.

8 in the sil - v'ry moon - light; Of love we'll whis - per,

14 15 16 17

Detailed description: This system contains measures 14 through 17. The vocal line continues with a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment maintains the same harmonic structure. Measure numbers 14, 15, 16, and 17 are indicated above the staff.

8 so soft and low! It seems though can't live with -

18 19 20 21 22

Detailed description: This system contains measures 18 through 22. The vocal line has a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment continues with the same accompaniment. Measure numbers 18, 19, 20, 21, and 22 are indicated above the staff.

8 out you, Won't you lis - ten, Oh! Hon - ey, do! Oh,

23 24 25 26 27 28

Detailed description: This system contains measures 23 through 28. The vocal line starts with a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment continues with the same accompaniment. Measure numbers 23, 24, 25, 26, 27, and 28 are indicated above the staff.

8 I - da! I i - dol - ize ya, I love you, I - da,

29 30 31 32 33

Detailed description: This system contains measures 29 through 33. The vocal line starts with a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment continues with the same accompaniment. Measure numbers 29, 30, 31, 32, and 33 are indicated above the staff.

8 *VERSE:*

34 35 36 37 38

'deed I do. I do. In the re - gion where the ros - es

39 40 41 42

al - ways bloom, al - ways bloom, Breath - ing out up - on the air their

al - ways bloom,

43 44 45 46

sweet per - fume; sweet per - fume; Lives a pret - ty maid I long to

sweet per - fume;

47 48 49 50

call my own, to call my own, For I know my love for her will

51 52 53 54

nev - er die; nev - er die; When the sun is sink - in' in the

55 gold - en West, 56 57 58

gold - en West, Lit - tle Rob - in Red Breast gone to

gold - en West,

59 60 61 62

seek their nests; Then I sneak down to the place I

63 64 65 66

love the best; I love the best; Ev - 'ry ev - 'ning there a - lone I

REPRISE:

67 68 69 70

sigh. Oh, my! Seems though can't live with-

71 72 73 74 75

out you, Won't you lis - ten, Oh! Hon - ey, do!

76 Oh, 77 I - da! 78 I i - dol - ize 79 ya,

80 I real - ly love you, 81 I - da, 'deed 82 I do, 'deed I 83

TAG:

84 do. 85 Love you, 86 I - da, 87 Yes, in - deed, I 88 do!

Additional verse:

When the moon comes stealing up behind the hill,
 Ev'rything around me seems so calm and still,
 Save the gentle calling of the whippoorwill,
 Then I long to hold her little hand in mine;
 Through the trees the winds are sighing soft and low,
 Seem to come and whisper that your love is true,
 Come and be my own now, Sweetheart, do! Oh, do!
 Then my life will seem almost divine.

IN MY MERRY OLDSMOBILE

1905

Gus Edwards, who is represented in this volume by two songs in addition to "In My Merry Oldsmobile" ("By The Light Of The Silvery Moon" and "School Days"), was a master showman. It was he who conceived the idea of using outstanding child performers in his stage shows. Vincent Bryan was one of the best Tin Pan Alley lyricists. He provided lyrics for numerous Broadway shows in the early years of this century. Later he was a movie director, working with Charlie Chaplin and Harold Lloyd.

"In My Merry Oldsmobile" is no doubt the best known automobile song of all time. Who hasn't heard the chorus of this famous musical commercial? The verses may not be as familiar as the chorus, but the second verse, with its clever internal rhymes, is a prime example of 1900s lyric writing. The song is widely loved by barbershop singers and sing-along harmonizers, and its popularity continues undiminished.

Words by VINCENT BRYAN
(1883-1937)

Music by GUS EDWARDS
(1879-1945)

VERSE:

The musical score for the verse is written in 3/4 time with a key signature of one sharp (F#). It consists of two systems of music, each with a vocal line and a piano accompaniment line. The first system covers measures 1 through 4, and the second system covers measures 5 through 9. The lyrics are: "Young John - ny Steele has an Olds - mo - bile, He loves a dear lit - tle girl. She is the".

1 2 3 4
Young John - ny Steele has an Olds - mo - bile, He

5 6 7 8 9
loves a dear lit - tle girl. She is the

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Chorus © 1986 SPEBSQSA, Inc.

10 11 12 13 14

queen of his gas ma - chine, She has his heart in a

8

Detailed description: This system contains measures 10 through 14. The music is in a key with one sharp (F#) and a common time signature. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: "queen of his gas ma - chine, She has his heart in a".

15 16 17 18 19

whirl. Now when they go for a spin, you

8

Detailed description: This system contains measures 15 through 19. The music continues in the same key and time signature. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: "whirl. Now when they go for a spin, you".

20 21 22 23 24

know, She tries to learn the au - to, So he

8

Detailed description: This system contains measures 20 through 24. The music continues in the same key and time signature. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: "know, She tries to learn the au - to, So he".

25 26 27 28 29

lets her steer while he gets her ear And whis - pers

8

Detailed description: This system contains measures 25 through 29. The music continues in the same key and time signature. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: "lets her steer while he gets her ear And whis - pers".

CHORUS:

30 31 32 33 34

soft and low: Come a - way with me, Lu -

8

Detailed description: This system contains measures 30 through 34, which form the beginning of the chorus. The music continues in the same key and time signature. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: "soft and low: Come a - way with me, Lu -".

35 36 37 38 39

cile, Lu - cile, in my mer - ry Olds - mo - bile;

40 41 42 43 44

Down the road of life we'll fly, au - to - mo -

45 46 47 48 49

bub - bling, you and I. To the church we'll

50 51 52 53 54

swift - ly steal, we'll steal, then our wed - ding bells will

55 56 57 58 59

peal; You can go as far as you like with

60 61 62 63 64

me in my mer - ry Olds - mo - bee, bee, bee, beep!

TAG:

mel. 65 66 67 68 69 70

In my mer - ry Olds - mo - bile! Mer - ry

(- bile!)

71 72 73 74 75 76

Olds - mo - bile!

Additional verse:

They love to spark in the dark old park, as they go flying along,
 She says she knows why the motor goes; the sparker's awfully strong.
 Each day they spoon to the engine's tune, their honeymoon will happen soon,
 He'll win Lucile with his Oldsmobile and then he'll fondly croon:

IN THE EVENING BY THE MOONLIGHT

1880

The period following the Civil War through the turn of the century saw the peak of popularity for minstrel entertainments. James Bland was one of the outstanding performers. Many of the finest shows toured England and Europe. Bland's greatest success as a performer came in England. But Bland was careless with money and, in spite of his great success, he returned a poor man.

"In The Evening By The Moonlight" is a long-time favorite harmony song, whether sung in a group around the piano or with a quartet. Its appeal seems to last decade after decade. There is a timeless quality about the words which evokes a feeling of nostalgia in almost everyone. And the simplicity of the melody guarantees that anyone can sing it well.

JAMES BLAND
(1854-1911)

CHORUS:

In the eve-ning by the moon-light you could hear the old folks sing-ing; In the

eve-ning by the moon-light you could hear those ban-jos ring-ing; How the

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5 6

8

old folks would en - joy it, they would sit all night and lis - ten As we

Detailed description: This system contains the first two measures of the musical score. The treble clef staff has a key signature of one sharp (F#) and a common time signature. Measure 5 is marked with a '5' above the staff. Measure 6 is marked with a '6' above the staff. The bass clef staff provides a harmonic accompaniment. The lyrics 'old folks would en - joy it, they would sit all night and lis - ten As we' are written below the treble staff.

7 8

8

sang in the eve - ning by the moon - light. How the

REPRISE:

Detailed description: This system contains measures 7 and 8. Measure 7 is marked with a '7' above the staff. Measure 8 is marked with an '8' above the staff. The lyrics 'sang in the eve - ning by the moon - light. How the' are written below the treble staff. The word 'REPRISE:' is written above the treble staff at the end of measure 8. The musical notation includes a repeat sign and a fermata over the final note of measure 8.

9 10

8

old folks would en - joy it, they would sit all night and lis - ten As we

Detailed description: This system contains measures 9 and 10. Measure 9 is marked with a '9' above the staff. Measure 10 is marked with a '10' above the staff. The lyrics 'old folks would en - joy it, they would sit all night and lis - ten As we' are written below the treble staff. The musical notation includes a fermata over the final note of measure 10.

11 12

8

sang in the eve - ning by the moon - light.

Detailed description: This system contains measures 11 and 12. Measure 11 is marked with a '11' above the staff. Measure 12 is marked with a '12' above the staff. The lyrics 'sang in the eve - ning by the moon - light.' are written below the treble staff. The musical notation includes a fermata over the final note of measure 12.

IN THE GOOD OLD SUMMER TIME

1902

1902 was a banner year for songwriters, but easily the best song of that year was one written by a Chicago-born vaudevillian, Ren Shields, and George "Honey Boy" Evans, a Welshman, who was one of the era's outstanding blackface performers. Because of its seasonal title, they had difficulty finding a publisher until Blanche Ring, a singing star, introduced it to New York audiences. It was an immediate sensation and has continued as one of America's best loved close harmony songs. Its uncomplicated harmonic pattern makes it fun and easy to harmonize, as proved by every impromptu gathering of singers . . . any season of the year.

Words by **REN SHIELDS**
(1868-1913)

Music by **GEORGE EVANS**
(1870-1915)

VERSE:

The musical score is presented in a grand staff format, consisting of a treble clef on top and a bass clef on the bottom. The key signature is one flat (B-flat) and the time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 4, with lyrics: "There's a time in each year that we al - ways hold dear,". The second system contains measures 5 through 9, with lyrics: "Good old sum - mer time; With the birds in the". Measure 8 features a melisma over the word "time;". The piano accompaniment is simple, using chords and single notes to support the vocal line.

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10 trees - es and sweet scent - ed breez - es, Good old

14 sum - mer time. sum - mer time. 15 (b) 16 17 When your day's work is

18 o - ver then you are in clo - ver and life is one

22 beau - ti - ful rhyme. 23 beau - ti - ful rhyme. 24 25 No trou - ble an -

26 noy - ing, each one is en - joy - ing the good old

CHORUS:

8
30
31 (b)
32
33
34
sum - mer time. In the good old sum - mer

8
35
36
37
38
39
time, In the good old sum - mer time, sum - mer

8
40
41
42
43
44
time, Stroll - ing through the shad - y lanes

8
45
46
47 (b)
48
49
with your ba - by mine; You hold her

8
50
51
52
53
54
hand and she holds yours and that's a ver - y good

55 a sign 56 a sign 57 That she's 58 your toot - sey

59 woot - sey in 60 the good 61 old 62 sum - mer 63 time.

TAG:
tenor melody

64 In the 65 good old 66 sum - mer 67 time. 68

Additional verse:

To swim in the pool, you'd play "hooky" from school, good old summer time;
 You'd play "ring-a-rosie" with Jim, Kate and Josie, good old summer time.
 Those days full of pleasure we now fondly treasure, when we never thought it a crime
 To go stealing cherries with face brown as berries, good old summer time.

IN THE SHADE OF THE OLD APPLE TREE

1905

Egbert Van Alstyne, a Chicagoan, and Harry Williams, from Faribault, Minnesota, joined the circus together and continued their association for many years, Van Alstyne as a composer and publisher, Williams (not to be confused with Harry H. Williams, one of the writers of "It's A Long, Long Way To Tipperary") as a vaudeville performer and composer of Broadway show music. He later worked as a film director.

The team of Van Alstyne and Williams also produced "Won't You Come Over To My House?" "What's The Matter With Father?" and "I'm Afraid To Come Home In The Dark," but there is no question that "In The Shade Of The Old Apple Tree" is their most memorable song. A fine ballad for impromptu harmonizing, it's still often heard today.

Words by HARRY WILLIAMS
(1879-1922)

Music by EGBERT VAN ALSTYNE
(1882-1951)

VERSE:

The o - ri - ole with joy was sweet - ly sing - ing; The
sing - ing; sing - ing; The
lit - tle brook was bab - bling its tune. The

5
8 vil - lage bells at noon were gai - ly ring - ing; ring - ing; The

7
8 world seemed bright - er than a har - vest moon. har - vest moon. For

9
8 there with - in my arms I gen - tly pressed you, And

11
8 blush - ing red, you slow - ly turned a - way. I

13
8 can't for - get the way I once ca - ressed you; ca - ressed you;

8 I hope and pray. *CHORUS:*

on - ly pray we'll meet an - oth - er day. I hope and pray. In the

8 17 18 19 20 21

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

8 22 23 24 25 26

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

8 27 28 29 30 31 to

sound of the bird, Seemed to whis - per sweet mu - sic to me. to

8 me. 32 33 34 35 36

me. I could hear the dull buzz of the bee In the

the buzz of the bee

37 38 39 40 41

blos - soms as you said to me: With a heart that is

42 43 44 45 46

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

TAG:
tenor melody

47 48 49 50 51 52

tree. In the shade of the old ap - ple tree.

Additional verse:

I've really come a long way from the city,
 And though my heart is breaking, I'll be brave;
 I've brought this bunch of flow'rs, I think they're pretty,
 To place upon a freshly moulded grave.

If you will show me, father, where she's lying,
 Or if it's far, just point it out to me;
 Said he, "She told us all when she was dying
 To bury her beneath the apple tree."

IT'S A LONG, LONG WAY TO TIPPERARY

1912

Most everyone has heard of Tipperary but few may have been fortunate enough to visit County Tipperary in South Ireland. This marching song, by the English vaudeville actors Jack Judge and Harry H. Williams, sat on the publisher's shelves for several years, until it (and several other English songs: "Pack Up Your Troubles In Your Old Kit-Bag And Smile, Smile, Smile," "Keep The Home Fires Burning" and "Roses Of Picardy") became popular during World War I. When the U.S. entered the war all these songs became hits on this side of the Atlantic as well. Piccadilly (Street) and Leicester Square are two famous London landmarks.

By JACK JUDGE and HARRY H. WILLIAMS
(1878-1938) (-1930)

INTRO: **CHORUS:** *in rhythm*

The musical score is written for a piano accompaniment in 2/4 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The score is divided into an 'INTRO' and a 'CHORUS'. The 'INTRO' consists of two measures, with the first measure marked '1' and the second '2'. The 'CHORUS' begins at measure 3, marked '3-19', and is repeated. The lyrics are: 'March - ing, march - ing, march - ing all the way. It's a long way — to Tip - per - ar - y, it's a long way to go. It's a'. Measure numbers 4-20, 5-21, and 6-22 are indicated above the staff. The piece ends with a double bar line and repeat dots.

1 2 3-19

8

March - ing, march - ing, march - ing all the way. It's a long way — to Tip - per -

4-20 5-21 6-22

8

ar - y, it's a long way to go. It's a

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7-23 8-24 9-25 10-26

long way to Tip - per - ar - y, to the sweet - est girl I know.

11-27 12-28 13-29 14-30

Good - bye, Pic - ca - dil - ly, fare - well, Leices - ter* Square. It's a

15 16 17

long, long way to Tip - per - ar - y, and my heart's right

18 31 32

there. It's a long, long way to Tip - per - ar - y, and

33 34 35 36

my heart, yes, my heart's right there!

my heart's yes, my heart's right there, right there!

*pronounced "Les-ter"

I'VE BEEN WORKIN' ON THE RAILROAD

Music historians and researchers do not seem to know the real source of this well-known song. It probably originated in the South sometime before the Civil War and is very possibly of black heritage. It may have been written for a small minstrel company show, or it may have started out as a work song by black laborers. In any case, it was popular in the 1830s and 1840s. By 1880 it was known throughout the U.S. It may very well be a genuine American folk song. It was first known as "Levee Song" and appeared as part of a collection of Princeton University songs in 1894.

The words to the popular version known as "The Eyes Of Texas" were written for a minstrel show at the University of Texas in 1903 by John Lang Sinclair, but it was not published until 1918.

TRADITIONAL

VERSE:

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of music, each with a vocal line and a piano accompaniment line. The first system contains measures 1 through 3, and the second system contains measures 4 through 7. Measure numbers 1 through 8 are indicated above the vocal line. The lyrics are: "I once did know a girl named Grace, I'm work - in' on the lev - ee; — She brought me to this sad dis - grace, a - work - in' on the".

