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# Classic Tags

*for men's voices*

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**Compiled by David Wright**

**Assisted by Jim Bagby, Jim Henry, Kevin Keller, and David Krause**

# PREFACE

Barbershop tag singing is surely one of the grandest traditions arising from the field of vocal harmony. A tag is a short passage consisting of an arrangement's ending, or coda, which is taught and sung in sessions of informal chord-ringing. The tag allows four singers to quickly blend their voices in a few seconds of blissful harmony without the burden of learning an entire song.

This manual is an anthology dedicated to the perpetuation of this practice. We have endeavored to chronicle the tag-singing of today and yesterday by collecting the "classic" tags—those which have become lore by virtue of having been repeated and passed along from harmonizer to harmonizer.

Most of these tags originated within the barbershop community, but a few from neighboring vocal styles have been embraced by barbershoppers and are therefore included as well. It should be noted that some of the tags contain chords which are not accepted in a barbershop contest. We have simply recorded the tags the way they are usually sung, with no editorial "corrections".

An effort was made to determine the origin of each tag, but this proved to be an impossible task. The source of many of these little gems seems lost in the murky past, perhaps never to be ascertained. When possible we have identified the tag's arranger and an approximate date of origin; if the tag was popularized by a particular performer, we have so indicated.

The tags appear in no particular order, and no consistent method was applied in labeling them. (Sometimes the tag is identified by its first line, sometimes by the song title, sometimes both, sometimes neither.) The index which appears at the end is hopefully thorough enough to enable the user to locate any particular tag. In some cases there exists more than one common version of a tag, in which case we have attempted to select the one which is most traditional, occasionally notating alternatives using grace notes. Accordingly, we have generally opted for the popular version even when it differs from the arranger's original.

Barbershop harmony is typically sung by singers of the same gender; hence a men's version and a women's version have been created. Often the most appropriate interval of transposition between the men's key and the women's key is a tritone, so a tag written in B-flat for men transposes to E for women. It is not unusual to find men and women singing tags together, and in this case they may choose to "split the difference" in selecting a suitable key by singing it approximately a minor third above where it is written for men, or a minor third below where it is written for women.

Many of these tags contain recognizable portions of copyrighted songs and arrangements. Therefore this manual may not be sold for profit. Since a tag is not a "performable unit", the manual may be used for classroom/educational purposes. Barbershop choruses will find the tags useful in warm-ups and as exercises in vowel matching, tuning, balance, and vocal production. However, anyone wishing to use this or any copyrighted material in public performance must obtain a legally cleared arrangement.

This manual is an ongoing project, to be updated and appended from time to time. The date of the latest revision appears at the top of page one. Many thanks are due to a number of people who assisted us in tracking down information. We would appreciate the help of anyone who can provide missing origins and/or dates of the tags in this collection, and we welcome suggestions for tags which should be included in future updates.

I wish to specifically recognize and thank my colleagues Jim Bagby, Jim Henry, Kevin Keller, and David Krause for serving as an editorial board for this project.

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# Classic Tags

for men's voices

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latest revision 7/10/03

## 1. I Love To Sing 'Em

I love to sing 'em, — I love to ring 'em, — love those bar-ber-shop,

I love — to sing 'em, I love — to ring 'em, I

Detailed description: This block contains the first system of musical notation for 'I Love To Sing 'Em'. It features a treble and bass clef staff in 4/4 time, with a key signature of two flats. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the notes.

bar-ber-shop chords. — Give me those bar-ber-shop — chords! —  
sing-in', ring-in' chords! —

Oh, give — chords! —

Detailed description: This block contains the second system of musical notation for 'I Love To Sing 'Em'. It continues the melody and bass line from the first system. The lyrics are placed below the notes.

Mac Huff

## 2. Lonely For You Am I

Lone-ly, so lone-ly for you — am I — lone-ly for you — am I. —

Detailed description: This block contains the first system of musical notation for 'Lonely For You Am I'. It features a treble and bass clef staff in 3/4 time, with a key signature of two flats. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the notes.