1 I once did know a girl named Grace, I'm work - in' on the

2

3

4 lev - ee; — She brought me to this sad dis - grace, a - work - in' on the

5

6

7

CHORUS:

8 lev - ee. I've been work - in' on the rail - road all the live - long

9 10 11

Detailed description: This system contains measures 8 through 11. It features a vocal line with lyrics and a piano accompaniment. Measure 8 starts with a piano dynamic marking of 8. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part consists of chords and moving lines in both hands.

8 12 day; I've been work - in' on the rail - road just to

13 14

Detailed description: This system contains measures 12 through 14. It continues the vocal line and piano accompaniment. Measure 12 starts with a piano dynamic marking of 8. The piano part continues with similar harmonic support for the vocal melody.

8 15 pass the time a - way. Don't you hear the whis - tle

16 (b) 17

Detailed description: This system contains measures 15 through 17. Measure 15 starts with a piano dynamic marking of 8. Measure 16 includes a first ending bracket labeled '(b)'. The piano accompaniment features some longer note values and rests.

8 18 blow - in'? Rise up so ear - ly in the morn.

19 20

Detailed description: This system contains measures 18 through 20. Measure 18 starts with a piano dynamic marking of 8. The piano part provides accompaniment for the vocal line, which includes the lyrics 'Rise up so ear - ly in the morn.'

8 21 Don't you hear the cap - tain shout - in'? "Di - nah, blow your

22 (b) 23

Detailed description: This system contains measures 21 through 23. Measure 21 starts with a piano dynamic marking of 8. Measure 22 includes a first ending bracket labeled '(b)'. The piano accompaniment continues to support the vocal melody.

slightly faster

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

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

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

Some-one's in the kitch - en with Di - nah, Some-one's in the kitch - en, I

know, I know; Some-one's in the kitch - en with Di - nah,

39 40 41-49 42-50

8 Strum-min' on the old ban - jo. And sing - in': Fee, fie, fid - dle-ee i - oh,

43-51 44-52 45-53 46-54

8 Fee, fie, fid - dle-ee i - oh, Fee, fie, fid - dle-ee i - oh,

1 2

47 48 55

8 Strum - min' on the old ban - jo! And sing - in':

Strum - min' on the old ban -

tenor melody

56 57 58

8 Strum - min' on the old ban - jo! Strum - min' on the old ban - jo!

jo! Strum - min' on the

LET ME CALL YOU SWEETHEART

1910

Illinois and Tennessee met happily in the persons of Leo Friedman and Beth Slater Whitson when they composed "Let Me Call You Sweetheart." This may very well be the all-time champion community singing favorite. Merely singing the opening line of the chorus is a sure-fire way to start a mixed group of singers harmonizing. Barbershop singers love it, too, and the melody suggests plenty of those harmonizing opportunities so loved by woodshedders. Is there anyone in the audience who hasn't sung this song? Very likely not.

Words by **BETH SLATER WHITSON**
(1879-1930)

Music by **LEO FRIEDMAN**
(1869-1927)

VERSE:

The musical score is written for voice and piano. It consists of two systems of music. The first system covers measures 1 through 4, and the second system covers measures 5 through 9. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I am dream - ing, dear, of you Day by day; Dream - ing". Measure 7 contains a vocal flourish marked with a circled 'b'.

1 I am dream - ing, dear, of you

2

3

4

5 Day by day; Dream - ing

6

7 (b)

8

9

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10 11 (b) 12 13 14

8 when the skies are blue, When they're

Detailed description: This system contains measures 10 through 14. The music is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 10 starts with a piano dynamic marking of 8. The lyrics are 'when the skies are blue, When they're'.

15 16 17 # 18 # 19

8 gray. When the sil - v'ry moon - light
so gray.

Detailed description: This system contains measures 15 through 19. The music continues in the same grand staff. Measure 15 has a piano dynamic marking of 8. The lyrics are 'gray. When the sil - v'ry moon - light so gray.'.

20 21 22 23 24

8 gleams, Still I wan - der on in dreams

Detailed description: This system contains measures 20 through 24. The music continues in the same grand staff. Measure 20 has a piano dynamic marking of 8. The lyrics are 'gleams, Still I wan - der on in dreams'.

25 26 27 28 # 29 (b)

8 In a land of love, it seems, Just

Detailed description: This system contains measures 25 through 29. The music continues in the same grand staff. Measure 25 has a piano dynamic marking of 8. The lyrics are 'In a land of love, it seems, Just'.

30 31 (b) 32 33 34

8 with you, on - ly you. CHORUS: Let me call you
you.

Detailed description: This system contains measures 30 through 34. The music continues in the same grand staff. Measure 30 has a piano dynamic marking of 8. The lyrics are 'with you, on - ly you. CHORUS: Let me call you you.'.

35 36 37 38 39

"Sweet - heart", I'm in love with you.

40 41 (b) 42 43 44

Let me hear you whisper that you

45 46 47 48 49

love me too. Keep the

50 51 52 53 54

love - light glow - ing in your eyes so

55 56 57 (b) 58 59

true. Let me call you "Sweet - heart",

60 61 62 (b) 63 64

8 I'm in love with you.

TAG:

65 66 67 68 // 69

8 Let me call you "Sweet heart", I'm in love, in

70 (b) 71 72 73 74

8 I'm in love with you.
love with you. I'm in love with you.

Additional verse:

Longing for you all the while more and more,
 Longing for the sunny smile I adore;
 Birds are singing far and near, roses blooming ev'rywhere,
 You alone, my heart can cheer, you, just you.

LOVE ME, AND THE WORLD IS MINE

1906

Ernest R. Ball, one of America's finest songwriters, grew up in Cleveland, Ohio, but it wasn't long before he found his way to New York. He possessed a first-class musical education and found plenty of work as a pianist in the vaudeville theaters. He joined the staff of a major music publisher, and it was during the next twenty years that he composed many of his best songs, concentrating on sentimental and Irish songs. All the star performers of the day sang his music. "Love Me And The World Is Mine" was Ernest Ball's first successful song and marked his transformation from a performer of other men's songs to a first-rank creator. The best lyricists of the time were happy to collaborate with him because they knew he would provide the perfect music to enhance their lyrics.

Not much is known about David Reed, Jr. except that he published songs (he was a lyricist and composer) between 1894 and 1923. Several of his songs were sung in Broadway shows of the period.

Since its introduction in 1906, "Love Me And The World Is Mine" has remained a favorite with barbershop singers, who will drop everything to harmonize a chorus or two. The verse is a bit more challenging than the chorus, but its unusual harmonic structure and fine poetry are well worth the effort required. Don't pay too close attention to the written rhythms and bar lines, but feel free to savor each delicious harmony without hurrying.

Words by DAVID REED, JR.
(1872-1946)

Music by ERNEST R. BALL
(1878-1927)

CHORUS:

The musical score for the chorus is presented in two systems. Each system consists of a vocal line and a piano accompaniment line. The first system covers the first two measures of the chorus, with lyrics "I care not for the stars that shine; I". The second system covers the next two measures, with lyrics "dare not hope to e'er be thine. I". The piano accompaniment features a steady bass line and chords that support the vocal melody. The key signature is one sharp (F#), and the time signature is common time (C). Measure numbers 1, 2, 3, and 4 are indicated above the vocal line.

5 on - ly know I love you; Love me, and the world is

VERSE:

8 mine. I wan - der on as in a dream, My

11 goal a par - a - dise must be; For there an an - gel waits 'twould

14 seem, Yet, lo, dear heart, 'tis on - ly thee. Suns may

17 shine to light my way, dear; wealth be mine for aye, dear; Queens may pledge their rich-es

20 too. Yet the world would still be lone - ly with such vir - tues on - ly;

21

22

23 Life to me, dear, means just you. CHORUS: I care

24 I care I care not for the stars that

25

26 that shine; shine; that shine; I dare I dare not hope to e'er be

27

28 be thine. thine. be thine. I on - ly know I

29

30 love you; Love me, and the world is mine.

31

32

LOVE'S OLD SWEET SONG

1884

James Molloy was an Irishman who became a lawyer and then a composer. G. Clifton Bingham was an Englishman who contributed lyrics for several composers. Although both men claim authorship of several other songs, none is as well known as "Love's Old Sweet Song."

Perhaps there is something typically British in the lyric of Bingham's verses. Conservative, almost classical in feeling, they are a perfect companion to the warmth and simplicity of Molloy's melody. The song was sung by every major performer of the day, from the vaudeville theatre to the concert stage.

It is noteworthy that the verse does not set up a scene or tell a story, as do the verses of so many songs, such as "Love Me And The World Is Mine" or "Dear Old Girl." Rather, the verse suggests an atmosphere especially suited to the words of the chorus, which must be sung from the heart, with tenderness and understanding.

Words by G. CLIFTON BINGHAM
(1859-1913)

Music by J. L. MOLLOY
(1837-1909)

VERSE:

The musical score for the verse is presented in two systems. Each system consists of a vocal line and a piano accompaniment line. The key signature is one flat (B-flat), and the time signature is common time (C). The first system covers measures 1 through 2, with the lyrics "Once in the dear dead days be - yond re - call,". The second system covers measures 3 through 4, with the lyrics "When on the world the mists be - gan to fall,". Measure numbers 1, 2, 3, and 4 are indicated above the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

1
8
Once in the dear dead days be - yond re - call,

2
8
When on the world the mists be - gan to fall,

3
8
4
8

8

5

6

Out of the dreams that rose in hap - py throng,

8

7

8

Low to our hearts Love sang an old sweet song;

8

9

10

And in the dusk where fell the fire - light's gleam,

8

11

12

Soft - ly it wove it - self in - to our dream.

3/4

CHORUS:

8

13

14

15

16

Just a song at twi - light when the lights are low,

3/4

17 18 19 20 (b) 8
And the flick - ring shad - ows soft - ly come and go;

21 22 (b) 23 24 25 b 8
Though the heart be wea - ry, sad the day and long, Still to us at

26 27 28 29 30 8
twi - light comes Love's old song, comes Love's old sweet song.

Additional verse:

Even today we hear Love's song of yore,
 Deep in our hearts it dwells forever more.
 Footsteps may falter, weary grow the way,
 Still we can hear it at the close of day.
 So till the end, when life's dim shadows fall,
 Love will be found the sweetest song of all.

MANDY LEE

1899

Thurland Chattaway was a son of Springfield, Massachusetts, spent many years in New York, and returned to New England (Connecticut) near the end of his life.

"Mandy Lee" is sure to be heard whenever and wherever barbershop singers meet. Its natural harmonies inspire impromptu improvisation, known as woodshedding to devotees of the barbershop art, and a never-ending stream of imaginative embellishment.

Chattaway wrote several other moderately well-known songs, including "Red Wing," but none surpassed the simple elegance of "Mandy Lee."

By THURLAND CHATTAWAY
(1872-1947)

VERSE:

Man - y years a - go to - day wed - ding bells were ring - ing gay, seemed as to - day

if they sang a song of love to me. At the meet - ing house in town all the to me. town

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6 7
8
folks were gath - ered 'round, down the aisle I proud - ly walked with Man - dy

8 9 10
8
Man - dy Lee.
Lee. As we stood to - geth - er there a lit - tle sun - beam touched her hair Just as
Man - dy Lee.

11 12 13
8
if it loved her too, the same as I. Then the par - son bowed his head, placed her head,

14 15
8
hand in mine and said, "Love and hon - or one an - oth - er till you

16 17
8
till you die." *CHORUS: freely*
die." Man - dy Lee, I love you, 'deed I
till you die."

do, my Man - dy Lee, Your eyes they shine like dia - monds, love, to me.

Seems as though my heart would break with - out you, Man - dy Lee, 'cause I

love you, Man - dy, 'deed I do, my Man - dy Lee. 'Cause I

TAG:

love you, Man - dy, 'deed I do, my Man - dy Lee.

Additional verse:

Tho' the years since that glad day have gone by the same old way,
 Still your hand in mine is resting just as true,
 While the children round us play, and the songs they sing, so gay,
 Make me think of those I used to sing to you.

When the time comes we must part, Oh! What sadness fills my heart,
 Just to think I can't go with you, Mandy Lee;
 So I pray the Lord above to watch over you, my love,
 And to leave you here and in your place take me.

MARY'S A GRAND OLD NAME

1905

Throughout his career, George M. Cohan disregarded the influence of the Viennese style of operetta writing with its elaborate costuming and elegant music which was quite popular at the time in the shows of Victor Herbert and, later, Sigmund Romberg. Instead, he turned toward themes and show material that were thoroughly American. He wanted his audiences to relate closely to the characters and plots of his stage shows. The wisdom of that decision has been proved many times over. It may be possible that Cohan could not have written a Victor Herbert kind of show, having been born and raised in a theatre atmosphere.

The show "45 Minutes From Broadway" was one of Cohan's early successes, and "Mary's A Grand Old Name" one of his earliest and best songs. The clever interplay of the names Mary and Marie may account for some of its success, but the general quality of its lyric and singability of its melody helped to create this standard of American show music.

By **GEORGE M. COHAN**
(1878-1942)

VERSE:

My (Your) moth-er's name was Ma - ry, she was so good and
My (Your) she

true; Be - cause her name was Ma - ry, she called (me) Ma - ry, (you)

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8 9 10 11

too. Tho' Ma - ry's or - di - nar - y, Ma - rie is fair to

Tho'

12 13 14 15

see; Don't ev - er fear sweet Ma - ry, be - ware of sweet Ma -

be - ware

16 17 18 19

CHORUS:

rie. For it is Ma - ry, Ma - ry, plain as an - y name can

20 21 22

be; But with pro - pri - e - ty, so - ci - e - ty will

23 24 25 26

will say Ma - rie. say will Ma - rie. But it was Ma - ry, Ma - ry,

27 long be-fore the fash - ions came; 28 And there is some - thing there that 29

30 sounds so square, It's a grand 31 It's a grand old 32 name. It's a TAG:

33 grand, It's a grand, 34 grand 35 old 36 name.

Additional verse:

Now, when her name is Mary, there is no falseness there;
 When to Marie she'll vary, she'll surely bleach her hair.
 Though Mary's ordinary, Marie is fair to see;
 Don't ever fear sweet Mary, beware of sweet Marie.

MEET ME IN ST. LOUIS, LOUIS

1904

The story goes that Andrew B. Sterling, a New Yorker, and Kerry Mills, a Philadelphian, while trying to make ends meet in New York City, hit upon the idea of composing a song to tie in with the St. Louis Exposition commemorating the 100th anniversary of the Louisiana Purchase. The Exposition was being publicized heavily around the U.S. The result of their effort was "Meet Me In St. Louis, Louis," and it was far more successful than either writer dreamed it could ever be. The song is bright and sassy, and the use of current slang made it all the more appealing and attractive. Its popularity has continued undiminished almost since the day it was written.

Sterling eventually composed many well-known songs and created special material for vaudeville acts, while Mills, whose real name was Frederick Allen, became a music publisher in New York. Prior to that, Allen/Mills, who had an extensive musical education, taught violin at the University of Michigan.

Words by **ANDREW B. STERLING**
(1874-1955)

Music by **KERRY MILLS**
(1869-1948)

VERSE:

The musical score is written for voice and piano. It consists of two systems of music. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "When Lou - is came home to the flat, He hung up his coat and his hat. He gazed all a - round but no".

8
When Lou - is came home to the flat, He hung up his
8
coat and his hat. He gazed all a - round but no

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11 12 13 14 15

8 wif - ey he found, So he said, "Where can Flos - sie be at?" "Where's she

16 17 18 19 20 21

8 at?' A note on the ta - ble he spied, He read it just

22 23 24 25 26

8 once, then he cried. how he cried. It ran, "Lou - is, dear, it's too

27 28 29 30 31

8 slow for me here, So I think I will go for a ride." ride, for a

INTERLUDE:

32 33 34 35 36 37

8 ride." The note he held tight in his hand as once more its in his hand

CHORUS:

38 39 40 41 42 43

mes - sage he scanned. It said, "Meet me in St. Lou - is,

44 45 46 47 48 49

Lou - is, Meet me at the fair. Don't tell

50 51 52 53 54 55

me the lights are shin - ing an - y place but there.

56 57 58 59 60 61

We will dance the Hooch - ee Kooch - ee, I will be your

62 63 64 65 66 67

toot - sie woot - sie; If you will meet me in St. Lou - is,

INTERLUDE:

68 69 70 71 72 73

Lou - is, Meet me at the fair." He called on the

Musical notation for measures 68-73, including treble and bass staves with lyrics.

74 75 76 77 78 79

old tel - e - phone, Said, "Why did you leave me a - lone?"

tel - e - phone,

Musical notation for measures 74-79, including treble and bass staves with lyrics.

CHORUS:

80 81 82 83 84 85

She said, "Meet me in St. Lou - is, Lou - is, Meet me

Musical notation for measures 80-85, including treble and bass staves with lyrics.

86 87 88 89 90 91

at the fair. Don't tell me the lights are

Musical notation for measures 86-91, including treble and bass staves with lyrics.

92 93 94 95 96 97

shin - ing an - y place but there. We will dance the

Musical notation for measures 92-97, including treble and bass staves with lyrics.

98 # 99 (b) 100 101 # 102 # 103 (b)

8 Hooch - ee Kooch - ee, I will be your toot - sie woot - sie;

104 105 106 107 108 109 #

8 If you will meet me in St. Lou - is, Lou - is, Meet me

TAG:

110 (b) 111 112 113 114 # 115 #

8 at the fair." "Meet me, Hon - ey, bring lots of

116 117 # 118 119 120

8 mon - ey; Meet me at the fair."

Additional verse:

The dresses that hung in the hall were gone, she had taken them all;
 She took all his rings and the rest of his things; the picture he missed from the wall.
 "What! Moving!" the janitor said. "Your rent is paid three months ahead."
 "What good is the flat?" said poor Louis, "Read that."
 And the janitor smiled as he read.

MEET ME TONIGHT IN DREAMLAND

1909

Beth Slater Whitson was a magazine writer and poet when Leo Friedman, a composer in New York, read some of her poems. He liked one of them and set it to music. The result, "Meet Me Tonight In Dreamland," was not exactly a big hit, but it did establish the two writers in the popular song business. It sold 2,000,000 copies in a relatively short time. Just a year later, they composed "Let Me Call You Sweetheart," one of the most famous of all American popular songs. Of the numerous other songs bearing their names, none ever enjoyed the acceptance and popularity of their first two hits, although each continued writing for many years. Such are the unpredictability of musical taste and the luck of songwriters.

Words by **BETH SLATER WHITSON**
(1879-1930)

Music by **LEO FRIEDMAN**
(1869-1927)

VERSE:

The musical score is written for voice and piano. It consists of two systems of staves. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Dream - ing of you, that's all I do, Night and day for you I'm pin - ing; And in your eyes,". Measure numbers 1 through 10 are indicated above the notes. A piano dynamic marking 'p' is present in measure 7.

skies,

blue as the skies, I can see the love - light soft - ly shin -

skies,

ing. Be - cause you love me there it seems, Pray, meet me

CHORUS:

in the land of dreams. Meet me to - night in dream -

land, un - der the sil - v'ry moon;

Meet me to - night in dream - land, where love's sweet

38 39 40 41 42 43

ros - es bloom. Come with the love - light gleam -

44 45 46 47 48 49

ing in your dear eyes of blue; Meet me in

50 51 52 53 54

dream - land, sweet dream - y dream - land, There let my dreams come

TAG:

55 56 57 58 59 60

true. There let my dreams come true.

Additional verse:

Sighing all day when you're away,
 Longing for you, dear, you only;
 In blissful dreams, sweetheart, it seems
 One is never sad and never lonely;
 And if you'll come with me to stay,
 We'll live in dreamland night and day.

MOONLIGHT BAY

1912

Edward Madden was an experienced writer for Broadway shows and a creator of special material for singers when he joined with Percy Wenrich, an established composer and vaudeville performer, to write "Moonlight Bay." Wenrich had already written music for "Put On Your Old Grey Bonnet" (1909) but was yet to compose "When You Wore A Tulip" (1914). Although they collaborated on several other songs, "Moonlight Bay" is far and away their most famous. Is there anyone who hasn't harmonized this song around the piano or around the campfire?

Words by EDWARD MADDEN
(1878-1952)

Music by PERCY WENRICH
(1887-1952)

VERSE:

The musical score is presented in a grand staff format, consisting of a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems, each with eight numbered measures. The vocal line is written in a soprano clef, and the piano accompaniment is written in a bass clef. The lyrics are: "Voic - es hum, croon - ing o - ver Moon - light Bay; Ban - jos strum, tun - ing while the moon - beams play." The piano accompaniment features a steady bass line and chords that support the vocal melody. The first system covers measures 1 through 4, and the second system covers measures 5 through 8.

Voic - es hum, croon - ing o - ver Moon - light Bay;

Ban - jos strum, tun - ing while the moon - beams play.

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9 (b) 10 11

8 All a - lone, un - known, they find me; Mem - o - ries like these

12 13 (b) 14

8 re - mind me Of the girl I left be - hind me

15 16 (b) 17

8 Down on Moon - light Bay! We were sail - ing a - long

CHORUS:

18 19 20

8 on Moon - light Bay, Moon - light Bay, We could hear the voic - es

Bay,

21 22 23 24

8 ring - ing, ring - ing, They seemed to say, "You have sto - len her

25 26 27 28

heart,
"You have sto - len her heart, Now don't go 'way," Don't go 'way," As we

29 30 31 32

REPRISE: freely

sang "Love's Old Sweet Song" on Moon-light Bay. "You have sto - len her

33 34 35 36

"You have sto - len her heart, Don't go 'way,"
heart, "You have sto - len her heart, Now don't go 'way," Don't go 'way," As we

Now don't go 'way,"

37 38 39 40

sang "Love's Old Sweet Song" on Moon-light on Moon-light Bay!

Additional verse:

Candle lights gleaming on the silent shore;
 Lonely nights, dreaming till we meet once more.
 Far apart, her heart is yearning,
 With a sigh for my returning,
 With the light of love still burning,
 As in days of yore.

MY BONNIE LIES OVER THE OCEAN

1882

The origin of this song is cloaked in mystery. Although published in 1882 and listing H. J. Fulmer as the composer and J. T. Wood as the lyricist, the actual writer was probably Charles Pratt. It is very possible that a majority of his composition was borrowed from an old Scottish folk song, but no one seems to know for sure. Whatever the true story, the music has endured and probably will for another 100 years or more. Everybody knows the words and tune. It is a favorite of harmony singers everywhere.

Attributed to CHARLES PRATT
(18 -)

VERSE:

1. My Bon - nie lies o - ver the o - cean, My
2. Last night as I lay on my pil - low, Last

Bon - nie lies o - ver the sea;
night as I lay on my bed; the sea;
my bed; my bed; My Last

The musical score consists of two systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is one flat (B-flat) and the time signature is 3/4. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The lyrics are written below the vocal line, with two verses provided for each measure. The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

8

9 10 11 12

Bon - nie lies o - ver the o - cean,
 night as I lay on my pil - low, Oh, I

13 14 (b) 15 16

bring back my Bon - nie to me.
 dreamed that my Bon - nie was dead.

to was me.
 was dead.

CHORUS:

17 18 19 20 21 (b)

Bring back, bring back, Oh, bring back my

22 23 24 25 26

Bon - nie to me, to me; Bring back,

1.

(1.)

27 28 29 30 31 32

bring back, Oh, bring back my Bon - nie to me. *D.C.*

to me.

2.

33 34 35 36 37

Bring back, bring back, Oh, bring back my

TAG:

38 39 40 41

Bon - nie to me, to me. Bring back my

tenor melody

42 43 44 45 46

Bon - nie to me, to me.

MY GAL SAL

1905

Paul Dresser, born in Terre Haute, Indiana, was the older brother of the great American novelist, Theodore Dreiser. He changed the spelling of his name when he went to New York, where he became an actor, playwright, publisher and producer of plays and musical shows. Dresser gave "My Gal Sal" an unhappy ending, a not unusual feature of many of the favorite songs of the 1890s and 1900s. To us, almost a century later, these sentiments seem overly contrived and much too obvious; perhaps this is why the second verse of "My Gal Sal" is almost unknown today.

From 1895 to 1900 Dresser was at the top of his profession, successful in every way, known and loved from one end of Broadway to the other. His songs were innocent and sincere, touching the hearts of all who heard them. His "On The Banks Of The Wabash, Far Away," the state song of Indiana, is one of the best American songs. Success and fame were short-lived, however, as his gift for composing waned. Just before he died . . . his business a failure, his money gone, deserted by his friends . . . he composed what may be his greatest song, "My Gal Sal." Its bittersweet lyric may be a reflection of his own life story. He didn't live to enjoy its success.

By **PAUL DRESSER**
(1857-1906)

VERSE:

The musical score is written for voice and piano. It consists of two systems of music. The first system contains the first four measures of the verse, and the second system contains the next four measures. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Ev - 'ry - thing is o - ver and I'm feel - ing bad, I lost the best pal that I ev - er had;". Measure numbers 1 through 8 are indicated above the notes. There are some performance markings, including a 'b' in parentheses above measure 3 and measure 8, and a 'b' in parentheses below measure 7.

1 2 3 (b) 4
Ev - 'ry - thing is o - ver and I'm feel - ing bad,
5 6 7 8 (b)
I lost the best pal that I ev - er had;

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8 ⁹ 'Tis but a fort - night since she was here, ¹⁰ ¹¹ (b) ¹²

8 ¹³ Seems like she's gone though for twen - ty year. ¹⁴ ¹⁵ ¹⁶

8 ¹⁷ Oh, how I miss her, my old pal, ¹⁸ ¹⁹ ²⁰ ²¹ (b) Oh, how I'd

8 ²² kiss her, my gal Sal; ²³ ²⁴ (b) ²⁵ Face not so

8 ²⁶ hand - some, but eyes, don't you know, ²⁷ ²⁸ ²⁹ That shone just as

CHORUS:

8 30 bright as they did years a - go. They called her

8 34 friv - o - lous Sal, a pe - cu - liar

35 friv - o - lous Sal, Sal,

8 38 sort of a gal; With a heart that was

39 sort of a gal; With a heart that was

8 42 mel - low, an all 'round good fel - low was my

8 46 old pal. my pal. Your trou - bles, sor - rows and

51 52 53 54

care she was al - ways will - ing to
sor - rows and care

55 56 57 58

share; A wild sort of dev - il, but
share, she would share;

59 60 61 62 63

dead on the lev - el, was my gal Sal.

TAG:

64 65 66 67 68

She was my one and on - ly pal. my pal.

Additional verse:

Brought her little dainties just afore she died,
 Promised she would meet me, on the other side;
 Told her how I loved her; she said, "I know, Jim,"
 Just do your best, leave the rest to Him.
 Gently I pressed her to my breast,
 Soon she would take her last long rest,
 She looked at me and murmured "Pal,"
 And softly I whispered, "Goodbye, Sal."

MY OLD KENTUCKY HOME, GOOD-NIGHT

1853

Certainly one of the classics of American songwriting, "My Old Kentucky Home, Good-Night" was written when Pennsylvanian Stephen Foster was a young man of 25. He had an unusual gift for music and was largely self-taught. He published his first song at the age of 18 and went to work as a book-keeper at age 20. Shortly thereafter he gave a group of his songs to a music publisher who published them very profitably but gave Foster little recognition and less money. At this point Foster decided he was a good enough songwriter to devote his life to composing. He was not a good businessman, however, and throughout his life he was taken advantage of by others. He died, practically penniless, in the charity ward of a New York hospital. He was 37 years old—a tragic end for one of America's greatest songwriters.

"My Old Kentucky Home, Good-Night" is not a product of Tin Pan Alley. It is more in the nature of a folk song. But it is representative of the songs composed in the years just before and after the Civil War and illustrates quite well the style and trend in American songwriting. In its own way it is a classic for all time.

By **STEPHEN FOSTER**
(1826-1864)

VERSE:

1. The sun shines bright in the old Ken-tuck-y home, 'Tis
2. young folks roll on the lit-tle cab-in floor, All

3-19 4-20 5-21

sum-mer, the old folks are gay; The corn-top's ripe and the
mer-ry, all hap-py and bright; By'n by hard times comes a -

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6-22 7 8 all day.

mead - ow's in the bloom, While the birds make mu - sic all the day. all day.

knock - in' at the door, Then my

2. 23 24 9-25

old Ken - tuck - y home, good - night. Weep no more, my

good - night.

(b)

CHORUS:

10-26 11-27 12-28

la - dy, Oh, weep no more to - day. We will

13-29 14-30 15

1. sing one song for the old Ken-tuck - y home, for the old Ken-tuck - y home, far a -

16 31 mel. 32

2. way. The old Ken - tuck - y home, far a - way.

MY WILD IRISH ROSE

1899

Chauncey Olcott was a native of Buffalo (some say Providence) and one of the most celebrated artists and composers of his day. He performed as a blackface minstrel and sang tenor in light opera in America and England. He earned his greatest renown as an interpreter of Irish songs in the American musical theater.

One of the most enduring of close harmony songs, "My Wild Irish Rose" is loved and enjoyed by almost everyone. It's sure to be sung wherever harmonizers gather to sing a few of the old songs.

By **CHAUNCEY OLCOTT**
(1858-1932)

VERSE:

1 2 3 4

You may sing of your ros - es which by oth - er names would

5 6 7 8

smell just as sweet - ly they say; they say; But I

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9 10 11 12

know that my Rose would nev - er con - sent to have

Musical notation for measures 9-12, including treble and bass staves with lyrics.

13 14 15 16

that sweet name tak - en a - way. Her

Musical notation for measures 13-16, including treble and bass staves with lyrics.

17 18 19 20 21

glanc - es are shy when - e'er I pass by the bow - er where

Musical notation for measures 17-21, including treble and bass staves with lyrics. A piano marking (p) is present below measure 18.

22 23 24 25 26

my true love grows; And my one wish has been that some

Musical notation for measures 22-26, including treble and bass staves with lyrics. A piano marking (p) is present below measure 23.

27 28 29 30

day I may win the heart of my wild I - rish

Musical notation for measures 27-30, including treble and bass staves with lyrics.

my Rose. CHORUS:

31 32 33 34 35

Rose. my Rose. My wild I - rish Rose, I - rish

Rose,

36 37 38 39 40

Rose, the sweet - est flow'r that grows; You may

41 42 43 44 45

search ev - 'ry - where, but none can com - pare with my wild

46 47 48 49 50

I - rish Rose. My wild I - rish

Rose, I - rish Rose.

51 52 53 54 55

Rose, the dear - est flow'r that grows;

56 57 58 59

And some - day for my sake, she may let me

60 61 62 (b) 63 64

take the bloom from my wild I - rish Rose;

TAG:

65 66 67 68

The bloom from my wild I - rish Rose. wild I - rish Rose.

Additional verse:

If you listen I'll sing you a sweet little song,
 Of a flower that's now drooped and dead;
 Yet dearer to me, yes, than all of its mates,
 Though each holds aloft its proud head.

'Twas given to me by a girl that I know,
 Since we've met, faith, I've known no repose;
 She is dearer by far than the world's brightest star,
 And I call her my wild Irish Rose.

PUT ON YOUR OLD GREY BONNET

1909

Percy Wenrich, a native of Joplin, Missouri, enjoyed a long and distinguished career in show business as pianist, composer, and vaudevillian. He and his wife toured as a vaudeville team for 15 years. Stanley Murphy came to the U.S. from Dublin, Ireland and wrote the lyrics for many songs, collaborating with the finest composers of the time. But he never created another lyric to match that of "Put On Your Old Grey Bonnet," telling the pretty story of Silas and Miranda on their 50th wedding anniversary, and so skillfully set to music by Wenrich. This is another of those songs that's enjoyed by harmonizers whenever they get together.

Words by **STANLEY MURPHY**
(1875-1919)

Music by **PERCY WENRICH**
(1887-1952)

VERSE:

1. On the old farm-house ve - ran - da there sat Si - las and Mi -
2. It was in the same old bon - net with the same blue rib - bon

ran - da, think - ing of the days gone by. Said he,
on it in the old shay by his side, That he

9 10 11 12

“Dear - ie, don't be wea - ry, you were al - ways bright and cheer - y, but a
drove her up to Do - ver thro' the same old fields of clo - ver to be -

13 14 15 16 17

tear, dear, dims your eye.”
come his hap - py your bride. Said she, “They're tears of
The birds were sweet - ly

18 19 20 21

glad - ness, Si - las, they're not tears of sad - ness; It is fif - ty years to -
sing - ing and the same old bells were ring - ing As they passed the quaint old

22 23 24 25

day since we were wed.” Then the old man's dim eyes
church where they were wed. And that night when stars were

26 27 28

bright - en'd and his stern old heart it light - en'd as he
gleam - ing the old cou - ple lay a - dream - ing, dream - ing

29 30 31 32

1-2. he _____ said, **CHORUS:**

turned of to the her words and he said, said, "Put on your
1-2. he _____ said, "Put on your

33 34 35 36

old grey bon - net with the blue rib - bon on it while I

37 38 39 40

hitch old Dob - bin to the shay. to the shay. Through the

41 42 43 44

8 fields of clo - ver we'll ride up to Do - ver on our

Detailed description: This system contains measures 41 through 44. The music is written for a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure numbers 41, 42, 43, and 44 are indicated above the notes. The lyrics are 'fields of clo - ver we'll ride up to Do - ver on our'.

1. Wed - ding Day." D.C. | 2. Day." Day." Day." Day."

45 46 47 48 49 50

8 Gold - en Wed - ding Day." Wed - ding Day." Day." Day." Day." Day."

Detailed description: This system contains measures 45 through 50. It features a first ending bracket over measures 47-48 and a second ending bracket over measures 49-50. The lyrics are 'Gold - en Wed - ding Day." Wed - ding Day." Day." Day." Day." Day."'. The key signature changes to one sharp (F#) in measure 49.

TAG:

51 52 53

8 Through the fields of clo - ver we'll ride up to

Detailed description: This system contains measures 51 through 53, labeled as 'TAG:'. The music is written for a grand staff. Measure numbers 51, 52, and 53 are indicated above the notes. The lyrics are 'Through the fields of clo - ver we'll ride up to'.

54 55 56 57

8 Do - ver on our Gold - en Wed - ding Day, to - Day, Day, to -

Detailed description: This system contains measures 54 through 57. The music is written for a grand staff. Measure numbers 54, 55, 56, and 57 are indicated above the notes. The lyrics are 'Do - ver on our Gold - en Wed - ding Day, to - Day, Day, to -'.

58 59 60 61 62

8 day, it was fif - ty years, to - day. day, it was fif - ty years, to - day.

Detailed description: This system contains measures 58 through 62. The music is written for a grand staff. Measure numbers 58, 59, 60, 61, and 62 are indicated above the notes. The lyrics are 'day, it was fif - ty years, to - day. day, it was fif - ty years, to - day.'.

PUT YOUR ARMS AROUND ME, HONEY

1910

The list of Albert Von Tilzer's songs is very long and contains many familiar titles. The only one that may be sung more often than "Put Your Arms Around Me, Honey" is "Take Me Out To The Ball Game," which he wrote with Jack Norworth.

Junie McCree, from Toledo, Ohio, was an actor and singer in early Broadway musicals. He had been a circus performer in his younger days and later wrote book and lyrics for several Broadway musicals.

This song's rather calm and dreamy verse is ingeniously contrasted with the clever lyric and catchy chromatic melody of the chorus. The words are fresh; the music is lively. It's one of the happiest songs of the period.

Words by JUNIE McCREE
(1865-1918)

Music by ALBERT VON TILZER
(1878-1956)

VERSE:

The musical score for the verse is written in G major and common time. It consists of two systems of music, each with a vocal line and a piano accompaniment line. The first system contains measures 1 through 3, and the second system contains measures 4 through 6. The lyrics are: "Night-time is a-fall - ing, ev - 'ry - thing is still, And the moon is a - shin - ing from a - bove. Cu - pid is a - call - ing ev - 'ry Jack and Jill; It's".

1 Night-time is a-fall - ing, ev - 'ry - thing is still, And the moon is a - shin - ing from a -

2

3

4 bove. Cu - pid is a - call - ing ev - 'ry Jack and Jill; It's

5

6

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7 (b) 8 9
just a - bout the time for mak - ing love. Some - one is a - wait - ing

10 11 12
all a - lone for me; No more hes - i - tat - ing, I must go and see. Well,

13 14 15
how d'you do, dear, it's with you, dear, That I love to

CHORUS:

16 17 18
be. Put your arms a - round me, hon - ey, hold me tight,
hold

19 20 21
Hud - dle up and cud - dle up with all your might. Oh, babe,
all

22 won't you roll those eyes, Eyes that I just i - dol - ize.

23

24

25 When they look at me my heart be - gins to float, Then it starts a - rock - in' like a

26

27

be - gins

28 mo - tor boat. Oh, oh, I nev - er knew an - y

29

30

mo - tor

TAG:

31 girl like you. Oh, oh, oh, oh, I nev - er knew an - y

32

33

34

35 girl like you. no one like you.

36

37

38

girl like you. no one like you.

ROW, ROW, ROW

1912

William Jerome provided lyrics for composers from about 1890 through 1928, contributing poetry for most of the finest song writers. As a young man he performed in minstrel shows. James (Jimmie) Monaco came to the U.S. from Italy as a child of six. A self-taught pianist, he performed in night clubs at 17. In 1936 he went to Hollywood. He composed for many of the Bing Crosby movies in the 1930s and '40s. His long list of songs includes several great hits. "Row, Row, Row" is one of his earliest.

The catchy lyric is most appealing and accounts for as much of its success as its rollicking melody.

Words by **WILLIAM JEROME**
(1865-1932)

Music by **JIMMIE V. MONACO**
(1885-1945)

INTRO: **VERSE:**

Row, row, row, row, row and row. Young John-ny Jones he had a
Young John - ny
cute lit - tle boat, And all the girl - ies he would take for a float.
And all the

12 13 14 15 16 17

8

He had girl - ies on the shore, Sweet lit - tle

18 19 20 21 22 23

8

peach - es by the score. But John - ny was a "Wei - sen - hei - mer", you know, But John - ny

24 25 26 27 28 29

8

His stead - y His stead - y girl was Flo, Oh! And ev - 'ry

30 31 32 33 34 35

8

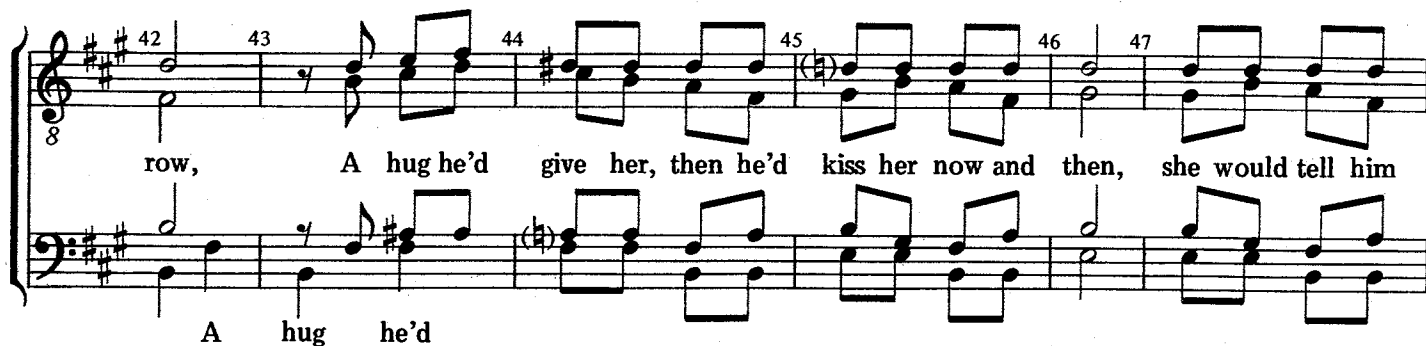
Sun - day af - ter - noon She'd jump in his boat and they would spoon.

CHORUS:

36 37 38 39 40 41

8

And then he'd row, row, row, Way up the riv - er he would row, row, he'd row



42 43 44 45 46 47

row, A hug he'd give her, then he'd kiss her now and then, she would tell him

A hug he'd



48 49 50 51 52

fool a - round, when; He'd fool a - round and fool a - round and then they'd kiss a - gain; And then he'd fool a - round,



53 54 55 56 57 58 59

row, row, row, A lit - tle fur - ther he would row, oh, oh, oh, oh!

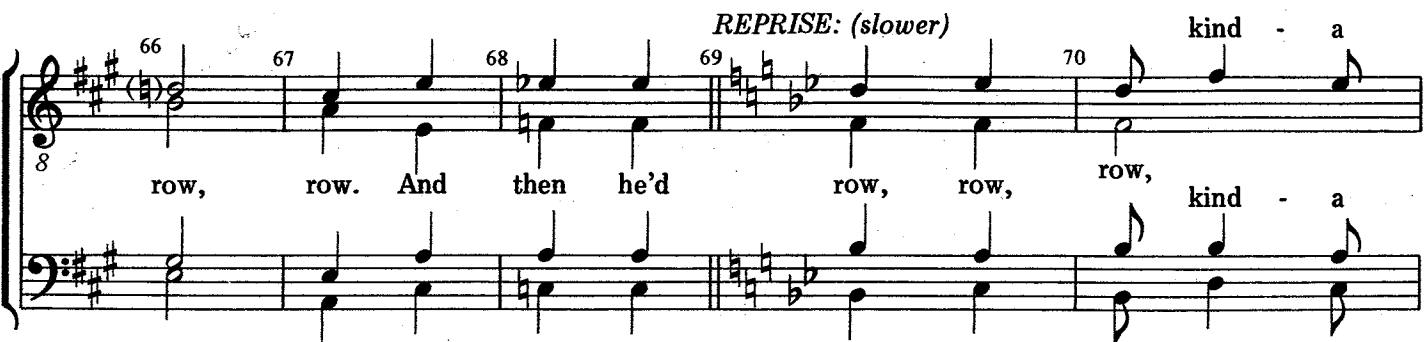
he'd row



60 61 62 63 64 65

Then he'd drop both his oars, take a few more en-cores, And then he'd row,

REPRISE: (slower)



66 67 68 69 70

row, row. And then he'd row, row, row, kind - a

slow, a lit - tle slow, *a tempo*

8 A lit - tle slow - er he would row, oh, oh, so slow! He would

slow, slow, so slow!

8 pad - dle for shore but then head back for some more, row,

row, And then he'd row,

row, TAG:

8 row, Oh, what a show! When

row,

tenor melody Flo!

8 John - ny went out with his Flo, how he would row!

Additional verse:

Right in his boat he had a cute little seat,
 And ev'ry kiss he stole from Flo was so sweet.
 And he knew just how to row,
 He was a rowing Romeo.
 He knew an island where the trees were so grand,
 He knew just where to land; Oh!
 Then tales of love he'd tell to Flo
 Until it was time for them to go.

SCHOOL DAYS

1907

Gus Edwards, a German by birth, came to America as a boy of five and became involved in the music business at an early age. He had a knack for discovering young talent and introduced such young stars as Eddie Cantor, George Jessel, Sally Rand, Walter Winchell, Ray Bolger, Eleanor Powell and Groucho Marx. His stage show of 1908, "School Days," introduced one of his most famous songs. Lyricist Will Cobb, a Philadelphia native, contributed words to many of Edwards' songs. There seems to be an almost perfect marriage of words and melody in their immortal "School Days."

Words by WILL D. COBB
(1876-1930)

Music by GUS EDWARDS
(1879-1945)

INTRO:

Musical notation for the Intro of "School Days". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody starts on a G4 note. The lyrics are: "School days, school days, those won - der - ful days of".

VERSE:

Musical notation for the Verse of "School Days". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody starts on a G4 note. The lyrics are: "yore. yore, of yore. Noth - ing to do, Nel - lie dar - ling, Noth - ing to".

14 15 16 17 18 19 20

do, you say; you say; Let's take a trip on mem - o - ry's ship

21 22 23 24 25 26 27

Back to the by - gone days. by - gone days. Sail to the old vil - lage school -

28 29 30 31 32 33

house, An - chor out - side the school door; Look in and

34 35 36 37 38 39 40

see, there's you and there's me, A cou - ple of kids once more.

CHORUS:

41 42 43 44 45 46 47

School days, school days, Dear old gold - en rule

48 49 50 51 52 53 54

8 days. Read - in' and 'rit - in' and 'rith - me - tic, Taught to the tune of a

55 56 57 58 59 60 61 (b)

8 hick - ry stick. You were my queen in cal - i - co, I was your

62 63 64 65 66 67 68 #

8 bash - ful bare - foot beau, And you wrote on my slate, "I love you, Joe", When

69 70 (b) 71 72 TAG: 73 74

8 we were a cou - ple of kids. — You wrote on my slate, "I

75 76 tenor melody 77 78 (b) 79 of kids. 80

8 love you, Joe", When we were a cou - ple, a cou - ple of kids.

SHE IS MORE TO BE PITIED THAN CENSURED

1898

This late 19th century "pathetic" ballad contends with "She May Have Seen Better Days," "The Pardon Came Too Late," "The Picture That Is Turned Toward The Wall," and a host of others for the top tear-jerker award of the sentimental '90s. We may snicker at the lyrics of these songs today, but even so, there may be a grain or two of truth in their messages.

Little is known of William Gray except that he was a music publisher and song writer "whose compositions are sung in every civilized country on earth," or so it was claimed. Some of those songs are "Old Jim's Christmas Hymn," "Take Back The Engagement Ring" and "The Volunteer Organist."

By WILLIAM B. GRAY
(-1932)

VERSE:

The musical score is written for voice and piano. It consists of two systems of music. The first system has a treble and bass staff. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The bass staff has a key signature of two flats (B-flat, E-flat) and a 3/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "At the old con - cert hall on the Bow - 'ry, 'Round a". The second system also has a treble and bass staff. The treble staff has a key signature of three flats and a 3/4 time signature. The bass staff has a key signature of two flats and a 3/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "one night, ta - ble were seat - ed one night, one night, A crowd of young".

At the old con - cert hall on the Bow - 'ry, 'Round a
one night,
ta - ble were seat - ed one night, one night, A crowd of young

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8
 10 fel - lows ca - rous - ing, 11 With them life seemed cheer - ful and 12 13 14

oh, so bright. 15 bright. 16 oh, so bright. 17 At the ver - y next ta - ble was seat - ed 18 19

20 A girl who had fall - en to shame. 21 to shame. 22 All the 23 to shame. 24

25 young fel - lows jeered at her weak - ness, 26 27 Till they heard an old 28 29

30 wom - an ex - claim. 31 ex - claim. 32 CHORUS: 33 She is more to be pit - ied than 34

35 36 37 38 39

cen - sured, She is more to be helped than de - spised.

40 41 42 43 44

She is on - ly a las - sie who ven - tured On

45 46 47 48 49

life's storm - y path ill ad - vised. Do not scorn her with

50 51 52 53 54

words fierce and bit - ter, Do not laugh at her shame and down -

55 56 57 58 59

fall. her down - fall. For a mo - ment just stop and con - sid - er

TAG:

8 60 That a man was the cause of it all. For a her down - fall.

8 65 mo - ment just stop and con - sid - er That a

8 69 man was the cause of it all, of it all.

tenor melody

Additional verse:

There's an old-fashioned church 'round the corner
 Where the neighbors all gathered one day,
 While the parson was preaching a sermon
 O'er a soul that had just passed away.
 'Twas this same wayward girl from the Bow'ry
 Who a life of adventure had led;
 Did the clergyman jeer at her downfall?
 No, he asked for God's mercy and said:

SHINE ON, HARVEST MOON

1908

Jack Norworth and Nora Bayes were one of the most successful husband and wife teams in the history of show business. As a teenager, Nora started her career as a chorus girl at the old Chicago Opera House. Later she was to appear in all the major theaters on Broadway and in London. When she joined the Zeigfeld Follies in 1907, she was already a star performer and remained so until her death. She made numerous phonograph recordings between 1910 and 1922, some with her husband. Jack Norworth was a blackface comedian in minstrel shows and an early vaudeville entertainer. With his wife, Nora, he appeared in many Broadway shows, including the Zeigfeld Follies of 1908 and 1909. He wrote lyrics for several composers, including Albert Von Tilzer.

Here is another of those happy pairings of words and melody which makes for easy harmonizing. The verse is not as well-known as the chorus, but with its contrasting minor key, perfectly prepares the way for the high-spirited chorus.

By **NORA BAYES** and **JACK NORWORTH**
(1880-1928) (1879-1959)

INTRO:

Time for love, moon a - bove, luck - y me,

The musical notation for the Intro section is written on a grand staff (treble and bass clefs). It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts on a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a series of chords: G2-B2-D2, F2-A2-C2, G2-B2-D2, and F2-A2-C2. The lyrics are placed below the treble staff, with the first measure containing 'Time for love,' and the second measure containing 'moon a - bove, luck - y me,'.

VERSE:

Shine your light, make it bright so we can see. The

The musical notation for the Verse section is written on a grand staff. It continues from the Intro with a treble clef and a key signature of two flats. The melody starts on a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a series of chords: G2-B2-D2, F2-A2-C2, G2-B2-D2, and F2-A2-C2. The lyrics are placed below the treble staff, with the first measure containing 'Shine your light, make it bright so we can see.' and the second measure containing 'The'.

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Ooh

5 6 7

8 night was might - y dark so you could hard - ly see, For the moon re - fused to

Ooh

8 9 10

8 shine; Cou - ple sit - tin' un - der-neath a wil - low tree, For

for love

11 12 13

8 love for love they pine. Lit - tle maid was kind - a 'fraid o'

said, "I'll go."

14 15 16

8 dark - ness so she said, said, "I guess I'll go." "I'll go."

Boy be - gan to sigh, looked up at the sky,

17 18

8 Boy be - gan to sigh, looked up at the sky,

CHORUS:

19 Told the moon his lit - tle tale of woe. 20 "Oh, shine on, 21

22 shine on, har - vest moon 23 up in the sky; 24

25 I ain't had no lov - in' since 26 Jan - u - ar - y, Feb - ru - ar - y, 27

28 June or Ju - ly. 29 Snow time ain't no time to 30

31 stay out - doors and spoon, 32 So shine on, 33

34 35 36

8

shine on, har - vest moon for me and my gal.

TAG:

37 Shine, 38 shine,

8

Keep a - shin - in' bright, shine, shin - in' ev - 'ry night,

Shine, shin - in' ev - 'ry night,

39 40

8

Shine for me and my gal!"

Additional verse:

I can't see why a boy should sigh when by his side is the girl he loves so true;
 All he has to say is, "Won't you be my bride? For I love you.
 Why should I be tellin' you this secret when I know that you can guess?"
 Harvest moon will smile, shine on all the while, if the little girl should answer, "Yes."

SHINE ON ME

None of the publications of this old hymn identify a composer of either words or melody. Whether it originated as a Southern spiritual, or is of folk origin, it certainly is one of the mainstays of the barbershop singer's repertoire.

VERSE:

Traditional

My ship is sail - ing o'er the sea, The
roll - ing rest - less sea. O Cap - tain,

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of two systems of music. The first system covers measures 1 through 4, and the second system covers measures 5 through 9. Each system includes a vocal line (treble clef) and a bass line (bass clef). The lyrics are placed below the vocal line. Measure 7 contains a fermata over the word 'sea'.

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10 11 12 13 14

will the light - house shine its gold - en beams on

CHORUS:

15 16 17 18

me? Oh! Shine on me, in the morn - in', me,

19 20 21 22 23

shine on me, Will the light in the light - house shine on

24 25 26 27 28

me? me, on me? Shine on me, in the eve - nin', shine on me, I

29 30 31 32

won - der if the light - house will shine on me.

THE SIDEWALKS OF NEW YORK

1894

Charles Lawlor, from Dublin, Ireland, was a vaudeville singer in New York when he asked his friend, native New Yorker, hat salesman, and part-time lyricist James Blake, to write some words for a melody he had composed. He asked for "something about New York." The result was what is perhaps the best known song about the city. Other songs about the famous city are "The Bowery," "In Old New York" and "The Streets Of New York," but none of these was as successful as "The Sidewalks Of New York."

The lyric of the song gives a brief glimpse into the everyday life of the big city in 1894 and remains as popular today as it was when it was composed almost 100 years ago.

Words by **JAMES W. BLAKE**
(1862-1935)

Music by **CHARLES B. LAWLOR**
(1852-1925)

VERSE:

Down in front of Ca - sey's there on his
old brown wood - en stoop, On a

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10 11 12 13 14

8

sum - mer's eve - ning we formed a mer - ry

Detailed description: This system contains measures 10 through 14. The music is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The vocal line starts with a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

15 16 17 18 19

8

group; Boys and girls to - geth - er,

Detailed description: This system contains measures 15 through 19. The vocal line has a half note on G4, followed by a quarter rest, and then quarter notes on A4, B4, and C5. The piano accompaniment continues with chords and single notes.

20 21 22 23 24

8

gol - ly, how we would sing and waltz;

Detailed description: This system contains measures 20 through 24. The vocal line has a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment continues with chords and single notes.

25 26 27 28 29

8

There we learned the waltz step on the side - walks

Detailed description: This system contains measures 25 through 29. The vocal line has a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment continues with chords and single notes.

CHORUS:

30 31 32 33 34

8

of New York. On the East side,

Detailed description: This system contains measures 30 through 34, which form the chorus. The vocal line has a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment continues with chords and single notes.

35 36 37 38 39

8

West side, All a - round the town,

Detailed description: This system contains measures 35 through 39. The music is written for a piano accompaniment with a treble and bass clef. The key signature has two flats (B-flat and E-flat). Measure 35 starts with a piano dynamic marking of 8. The lyrics are 'West side, All a - round the town,'. The melody in the treble clef consists of chords and single notes, while the bass clef provides a harmonic accompaniment.

40 41 42 43 44

8

The tots sang "Ring a Ro - sie," "Lon - don

Detailed description: This system contains measures 40 through 44. The music continues with the piano accompaniment. The lyrics are 'The tots sang "Ring a Ro - sie," "Lon - don'. The melody in the treble clef features a mix of chords and moving lines, with a fermata over measure 42. The bass clef accompaniment remains consistent with the previous system.

45 46 47 48 49

8

Bridge is fall - ing down." fall - ing down." Boys and

Detailed description: This system contains measures 45 through 49. The lyrics are 'Bridge is fall - ing down." fall - ing down." Boys and'. The melody in the treble clef has a fermata over measure 47. The bass clef accompaniment continues with chords and single notes.

50 51 52 53 54

8

girls to - geth - er, there was Me and Ma - mie

Detailed description: This system contains measures 50 through 54. The lyrics are 'girls to - geth - er, there was Me and Ma - mie'. The melody in the treble clef has a fermata over measure 52. The bass clef accompaniment continues with chords and single notes.

55 56 57 58 59

8

Rorke, We tripped the light fan - tas - tic

Detailed description: This system contains measures 55 through 59. The lyrics are 'Rorke, We tripped the light fan - tas - tic'. The melody in the treble clef has a fermata over measure 55. The bass clef accompaniment continues with chords and single notes.

60 61 62 63

On the side - walks of New York.

TAG:

64 65 66 67

We tripped the light fan - tas - tic

tenor melody

68 69 70 71 72

on the side - walks of New York.

Additional verses:

That's where Johnny Casey and little Jimmy Crowe,
 With Jakey Krause, the baker, who always had the dough,
 Pretty Nelly Shannon, with a dude as light as cork,
 First picked up the waltz step on the sidewalks of New York.

Things have changed since those times, some are up in "G,"
 Others they are wanderers, but they all feel just like me.
 They would part with all they've got could they but once more walk
 With their best girl and have a twirl on the sidewalks of New York.

SILVER THREADS AMONG THE GOLD

1873

Hart Pease Danks of New Haven, Connecticut was already an experienced composer of sacred songs, singer and conductor, when he spotted a poem in a Wisconsin farm journal edited by Eben Rexford, an authority on gardening and floriculture. Rexford was in the habit of writing poems as space fillers in his magazine. He sold a group of poems to Danks, and one of them was "Silver Threads Among The Gold." The rest, as they say, is history. The song sold over two million copies in the 19th century alone and perhaps more in this century.

Joe Liles, a Texan, a barbershop singer and writer of songs in several styles, felt that such a beautiful chorus needed an appropriate verse. He composed both words and music.

Danks composed over 1,200 songs but died alone and in poverty in Philadelphia. He and Rexford are remembered today only by this song. Joe Liles lives in Kenosha, Wisconsin and is an active member of SPEBSQSA, Inc.

Words by EBEN E. REXFORD and JOE LILES
(1846-1916) (1930-)

Music by H. P. DANKS and JOE LILES
(1834-1903) (1930-)

VERSE:

8

1 Twi - light time is steal - ing, 2 years go swift - ly by;

3 Sil - ver hair re - veal - ing, 4 end of life draws nigh. 5 Yet be - fore my dim-ming eyes

(b)

The musical score is written for voice and piano. It features a treble and bass clef with a common time signature. The melody is in a minor key with a key signature of one flat. The score includes a piano introduction (marked '8') and five numbered measures of the verse. The lyrics are: 'Twi - light time is steal - ing, years go swift - ly by; Sil - ver hair re - veal - ing, end of life draws nigh. Yet be - fore my dim-ming eyes'. There is a bass line with a '(b)' marking in the fourth measure.

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6 blooms a rose of May; Brings the heart to re-al-ize what I want to say.

7 8

CHORUS:

9 Dar-ling, I am grow-ing old, Sil-ver threads a-mong the

10 11

12 gold Shine up-on my brow to-day;

13 14

15 Life is fad-ing fast a-way. But, my dar-ling, you will

16 17

18 be, will be Al-ways young and fair to me, to me.

19 20

21 22 23

8 Yes! my dar-ling, you will be Al - ways young and fair to

REPRISE:

24 25 26

8 me. But, my dar - ling, you will be, will be

27 28 29

8 to me. Al - ways young and fair to me. Yes! my dar-ling, you will

30 31 32

8 be Al - ways young and fair to me. so fair to me.

Additional chorus:

When your hair is silver white and your cheeks no longer bright
 With the roses of the May, I will kiss your lips and say:
 Oh! My darling, mine alone, alone, you have never older grown;
 Yes! My darling, mine alone, you have never older grown.

THE STORY OF THE ROSE

(HEART OF MY HEART)

1899

The true identity of "Alice" remains a mystery, and little more is known about the composer, Andrew Mack, except that he was an Irish tenor and actor in New York City. The chorus of the song, also known as "Heart Of My Heart," is practically an anthem for barbershop singers. Our version includes the seldom heard verses, which tell the pretty love story in metaphorical terms, a lyric device which enjoyed some favor in the 1890s and early 1900s. The song was immortalized in 1926 by one of the few songs that contains a song title within its title, "The Gang That Sang 'Heart Of My Heart' ," another favorite among four-part harmonizers.

Words by "ALICE"
(-)

Music by ANDREW MACK
(1863-1931)

VERSE 1:

Musical score for Verse 1 of "The Story of the Rose". The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of music, each with a vocal line and a piano accompaniment line. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. The lyrics are: "A youth one day in a gar - den fair — a rose found with - ered and dy - ing, And all for love, ah!". Measure numbers 1 through 10 are indicated above the notes. A circled measure 4 in the vocal line contains a fermata. A bass clef with an '8' is present at the start of each system.

11 12 13 14 15 16

love in vain, This rose was sad - ly sigh - ing.

CHORUS 1:

17 18 19 20 21

Heart of my heart, I love you, Life would be

22 23 24 25 26 27

naught with - out you. Light of my life, my dar -

28 29 30 31 32 33

ling, I love you, I love you. I can for -

34 35 36 37 38 39

get you nev - er, From you I ne'er can sev -

40 41 42 43 44 45

er. Oh, say you'll be mine for - ev - er; I

VERSE 2:

46 47 48 49 50 51

love you, I do. Oh, sweet wild rose of a sum - mer

52 53 54 55 56 57

day, — thy love has all been in vain. in vain. Loved by a

58 59 60 61 62

maid, then cast a - way, I e - cho thy re -

CHORUS 2:

63 64 65 66 67 68

frain. Heart of my heart, I love you,
re - frain.

69 70 71 72 73 74

Life would be naught with - out you. Light of my life, my

8

Detailed description: This system contains measures 69 through 74. The music is written for voice and piano. The voice line starts with a treble clef and a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are: "Life would be naught with - out you. Light of my life, my".

75 76 77 78 79 80

dar - ling, I love you, I love you.

8

Detailed description: This system contains measures 75 through 80. The voice line continues with the lyrics: "dar - ling, I love you, I love you.". The piano accompaniment provides harmonic support.

81 82 83 84 85 86

I can for - get you nev - er, From you I ne'er can

8

Detailed description: This system contains measures 81 through 86. The voice line continues with the lyrics: "I can for - get you nev - er, From you I ne'er can".

87 88 89 90 91 92

sev - er. Oh, say you'll be mine for - ev - er;

8

Detailed description: This system contains measures 87 through 92. The voice line continues with the lyrics: "sev - er. Oh, say you'll be mine for - ev - er;".

93 94 95 96 97 98

I love you.

8

Detailed description: This system contains measures 93 through 98. The voice line concludes with the lyrics: "I love you.". The piano accompaniment features long, sweeping lines.

SWEET ROSIE O'GRADY

1896

Maude Nugent was born in Brooklyn and was an actress, singer and dancer in New York when she composed "Sweet Rosie O'Grady." She was unable to find a publisher for it or anyone to sing it, so she herself introduced it from the stage of the theater where she was performing. It was a hit, of course, and she sold the song outright to a major publisher for a few hundred dollars. Naturally, the publisher made a fortune on the song. Incidentally, Maude Nugent became the wife of William "Billy" Jerome, one of the most successful songwriters of the time.

The success of "Sweet Rosie O'Grady" has been attributed to its folk-like qualities of simplicity and naturalness. It was only one of many songs such as "Little Annie Rooney" and "Daisy Bell," titled after women's names.

By MAUDE NUGENT
(1877-1958)

VERSE: freely

1. Down a - round the cor - ner of the street where I re - side, There
2. nev - er shall for - get the day she prom - ised to be mine As

lives the cut - est lit - tle girl that I have ev - er spied. Her
we sat tell - ing love - tales in the gold - en sum - mer - time. 'Twas

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5 6

8 name is Rose O' Gra - dy, and I don't mind tell - ing you That
on her fin - ger then I placed a small en - gage - ment ring, While

7 8

8 she's the sweet - est lit - tle Rose the gar - den ev - er grew.
in the trees the lit - tle birds, this song they seemed to sing:

CHORUS:

9 10 11 12 13 14

8 Sweet Ro - sie O' Gra - dy, my dear lit - tle

15 16 17 18 19 20

8 Rose, She's my stead - y la - dy,

21 22 23 24 25

8 Most ev - 'ry - one knows. ev - 'ry - one knows. And

26 27 28 29 30

when we are mar - ried, How hap - py we'll

31 32 33 34 35

be; I love Sweet Ro - sie O' Gra -

36 37 38 (b) 39 40

dy, and Ro - sie O' Gra - dy loves me. 1. 2. I

2. TAG: 41 42 43 44 45

me. I love Sweet Ro - sie O' Gra -

tenor melody 46 47 48 (b) 49 50

dy, and Ro - sie O' Gra - dy loves me. Ro - sie loves me.

THE SWEETHEART OF SIGMA CHI

1911

In Old South Hall at Albion College in Michigan, there is a historical plaque which states that the song "The Sweetheart Of Sigma Chi" was composed there by two students in the year 1911. F. Dudleigh Vernor was a freshman student from Detroit, while Byron D. Stokes came from Jackson, Michigan. Vernor went on to become an organist, teacher of organ, and church choir director in both Jackson and Detroit. Stokes pursued a career in advertising.

The haunting melody and nostalgic lyric have kept the song on the popular music hit parade for decades, and there is no reason to suspect that its popularity will ever fade.

Words by **BYRON D. STOKES**
(1886-1974)

Music by **F. DUDLEIGH VERNOR**
(1892-1946)

VERSE:

When the world goes wrong as it's bound to do, And you've
his bow,
bro - ken Dan Cu - pid's bow, his bow, And you

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9 10 11 12 13

8 long for the girl you used to love, The maid of the

Detailed description: This system contains measures 9 through 13. The music is in a key with one sharp (F#) and a common time signature. The vocal line starts with a quarter note on 'long' (measure 9), followed by quarter notes for 'for the girl' (10), 'you used' (11), 'to love,' (12), and 'The maid of the' (13). The piano accompaniment consists of chords and single notes in the bass line.

14 15 16 17 18

8 long a - go; long a - go; When the years drift by on the

Detailed description: This system contains measures 14 through 18. Measure 14 has 'long a - go;'. Measure 15 has 'long a - go;'. Measures 16-18 contain 'When the years drift by on the'. There is a fermata over measure 16. The piano accompaniment continues with chords and bass notes.

19 20 21 22

8 tides of time And they all have for - got - ten but

Detailed description: This system contains measures 19 through 22. The vocal line has 'tides of time' (19), 'And they all have for - got - ten' (20-21), and 'but' (22). The piano accompaniment features chords and bass notes.

23 24 25 26

8 but you; you; but you; Then the girl of your dreams the

Detailed description: This system contains measures 23 through 26. Measure 23 has 'but you;'. Measure 24 has 'you;'. Measure 25 has 'but you;'. Measure 26 has 'Then the girl of your dreams the'. The piano accompaniment continues with chords and bass notes.

27 28 29 30

8 sweet - er seems, She's the girl who is al - ways

Detailed description: This system contains measures 27 through 30. The vocal line has 'sweet - er seems,' (27), 'She's the girl who is' (28-29), and 'al - ways' (30). The piano accompaniment continues with chords and bass notes.

al - ways true. **CHORUS:**

8 true. al - ways true. The girl of my dreams is the sweet - est

31 32 33 34 35

Detailed description: This system contains measures 31 through 35. The vocal line starts with a half note on G4 (measure 31), followed by quarter notes on A4 (32), B4 (33), and C5 (34). Measure 35 has a half note on C5. The piano accompaniment consists of chords: G4-B4 (31), A4-C5 (32), B4-G4 (33), A4-C5 (34), and B4-G4 (35). There are fermatas over measures 34 and 35 in both parts.

8 girl of all the girls I know. Each

36 37 38 39 40

Detailed description: This system contains measures 36 through 40. The vocal line has quarter notes on D5 (36), E5 (37), F5 (38), G5 (39), and A5 (40). The piano accompaniment has chords: G4-B4 (36), A4-C5 (37), B4-G4 (38), A4-C5 (39), and B4-G4 (40). There are fermatas over measures 39 and 40 in both parts.

8 sweet co - ed, like a rain - bow trail, fades in the

41 42 43 44 45

Detailed description: This system contains measures 41 through 45. The vocal line has quarter notes on B4 (41), C5 (42), D5 (43), E5 (44), and F5 (45). The piano accompaniment has chords: G4-B4 (41), A4-C5 (42), B4-G4 (43), A4-C5 (44), and B4-G4 (45). There are fermatas over measures 44 and 45 in both parts.

8 af - ter - glow. The blue of her eyes and the

46 47 48 49 50

Detailed description: This system contains measures 46 through 50. The vocal line has quarter notes on G4 (46), A4 (47), B4 (48), C5 (49), and D5 (50). The piano accompaniment has chords: G4-B4 (46), A4-C5 (47), B4-G4 (48), A4-C5 (49), and B4-G4 (50). There are fermatas over measures 47 and 48 in both parts.

8 gold of her hair are a blend of the west - ern

51 52 53 54

Detailed description: This system contains measures 51 through 54. The vocal line has quarter notes on E5 (51), F5 (52), G5 (53), and A5 (54). The piano accompaniment has chords: G4-B4 (51), A4-C5 (52), B4-G4 (53), and A4-C5 (54). There are fermatas over measures 53 and 54 in both parts.

west - ern sky.

55 56 57 58 59

8 sky. west - ern sky. And the moon - light beams on the girl of my

60 61 62 63

8 dreams, she's the Sweet - heart of Sig - ma Chi. Sig - ma

Chi. REPRISE:

64 65 66 67

8 Chi. And the moon - light beams on the girl of my

68 69 70 71

8 dreams, she's the Sweet - heart of Sig - ma, Sig - ma

TAG:
tenor melody

72 73 74 75 76

8 Chi; She's the Sweet - heart of Sig - ma Chi.

TAKE ME OUT TO THE BALL GAME

1908

Two of the biggest names on Broadway, Jack Norworth and Albert Von Tilzer, are responsible for what may be the popular song sung by more people every year than any other. It was one of very few songs that these writers composed together, and it has become the unofficial national anthem of the sport of baseball.

Words by JACK NORWORTH
(1879-1959)

Music by ALBERT VON TILZER
(1878-1956)

CHORUS:

The musical score is written for voice and piano. It consists of two systems of music. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The key signature has one sharp (F#), and the time signature is 3/4. The piano accompaniment is marked with an '8' in the bass clef. The lyrics are: 'Take me out to the ball game, take me out with the crowd; Buy me some peanuts and'. Measure 10 ends with a fermata over the word 'and'.

1 2 3 4 5
Take me out to the ball game, take me

6 7 8 9 10
out with the crowd; Buy me some peanuts and

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11 12 13 14 15

8 Crack - er Jack, I don't care if I nev - er get

Detailed description: This system contains measures 11 through 15. The music is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). Measure 11 starts with a treble clef and a common time signature. The lyrics are "Crack - er Jack, I don't care if I nev - er get".

16 17 18 19 20

8 back; Let me root, root, root for the home team, if

Detailed description: This system contains measures 16 through 20. The music continues in the same grand staff and key signature. Measure 16 starts with a treble clef. The lyrics are "back; Let me root, root, root for the home team, if".

21 22 23 24 25

8 they don't win it's a shame; For it's one,

Detailed description: This system contains measures 21 through 25. The music continues in the same grand staff and key signature. Measure 21 starts with a treble clef. The lyrics are "they don't win it's a shame; For it's one,". There are slurs over measures 23-24 and 24-25.

26 27 28 29 30

8 two, three strikes, you're out at the old ball

Detailed description: This system contains measures 26 through 30. The music continues in the same grand staff and key signature. Measure 26 starts with a treble clef. The lyrics are "two, three strikes, you're out at the old ball".

VERSE:

31 32 33 34 35

8 game. Nel - ly Kel - ly loved base - ball

Detailed description: This system contains measures 31 through 35. The music continues in the same grand staff and key signature. Measure 31 starts with a treble clef. The lyrics are "game. Nel - ly Kel - ly loved base - ball". There are slurs over measures 31-32 and 33-34.

36 37 38 39 40

8 games, knew the play - ers, knew all their names.

Detailed description: This system contains measures 36 through 40. The music is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). Measure 36 starts with a treble clef and a common time signature. The lyrics are: "games, knew the play - ers, knew all their names."

41 42 43 44 45

8 You could see her there ev - 'ry day, shout "Hur - ray!" "Hur -

Detailed description: This system contains measures 41 through 45. The music continues in the same grand staff. The lyrics are: "You could see her there ev - 'ry day, shout 'Hur - ray!' 'Hur -".

46 47 48 49 50

8 ray!" when they'd play. they'd play. Her boy friend by the

Detailed description: This system contains measures 46 through 50. The lyrics are: "ray!" when they'd play. they'd play. Her boy friend by the".

51 52 53 54 55

8 name of Joe, said, "To Con - ey Isle, dear, let's

Detailed description: This system contains measures 51 through 55. The lyrics are: "name of Joe, said, 'To Con - ey Isle, dear, let's".

56 57 58 59 60

8 go." Then Nel - ly start - ed to fret and pout, and

Detailed description: This system contains measures 56 through 60. The lyrics are: "go." Then Nel - ly start - ed to fret and pout, and".

61 62 63 64 D.C.

to him I heard her shout:

65 66 67 68 69

shame, For it's one, two, three strikes you're

70 71 72 73 74

out at the old ball

75 76 77 78

game. Yer out!!

Additional verse:

Nelly Kelly was sure some fan, she would root just like any man,
 Told the Umpire he was wrong, all along, good and strong.
 When the score was just two to two, Nelly Kelly knew what to do.
 Just to cheer up the boys she knew, she made the gang sing this song.

TELL ME WHY

The origins of this lovely song are lost in the mists of time. No composers' names seem to be associated with it. The music has been known for decades and frequently appears in folios of college songs, usually described as a traditional melody.

Several features contribute to its enduring popularity. The easily singable melody allows natural harmonization, even by unskilled singers. The words carry their meaning with artful tenderness and simplicity. No wonder "Tell Me Why" has been such a longtime favorite.

CHORUS I:

Traditional

Musical score for the chorus of "Tell Me Why". The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of music, each with a vocal line and a piano accompaniment line. The vocal line is marked with measure numbers 1 through 10. The piano accompaniment line provides harmonic support with chords and moving lines. The lyrics are: "Tell me why the stars do shine, Tell me why the ivy twines, Tell me why the".

8
1
2
3
4
5
6
7
8
9
10

Tell me why the stars do shine, Tell me
why the ivy twines, Tell me why the

11 12 13 14 15

8

skies are blue, And I will tell you why I love

CHORUS II:

16 17 18 19 20

8

you. Be - cause God made the stars to shine,

21 22 23 24 25

8

Be - cause God made the i - vy twine, Be - cause God

26 27 28 29 30

8

made the skies so blue, That is the rea - son why

31 32 33 34 35 36

8

I love you, I love you.

WAIT TILL THE SUN SHINES, NELLIE

1905

The composers of this popular classic, Andrew B. Sterling and Harry Von Tilzer, were two of the premier songwriters of the early 20th Century. Sterling, a native of New York City, began his career by writing parodies on popular songs of the day and continued writing special music for vaudeville acts throughout his long career. Harry Von Tilzer grew up in Indianapolis, Indiana and was the brother of Albert Von Tilzer; also a successful songwriter and a music publisher. Harry toured with a circus at age 14 and with burlesque and stock theater companies. In 1902 he started his own very successful music publishing company.

There is a certain folk quality about this song, a reminder that simplicity and naturalness are part of the secret to successful songwriting. "Wait Till The Sun Shines, Nellie" is certainly near the top of the list of all-time favorite barbershop harmony songs.

By ANDREW B. STERLING and HARRY VON TILZER
(1874-1955) (1872-1946)

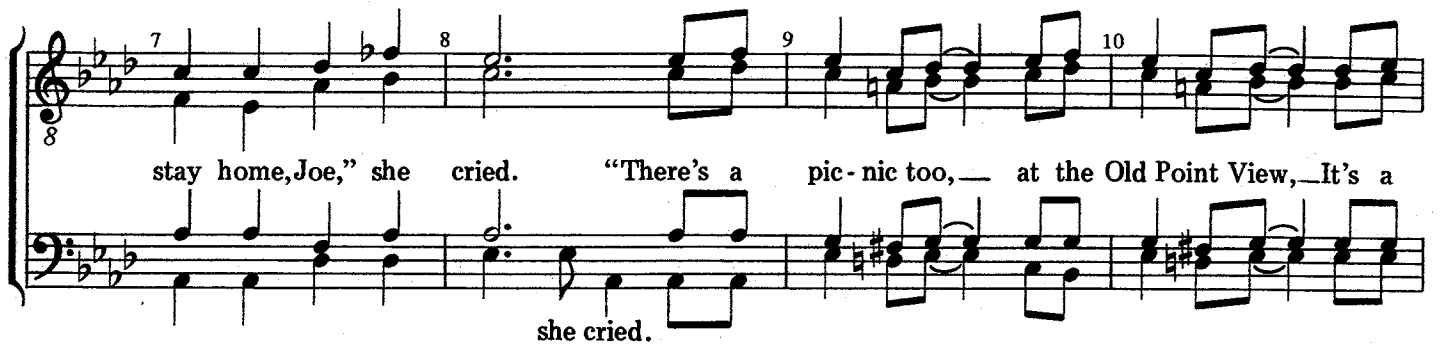
VERSE:

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is B-flat major (two flats), and the time signature is common time (C). The score is divided into two systems. The first system contains measures 1 through 3, and the second system contains measures 4 through 6. Measure numbers 1, 2, 3, 4, 5, and 6 are indicated above the treble clef staff. The lyrics are written below the treble clef staff. The lyrics for the first system are: "On a Sun - day morn_ sat a maid for-lorn_ With her sweet-heart by her". The lyrics for the second system are: "side; Thru the win - dow pane_ she looked at the rain;_ 'We must". The music features a simple, folk-like melody with a steady bass line. There are some accidentals, including a natural sign in measure 5 and a flat sign in measure 6, which change the key signature to C major.

On a Sun - day morn_ sat a maid for-lorn_ With her sweet-heart by her

side; Thru the win - dow pane_ she looked at the rain;_ "We must

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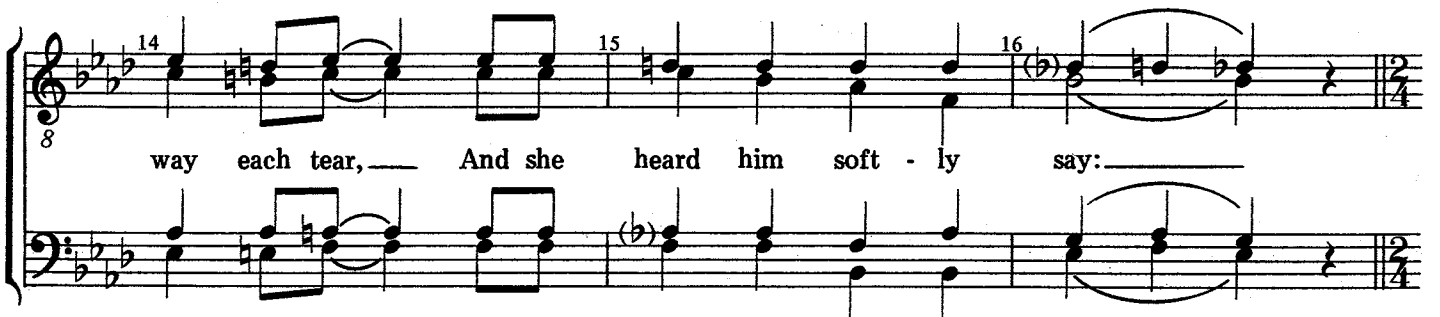
7 8 9 10

stay home, Joe," she cried. "There's a pic-nic too, — at the Old Point View, — It's a she cried.



11 12 13

shame it rained to - day." Then the boy drew near, — kissed a - to - day."



14 15 16

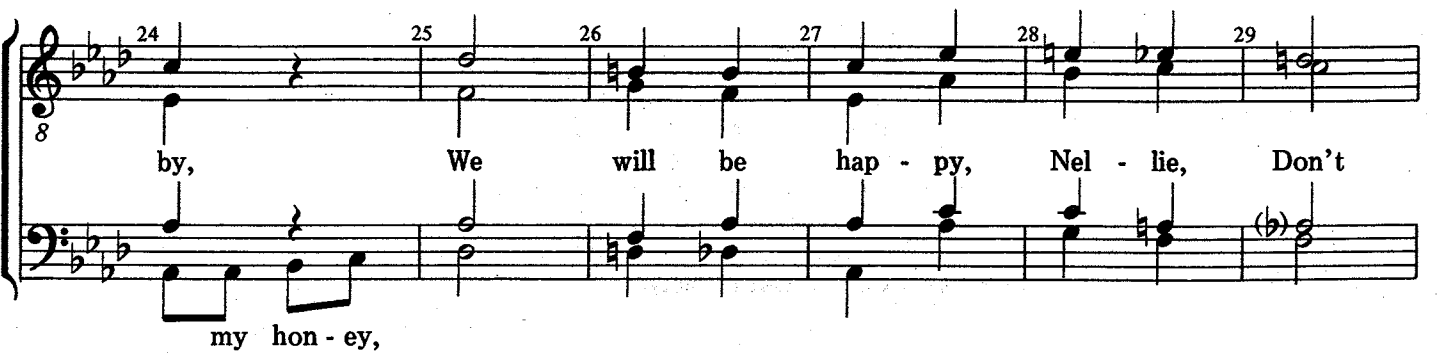
way each tear, — And she heard him soft - ly say: —

CHORUS:



17 18 19 20 21 22 23

"Wait till the sun shines, Nel - lie, When the clouds go drift - ing



24 25 26 27 28 29

by, We will be hap - py, Nel - lie, Don't my hon - ey,"

don't you cry.
 you cry; Down Lov - er's Lane we'll
 don't you cry. For we'll go
 wan - der, Sweet-hearts, you and I; Wait till the
 sun shines, Nel - lie, Bye and bye, Bye TAG:
 and bye and bye, bye and bye.

Additional verse:

"How I long," she sighed, "for a trolley ride
 Just to show my brand new gown."
 Then she gazed on high with a gladsome cry
 For the sun came shining down.
 And she looked so sweet on the big front seat
 As the car sped on its way;
 And she whispered low, "Say, you're all right, Joe;
 You just won my heart today."

WHEN IRISH EYES ARE SMILING

1912

Which is the best known Irish song? Is it "My Wild Irish Rose" or "When Irish Eyes Are Smiling"? Take your pick. Each one is well known to almost everyone and is perfect for spontaneous harmonizing, especially around March 17.

George Graff, a New Yorker, wrote lyrics for many songwriters of the time, but, interestingly, he made his living in a business unrelated to music. It is said that the idea for this song was suggested by Chauncey Olcott, one of the greatest interpreters of Irish songs. Ernest Ball contributed music for many great songs, including "Will You Love Me In December As You Do In May?" "Love Me And The World Is Mine," "Mother Machree," "Dear Little Boy Of Mine" and "Let The Rest Of The World Go By."

As long as there is a March 17, we will be hearing this fine Irish song.

Words by **GEORGE GRAFF, Jr.** and **CHAUNCEY OLCOTT**
(1886-) (1858-1932)

Music by **ERNEST R. BALL**
(1878-1927)

VERSE:

8

There's a tear in your eye, and I'm wonder-ing why, for it

8

nev - er should be there at all. at all. With such

9 10 11 12

pow'r in your smile, sure a stone you'd be - guile, so there's

13 14 15 16

nev - er a tear - drop should fall. should fall. When your

17 18 19 20

sweet lilt - ing laugh - ter's like some fair - y song and your

21 22 23 24

eyes twin - kle bright as can be; can be; You should

25 26 27 28

laugh all the while and all oth - er times smile, and now

for me. **CHORUS:**

8
29 smile a smile for me. for me. When
30
31
32

8
33 I - rish eyes are smil - ing Sure it's
34
35
36

8
37 like a morn in spring. in spring. In the
38
39
40

8
41 lilt of I - rish laugh - ter you can
42
43
44

8
45 hear the an - gels sing. When
46
47
48

49 50 51 52 53

I - rish hearts are hap - py, All the world seems

54 55 56 57 58

bright and gay; so gay; And when I - rish eyes are

59 60 61 62 63

smil - ing, Sure they steal your heart a - way.

64 65 66 67 68

TAG: Sure they steal your heart a - way. a - way.

Additional verse:

For your smile is a part of the love in your heart,
 And it makes even sunshine more bright.
 Like the linnet's sweet song, crooning all the day long,
 Comes your laughter so tender and light.
 For the springtime of life is the sweetest of all;
 There is ne'er a real care or regret;
 And while springtime is ours throughout all of youth's hours,
 Let us smile each chance we get.

WHEN YOU AND I WERE YOUNG, MAGGIE

1866

George Johnson, a Canadian schoolteacher, had written a poem, "When You And I Were Young," to express his love for Maggie Clark, one of his students, and the hope of a long life together. The poem was published in Canada in a collection entitled "Maple Leaves." James Butterfield, who had come to America from England as a teenager, was a well trained musician, singer and violinist who started a music publishing business in Indianapolis. He read the poem, liked it, and set it to music. Johnson came to the United States with Maggie, now his bride, and settled in Cleveland, Ohio in 1865 where, tragically, Maggie died before the year had ended.

Johnson returned to Canada and became a Professor of Languages at the University of Toronto. Butterfield continued to compose and publish, but "When You And I Were Young, Maggie" is the only one of his songs remembered today. Whether the two ever met is not known. Their memories, and the memory of Maggie, live on in the simple, unpretentious music of one of the 19th century's finest songs.

Words by **GEORGE JOHNSON**
(1839-1917)

Music by **JAMES A. BUTTERFIELD**
(1837-1891)

VERSE:

The musical score is written for voice and piano. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is simple and lyrical. The lyrics are: "I wan - dered to - day to the hill, Mag - gie, to watch the scene be - low; The creek and the be - low;". The score includes measure numbers 1 through 9. There are some corrections in the original image: the word 'be' is written as 'be - low;' in measures 7 and 8, and 'be - low;' in measure 9. The piano accompaniment consists of simple chords and single notes.

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10 11 12 13 14

8 creak - ing old mill, Mag - gie, as we used to long, long a -

Detailed description: This system contains measures 10 through 14. The music is written for voice and piano in a key with one sharp (F#) and a common time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line consists of quarter and eighth notes.

15 16 17 18 19

8 go. The green grove is gone from the hill,

Detailed description: This system contains measures 15 through 19. Measures 15 and 16 are connected by a slur. Measure 17 has a fermata over the first note. The piano accompaniment continues with a consistent rhythmic pattern.

20 21 22 23 24

8 Mag - gie, where first the dai - sies — sprung; The

Detailed description: This system contains measures 20 through 24. Measures 23 and 24 are connected by a slur. The piano accompaniment features a more active right hand with some sixteenth-note figures.

25 26 27 28 29

8 creak - ing old mill — is still, Mag - gie, since you and —

Detailed description: This system contains measures 25 through 29. Measures 26 and 27 are connected by a slur. The piano accompaniment maintains the same harmonic support.

30 31 32 33 34

8 I were — young. And now now we are a - ged and

CHORUS: now

Detailed description: This system contains measures 30 through 34. Measures 30 and 31 are connected by a slur. Measure 32 has a double bar line. The word 'CHORUS:' is written above measure 33. The piano accompaniment features a more active right hand with some sixteenth-note figures.

35 36 37 38

gray, Mag - gie, the trials of life near - ly

39 40 41 42

done; near - ly done; Let us sing of the days that are

43 44 45 46 47

gone, Mag - gie, when you and I were young, were

48 49 50 51 52

young, TAG: When you and I were young.

Additional chorus:

They say we are aged and gray, Maggie,
 As sprays by the white breakers flung;
 But to me you're as fair as you were, Maggie,
 When you and I were young.

WHEN YOU WERE SWEET SIXTEEN

1898

James Thornton came to America from Liverpool, England before he was ten years old. He worked as a singing waiter in Boston and New York City, and for 50 years performed on the vaudeville stage as a singer and comedian. He also wrote special material for other performers. His wife, Bonnie, was one of the best known singers of her time.

Thornton was one of the leading songwriters of his day, but few of his songs are remembered now. Among them are "My Sweetheart's The Man In The Moon" and "She May Have Seen Better Days."

"When You Were Sweet Sixteen" has enjoyed tremendous popularity with barbershop quartets since vaudeville days. The chorus is usually sung as a solo, with harmonizing voices joining in on the last words of each phrase.

By JAMES THORNTON
(1861-1938)

VERSE:

The musical score is written for voice and piano. It consists of two systems of music. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: "When first I saw the love-light in your eye, And heard your voice, like sweet-est mel-o-dy, Speak". Measure numbers 1, 2, 3, 4, 5, 6, 7, and 8 are indicated above the notes. A piano dynamic marking of '8' is present at the beginning of both systems. The score includes various musical notations such as notes, rests, slurs, and accidentals.

When first I saw the love-light in your eye, And
heard your voice, like sweet-est mel-o-dy, Speak

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9 10 11 12

words of love to my en - rap - tured soul, The

13 14 15 16 17

world had naught but joy in store joy for me. Al - though we're drift - ing

for me.

18 19 20 21 22

down life's stream a - part, I know your love could ease my ach - ing

CHORUS: *freely*

23 24 25 26 27

heart. I love you as I nev - er loved be - fore, nev - er loved be -

28 29 30 31 32

fore, Since first I met you on the vil - lage green. on the vil - lage green. Come

dream of love is o'er.

33 34 35 36

8 to me or my dream of love is dream of love is o'er. I

37 38 39 40

8 love you as I loved you when you were sweet, when you were sweet six - teen.

TAG:

41 42 43 44 45

8 I love you as I loved you, loved you, when you were sweet,

46 47 48 49 50

8 when you were sweet six teen.

Additional verse:

Last night I dreamt I held your hand in mine,
 And once again you were my happy bride.
 I kissed you as I did in Auld Lang Syne,
 As to the church we wandered side by side.
 Without you I had rather not been born;
 I love you as the sunshine loves the morn.

WHILE STROLLING THROUGH THE PARK ONE DAY

1884

The actual title of this song is "The Fountain In The Park," and the real name of the composer was Robert Keiser, who changed his name to Robert King. He published songs under several assumed names, including Ed Haley, R. A. Wilson, and Mrs. Ravenhall, in addition to his own name, Robert Keiser/Robert King. His other great successful song, "Beautiful Ohio," was published under the pseudonym Mary Earl.

It is said that Robert Keiser/Robert King could imitate any style of composition and that he composed excellent songs with amazing speed. He wrote songs, often anonymously, for many publishers, but not one of them ever surpassed this one for popularity. Perhaps its slightly naughty (in 1884) lyric has something to do with its durability.

INTRO:

By ED HALEY
(1862-1932)

How can a guy find a girl to-day? May-be you can do it in the

CHORUS:

same old way. 1. While stroll - ing through the park one day, a tune,
2. Then the or - gan played a wed - ding one day, a tune,

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7-31 8-32 9-33

In the mer - ry month of May, I was tak - en by sur - prise by a
 In the mer - ry month of June, On her fin - ger went a ring as the

10-34 11-35 12-36

pair of ro - guish eyes, In a mo - ment my poor heart was stole a - way. A
 choir be - gan to sing, In a mo - ment we were on our hon - ey - moon. And

13-37 14-38 15-39

A smile was
 And then we
 smile then was all she gave to me;
 we raised a fam - i - ly; La la la la la la la la

A smile was
 And then we

16-40 17-41 18-42

la la la la la la la. Of course it made me hap - py as could be;
 We'd nev - er known how hap - py we could be;

la la la

19-43 20-44 21-45

8

La la la la la la, Oh, you see! I im - me - di - ate - ly raised my
 Tho' the fu - ture may be cold and

22-46 23-47 24-48 25-49

8

my hat, so dark, my hat, so dark,
 hat, dark, And There'll fin - al - ly she re - mark'd, Oh, I nev - er shall for - get the
 al - ways, al - ways be a spark, So that when we're old and gray, I'll

my hat, so dark,

26-50 27-51 28

8

love - ly af - ter - noon I met her at the foun - tain in the park.
 still re - call the day I met her at the foun - tain in the

2. TAG: tenor melody park.

52 53 54

8

park, in the park. I met her at the foun - tain in the park, in the park.

THE YANKEE DOODLE BOY

1904

Breathes there a man, or woman, who hasn't sung this classic of the American musical theater, this bold and brash flag-waving paean of patriotism? It was a stroke of genius that Cohan took the title of a song well-known from Colonial times in America, and incorporated it into the title of one of the hit songs from his musical play "Little Johnny Jones." Cohan also appropriated parts of the melody of "Yankee Doodle" in the verse of "The Yankee Doodle Boy." There was instant recognition, instant communication, and instant success.

"Little Johnny Jones" was Cohan's first smash hit show and helped to establish him as the leading figure of Broadway and the musical stage.

By **GEORGE M. COHAN**
(1878-1942)

INTRO:

Musical score for the Intro of "The Yankee Doodle Boy". It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The melody is written in the treble clef and includes four numbered measures. The lyrics "Ta ra ta ta, ra ta ta ta ta ta!" are written below the treble staff. The bass staff provides a simple accompaniment.

CHORUS: with spirit

Musical score for the Chorus of "The Yankee Doodle Boy". It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The melody is written in the treble clef and includes five numbered measures. The lyrics "I'm a Yan - kee Doo - dle Dan - dy, A Yan - kee" are written below the treble staff. The bass staff provides a simple accompaniment.

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10-66 11-67 12-68 13-69

8 Doo - dle, do or die, A real live

14-70 15-71 16-72 17-73 18-74

8 neph - ew of my Un - cle Sam's, Born on the Fourth of Ju -

19-75 20-76 21-77 22-78

8 ly. I've got a Yan - kee Doo - dle

23-79 24-80 25-81 26-82 27-83

8 sweet - heart, She's my Yan - kee Doo - dle joy.

28-84 29-85 30-86 31-87

8 Yan - kee Doo - dle went to Lon - don just to ride the

32-88 33 34 35 36

8 po - nies, I am the Yan - kee Doo - dle Boy.

Detailed description: This system contains the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melody starting on a whole note G4, followed by quarter notes A4, B4, and C5. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with notes G2, B1, and D2. Measure numbers 32-88, 33, 34, 35, and 36 are indicated above the staff. The lyrics 'po - nies, I am the Yan - kee Doo - dle Boy.' are written below the notes.

VERSE:

37 38 39 40

8 I'm the kid that's all the can - dy, I'm a Yan - kee Doo - dle Dan - dy,

Detailed description: This system contains the first two staves of the verse. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is in bass clef with the same key signature and time signature, with notes G2, B1, and D2. Measure numbers 37, 38, 39, and 40 are indicated above the staff. The lyrics 'I'm the kid that's all the can - dy, I'm a Yan - kee Doo - dle Dan - dy,' are written below the notes.

41 42 43 44

8 I'm glad I'm glad I am, so's Un - cle Sam!

Detailed description: This system contains the first two staves of the second part of the verse. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is in bass clef with the same key signature and time signature, with notes G2, B1, and D2. Measure numbers 41, 42, 43, and 44 are indicated above the staff. The lyrics 'I'm glad I'm glad I am, so's Un - cle Sam!' are written below the notes.

45 46 47 48

8 I'm a real live Yan - kee Doo - dle, Made my name and fame and boo - dle

Detailed description: This system contains the first two staves of the third part of the verse. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is in bass clef with the same key signature and time signature, with notes G2, B1, and D2. Measure numbers 45, 46, 47, and 48 are indicated above the staff. The lyrics 'I'm a real live Yan - kee Doo - dle, Made my name and fame and boo - dle' are written below the notes.

49 50 51 52

8 Just like Mis - ter Doo - dle did by rid - ing on a po - ny.

Detailed description: This system contains the first two staves of the fourth part of the verse. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is in bass clef with the same key signature and time signature, with notes G2, B1, and D2. Measure numbers 49, 50, 51, and 52 are indicated above the staff. The lyrics 'Just like Mis - ter Doo - dle did by rid - ing on a po - ny.' are written below the notes.

Say, Say, can you see An - y

8 Say, Say, can you see

53 54 55 56

pho - ney? Oh,

8 thing a - bout a Yan - kee that's a pho - ney? Oh, pho - ney?

57 58 59 60

I am the Yan - kee Doo - dle, Yes, I'm the Yan - kee Doo - dle,

8 I am the Yan - kee Doo - dle, Yes, I'm the Yan - kee Doo - dle,

89 90 91 92

Yes, I'm the Yan - kee Doo - dle

8 Yes, I'm the Yan - kee Doo - dle

93 94 95 96

Boy!

8 Boy, Yan - kee Doo - dle Boy!

97 98 99 100

YOU TELL ME YOUR DREAM

1899

This song, often called "I Had A Dream, Dear," is still a close-harmony favorite after almost 100 years. Very little is known about the writers, except that Charles Daniels came from Leavenworth, Kansas, but they were probably vaudeville performers and most certainly composed music for other performers as well. Charles Daniels composed most of his songs under the pseudonym Neil Moret, and these include "Mickey," "Moonlight And Roses," "Chloe" and many others. It is interesting to note that this tremendously popular song was written by three composers who never again collaborated on another song to equal its success.

Words by SEYMOUR A. RICE and ALBERT H. BROWN

(-)

(-)

Music by CHARLES DANIELS

(1878-1943)

VERSE:

The musical score is written for voice and piano. It consists of two systems of music. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Two lit - tle chil - dren one morn - ing, Af - ter their break - fast was o'er Were laugh - ing and play - ing to -". Measure numbers 1 through 10 are indicated above the notes. A piano dynamic marking 'p' is present at the beginning of the first system. A first ending bracket is shown over measures 7 and 8. A second ending bracket is shown over measures 9 and 10. A key signature change to two flats (B-flat and E-flat) is indicated by a 'b' in a circle below the bass line in measure 5.

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11 12 13 14 15

8

geth - er A - lone on the din - ing room floor.

16 17 18 19 20

8

The girl of a dream had been talk - ing, But re -

21 22 23 24 25

8

fused with a toss of her head To tell it at

26 27 28 29 30

8

all to her play - mate Un - til he coax - ing - ly

CHORUS:

31 32 33 34 35

8

said: he said: You had a dream,

36 37 38 39 40

well, I had one too,

41 42 43 44 45

I know mine's best 'cause it was

46 47 48 49 50

of you; of you; Come, Sweet - heart,

51 52 53 54 55

tell me, now is the time,

now is the

56 57 58 59 60

time, You tell me your dream,

time,

61 62 63 64

I'll tell you mine.

TAG:

65 66 67 68 tenor melody

You tell me your dream, And

69 70 71 72

I will tell you mine.

Additional verses:

Tom said, "I dreamed you had promised that someday we should be wed."
 "Why, that's just exactly like my dream," Mary then blushing said.
 Time, they say, brings many changes, but their love no change ever knew.
 And so they were happily married; the dream of their childhood came true.

Sadness has entered the household where happiness once reigned supreme.
 The sunshine of life now has vanished; grief has dispelled their bright dream.
 For Mary, his kind loving helpmate, had yesterday passed away,
 And in sorrow Tom thinks of the morning when in childhood to her he did say.

YOU'RE A GRAND OLD FLAG

1906

It is difficult to guess which of the two patriotic Cohan songs, "The Yankee Doodle Boy" or "You're A Grand Old Flag," is better known. Just two years following the success of "Little Johnny Jones" came the show "George Washington, Jr.," which introduced "You're A Grand Old Flag" (originally, "You're A Grand Old Rag") to Cohan's adoring public. Still tremendously popular today, it rarely fails to elicit a standing ovation from an audience when performed in appropriate costume and with flags flying. A classic? Most definitely.

Although Cohan's career lasted through the 1930s, he made very few recordings and did not record either of his biggest hits.

CHORUS: with spirit

By **GEORGE M. COHAN**
(1878-1942)

The musical score is presented in two systems. The first system covers measures 1-7, and the second system covers measures 8-14. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes a vocal line with lyrics and a piano accompaniment. Measure numbers are indicated above the staff: 1-57, 2-58, 3-59, 4-60, 5-61, 6-62, 7-63, and 8-64. The lyrics are: "You're a grand old flag, you're a high fly - ing flag, and for - ev - er in peace may you wave. You're the".

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9-65 10-66 11-67 12-68

em - blem of the land I love, the

13-69 14-70 15-71 16-72

home of the free and the brave. Ev - 'ry

17-73 18-74 19-75 20-76

heart beats true for the Red, White and Blue, where there's

21-77 22-78 23-79 24-80

nev - er a boast or brag; "But should

25-81 26-82 27-83 28-84

ould ac - quain - tance be for - got," Keep your

VERSE:

29-85 30-86 31 32

eye on the grand old flag! There's a

33 34 35 36

feel - ing comes a - steal - ing, and it sets my brain a - reel - ing, when I'm

37 38 39 40

list - 'ning to the mu - sic of a mil - i - ta - ry band. An - y

41 42 43 44

tune like "Yan - kee Doo - dle" sim - ply sets me off my noo - dle; It's that

45 46 47 48

pa - tri - ot - ic some - thing that no one can un - der - stand.

49 50 51 52

Red, White and Blue, I am for you;
(we are)

bass melody

53 54 55 56

Hon - est, you're a grand old flag. grand old flag. You're a

CHORUS:

87 88 89 90

flag! Red, White and Blue,

bass melody

91 92 93 94

I am for you; Keep your eye on the grand old

tenor melody

95 96 97 98

flag, Grand old flag!

YOU'RE THE FLOWER OF MY HEART, SWEET ADELINE

1903

There is "Sweet Genevieve," there is "Sweet Sue," and there is "Sweet Rosie O'Grady." But without doubt, the best known, best loved, and most often sung of the songs with similar titles is "Sweet Adeline," whose complete title is "You're The Flower Of My Heart, Sweet Adeline." Harry Armstrong had composed the melody in 1896 and titled it "My Old New England Home," while Richard Gerard's lyric was originally titled "Sweet Rosalie." The two writers were introduced by Jimmie Walker, a lyricist (later to be mayor of New York), and they combined efforts, changing a few melody notes and words. "Rosalie" became "Adeline," supposedly suggested by an advertisement for the great Italian opera singer, Adelina Patti, who was appearing in New York City.

The song, especially the chorus, with its harmonizing voices echoing the solo part, has been a standard, almost the national anthem, of barbershop singers.

Words by **RICHARD H. GERARD**
(1876-1948)

Music by **HARRY ARMSTRONG**
(1879-1951)

VERSE:

The musical score is written for voice and piano. It features a treble and bass clef with a common time signature (C). The key signature has one flat (B-flat). The score is divided into two systems. The first system contains measures 1 and 2, with lyrics: "In the eve-ning when I sit a-lone a-dream-ing — Of days gone". The second system contains measures 3 and 4, with lyrics: "by, love, — to me so dear, — There's a so dear, — to me". Measure numbers 1, 2, 3, and 4 are indicated above the treble staff. A piano dynamic marking 'p' is present in the first system. A fermata is placed over the final note of measure 4.

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5 6
pic - ture that in fan - cy oft ap - pear - ing brings back the

7 8
time, love, when you were near. It is
when you were near.
when you were near.

9 10
then I won - der where you are, my dar - ling, And

11 12
if your heart to me is still the same, For the

13 14

8

sigh - ing wind and night - in - gale a - sing - ing — Are breath - ing

15 16

8

your own sweet name.

on - ly — your own sweet name.

your own sweet name.

your own sweet name.

CHORUS:

17 18

8

Sweet A - de - line,

Sweet A - de - line, my A - de - line, At night, dear

Sweet A - de - line,

my A - de - line,

19 20

8

at night, dear heart,

heart,

at night, dear heart, for you I pine. In all my

in all my dreams,
 dreams, your fair face beams; You're the
 in all my dreams,
 your fair face beams;
 flow - er of my heart, Sweet A - de - line.
 TAG:
 You're the flow - er of my heart, Sweet A - de - line. Sweet A - de - line.

Additional verse:

I can see your smiling face as when we wandered
 Down by the brookside, just you and I;
 And its seems so real at times till I awaken
 To find all vanished, a dream gone by.
 If we meet sometime in after years, my darling,
 I trust that I will find your love still mine.
 Tho' my heart is sad and clouds above are hov'ring,
 The sun again, love, for me would shine.

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INDEX OF FAMILIAR AND FIRST LINES

This index will help locate a song if the words of the first line of either the verse or the chorus are known. It will also help locate the song if the most familiar line in the song is known. Song titles are given in bold face.

A little maiden climbed on an old man's knee / **After The Ball**
A marble monument marked the grave / **A Bird In A Gilded Cage**
A youth one day in a garden fair / **The Story Of The Rose**
After the ball is over / **After The Ball**
Ah, love, 'tis something to feel your kind hand / **I Love You Truly**
And now we are aged and gray, Maggie / **When You And I Were Young, Maggie**
And then he'd row, row, row / **Row, Row, Row**
As the blackbird in the spring / **Aura Lee**
At the old concert hall on the Bow'ry / **She Is More To Be Pitied Than Censured**

Because God made the stars to shine / **Tell Me Why**
Beautiful Dreamer, wake unto me / **Beautiful Dreamer**
Bright lights were flashing in the grand ballroom / **After The Ball**
Bring back, bring back / **My Bonnie Lies Over The Ocean**
By the light of the silvery moon / **By The Light Of The Silvery Moon**

Carry me back to old Virginny / **Carry Me Back To Old Virginny**
Casey would waltz with the strawberry blonde / **The Band Played On**
Come away with me, Lucile / **In My Merry Oldsmobile**
Come, Josephine, in my flying machine / **Come, Josephine, In My Flying Machine**
Come on and hear, come on and hear / **Alexander's Ragtime Band**
Cuddle up a little closer / **Cuddle Up A Little Closer, Lovey Mine**

Daisy, Daisy, give me your answer true / **Daisy Bell**
Dark and drear the world has grown / **Dear Old Girl**
Darling, I am growing old / **Silver Threads Among The Gold**
Dear old girl / **Dear Old Girl**
Did you ever see two Yankees part upon a foreign shore / **Give My Regards To Broadway**
Dinah, won't you blow, Dinah, won't you blow / **I've Been Workin' On The Railroad**
Down around the corner of the street where I reside / **Sweet Rosie O'Grady**
Down by the old mill stream / **Down By The Old Mill Stream**
Down in front of Casey's old brown wooden stoop / **The Sidewalks Of New York**
Dreaming of you, that's all I do / **Meet Me Tonight In Dreamland**

East side, West side / **The Sidewalks Of New York**
Ev'rything is over and I'm feeling bad / **My Gal Sal**

Farewell, ladies / **Good-Night, Ladies**
For auld lang syne, my dear / **Auld Lang Syne**
For it is Mary, Mary / **Mary's A Grand Old Name**

Give my regards to Broadway / **Give My Regards To Broadway**
Good-bye, my lady love / **Good-Bye, My Lady Love**
Good-night, ladies! Good-night, ladies! / **Good-Night, Ladies**

H-A Double R-I-G-A-N spells Harrigan / **Harrigan**
Heart of my heart, I love you / **The Story Of The Rose**
Hello! My baby, Hello! My honey / **Hello! My Baby**

I am dreaming, dear, of you / **Let Me Call You Sweetheart**
I care not for the stars that shine / **Love Me, And The World Is Mine**
I had a dream, dear / **You Tell Me Your Dream**
I love you as I never loved before / **When You Were Sweet Sixteen**
I love you truly / **I Love You Truly**
I once did know a girl named Grace / **I've Been Workin' On The Railroad**
I stood in a churchyard just at eve / **A Bird In A Gilded Cage**
I wander on as in a dream / **Love Me, And The World Is Mine**
I wandered today to the hill, Maggie / **When You And I Were Young, Maggie**
I want a girl just like the girl that married dear old Dad / **I Want A Girl**
I want to tell you a story / **I'd Love To Live In Loveland**
I will stand by you in "wheel" or "woe" / **Daisy Bell**
I wonder who's kissing her now / **I Wonder Who's Kissing Her Now**
I'd love to live in loveland with a girl like you / **I'd Love To Live In Loveland**
Ida! Sweet as apple cider / **Ida! Sweet As Apple Cider**
I'm a Yankee Doodle Dandy / **The Yankee Doodle Boy**
I'm the kid that's all the candy / **The Yankee Doodle Boy**
In the evening by the moonlight you could hear the old folks singing / **In The Evening By The Moonlight**
In the evening when I sit alone a-dreaming / **You're The Flower Of My Heart, Sweet Adeline**
In the good old summer time / **In The Good Old Summer Time**
In the region where the roses always bloom / **Ida! Sweet As Apple Cider**
In the shade of the old apple tree / **In The Shade Of The Old Apple Tree**
It's a long way to Tipperary, it's a long way to go / **It's A Long, Long Way To Tipperary**

Just a song at twilight / **Love's Old Sweet Song**

Let me call you sweetheart / **Let Me Call You Sweetheart**
Long years have passed, child / **After The Ball**

Mandy Lee, I love you / **Mandy Lee**
Many years ago today / **Mandy Lee**
Matt Casey formed a social club that beat the town for style / **The Band Played On**
Meet me in St. Louis, Louis / **Meet Me In St. Louis, Louis**
Meet me tonight in dreamland / **Meet Me Tonight In Dreamland**
Merrily we roll along, roll along, roll along / **Good-Night, Ladies**
My Bonnie lies over the ocean / **My Bonnie Lies Over The Ocean**
My darling I am dreaming of the days gone by / **Down By The Old Mill Stream**
My mother's name was Mary / **Mary's A Grand Old Name**
My ship is sailing o'er the sea / **Shine On Me**
My wild Irish rose / **My Wild Irish Rose**

Nelly Kelly loved baseball games / **Take Me Out To The Ball Game**
Nighttime is a-falling, ev'rything is still / **Put Your Arms Around Me, Honey**
Nothing to do, Nellie darling / **School Days**
Now when the dance was over and the band played Home Sweet Home / **The Band Played On**

Oh, my honey, Oh, my honey / **Alexander's Ragtime Band**
Oh, say! Let us fly, dear / **Come, Josephine, In My Flying Machine**
On a Sunday morn sat a maid forlorn / **Wait Till The Sun Shines, Nellie**
On her cheek the rose was born / **Aura Lee**
On the old farmhouse veranda / **Put On Your Old Grey Bonnet**
On the summer shore where the breakers roar / **Cuddle Up A Little Closer, Lovey Mine**
Once again we seem to sit when evening lamps are lit / **Dear Old Girl**
Once in the dear dead days beyond recall / **Love's Old Sweet Song**

Put on your old grey bonnet / **Put On Your Old Grey Bonnet**
Put your arms around me, Honey / **Put Your Arms Around Me, Honey**

Say Hello to dear old Coney Isle / **Give My Regards To Broadway**
School days, school days / **School Days**
She is more to be pitied than censured / **She Is More To Be Pitied Than Censured**
She's only a bird in a gilded cage / **A Bird In A Gilded Cage**
Shine on me in the mornin' / **Shine On Me**
Shine on, shine on harvest moon / **Shine On, Harvest Moon**
Should auld acquaintance be forgot / **Auld Lang Syne**
So you're goin' away because your heart has gone astray / **Good-Bye, My Lady Love**
Such kissing in the corner and such whisp'ring in the hall / **The Band Played On**
Sweet Adeline, my Adeline / **You're The Flower Of My Heart, Sweet Adeline**
Sweet dreams, ladies / **Good-Night, Ladies**
Sweet Rosie O'Grady / **Sweet Rosie O'Grady**

Take me out to the ball game / **Take Me Out To The Ball Game**
Tell me why the stars do shine / **Tell Me Why**
The ballroom was filled with fashion's throng / **A Bird In A Gilded Cage**
The girl of my dreams is the sweetest girl / **The Sweetheart Of Sigma Chi**
The night was mighty dark so you could hardly see / **Shine On, Harvest Moon**
The old mill wheel is silent and has fallen down / **Down By The Old Mill Stream**
The oriole with joy was sweetly singing / **In The Shade Of The Old Apple Tree**
The sun shines bright on my old Kentucky home / **My Old Kentucky Home, Good-Night**
There is a flower within my heart / **Daisy Bell**
There's a feeling comes a-stealing / **You're A Grand Old Flag**
There's a tear in your eye and I'm wondering why / **When Irish Eyes Are Smiling**
There's a time in each year that we always hold dear / **In The Good Old Summer Time**
They called her frivolous Sal / **My Gal Sal**
This morning through the phone she said her name was Bess / **Hello! My Baby**
'Twas a sunny day in June when the birds were all in tune / **Dear Old Girl**
Twilight time is stealing, years go swiftly by / **Silver Threads Among The Gold**
Two little children one morning / **You Tell Me Your Dream**

Voices hum, crooning over Moonlight Bay / **Moonlight Bay**

Wait till the sun shines, Nellie / **Wait Till The Sun Shines, Nellie**
We were sailing along / **Moonlight Bay**
We will go tandem as man and wife / **Daisy Bell**
Weep no more, my lady / **My Old Kentucky Home, Good-Night**
When first I saw the lovelight in your eyes / **When You Were Sweet Sixteen**
When I was a boy my mother often said to me / **I Want A Girl**
When Irish eyes are smiling / **When Irish Eyes Are Smiling**
When Louis came home to the flat / **Meet Me In St. Louis, Louis**
When the dewdrops fall, 'tis then your heart, I know, will call / **Good-Bye, My Lady Love**
When the world goes wrong as it's bound to do / **The Sweetheart Of Sigma Chi**
While strolling through the park one day / **While Strolling Through The Park One Day**
Who is the man who will spend or will even lend? / **Harrigan**

You had a dream, well, I had one too / **You Tell Me Your Dream**
You have loved lots of girls in the sweet long ago / **I Wonder Who's Kissing Her Now**
You may sing of your roses which by other names / **My Wild Irish Rose**
Young Johnny Jones he had a cute little boat / **Row, Row, Row**
Young Johnny Steele has an Oldsmobile / **In My Merry Oldsmobile**
You're a grand old flag / **You're A Grand Old Flag**
Your mother's name was Mary / **Mary's A Grand Old Name**

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