## 3. Way Down South (Where The Black-Eyed Susans Grow)

Way down , south. ,

Detailed description: This block contains the first system of musical notation for 'Way Down South'. It features a treble and bass clef staff in 4/4 time, with a key signature of two flats. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the notes.

Renee Craig/Buzz Haeger  
Sung by the Cracker Jills, 1957

#### 4. Danny My Boy

Musical score for "Danny My Boy" in 3/4 time, key of B-flat major. The score consists of two staves: a treble staff with a piano accompaniment and a vocal line. The lyrics are: "Dan - ny my boy, Dan - ny my boy; my boy." The piano accompaniment features a steady bass line and chords in the right hand.

Bob Bohn  
Sung by the Easternaires, 1955

#### 5. My Heart Is Free

Musical score for "My Heart Is Free" in 4/4 time, key of B-flat major. The score consists of two staves: a treble staff with a piano accompaniment and a vocal line. The lyrics are: "My heart is free, I long to be way down home." The piano accompaniment features a steady bass line and chords in the right hand.

Dave Stevens

#### 6. Flower From An Old Bouquet

Musical score for "Flower From An Old Bouquet" in 4/4 time, key of B-flat major. The score consists of two staves: a treble staff with a piano accompaniment and a vocal line. The lyrics are: "There in our sweet-heart bow-er, you're just my flow-er, from an old bouquet." The piano accompaniment features a steady bass line and chords in the right hand.

Nancy Bergman  
Sung by the After Five Four, 1968

### 7. I'll Be Seeing You

look - ing at the moon, \_\_\_\_\_ you \_\_\_\_\_

I'll be look - ing at the moon, \_\_\_\_\_ but I'll be see - ing \_\_\_\_\_ I'll be see - ing \_\_\_\_\_ you. \_\_\_\_\_

look - ing at the moon, \_\_\_\_\_

The musical score for 'I'll Be Seeing You' is written in G major and 4/4 time. It features a melody in the treble clef and a bass line in the bass clef. The lyrics are: 'look - ing at the moon, \_\_\_\_\_ you \_\_\_\_\_' and 'I'll be look - ing at the moon, \_\_\_\_\_ but I'll be see - ing \_\_\_\_\_ I'll be see - ing \_\_\_\_\_ you. \_\_\_\_\_'. The bass line includes the lyrics 'look - ing at the moon, \_\_\_\_\_'.

Bobby Gray, Jr., 1976

### 8. Wedding Bells Are Breaking Up

Those wed - ding bells are break - ing up that old \_\_\_\_\_ gang - of mine. \_\_\_\_\_

Those wed - ding bells are break - ing up that old \_\_\_\_\_ gang - of mine. \_\_\_\_\_

The musical score for 'Wedding Bells Are Breaking Up' is written in B-flat major and 4/4 time. It features a melody in the treble clef and a bass line in the bass clef. The lyrics are: 'Those wed - ding bells are break - ing up that old \_\_\_\_\_ gang - of mine. \_\_\_\_\_'. The bass line includes the lyrics 'Those wed - ding bells are break - ing up that old \_\_\_\_\_ gang - of mine. \_\_\_\_\_'. There are triplets in both staves.

S. K. Grundy, 1959

Sung by the Four Pitchikers

Grace note version sung by the Gas House Gang, 1993

### 9. Lonesome Rose

Love will come your way, \_\_\_\_\_ lone - - - some \_\_\_\_\_ rose. \_\_\_\_\_

Love will come your way, \_\_\_\_\_ lone - some \_\_\_\_\_

lone, \_\_\_\_\_ lone - some \_\_\_\_\_

The musical score for 'Lonesome Rose' is written in G major and 4/4 time. It features a melody in the treble clef and a bass line in the bass clef. The lyrics are: 'Love will come your way, \_\_\_\_\_ lone - - - some \_\_\_\_\_ rose. \_\_\_\_\_'. The bass line includes the lyrics 'lone, \_\_\_\_\_ lone - some \_\_\_\_\_'.

Ed Waesche, 1985

### 10. The Sunshine Of Your Smile

My world for - ev - er: \_\_\_\_\_ the sun - shine of your smile. \_\_\_\_\_

Your smile \_\_\_\_\_

The musical score for 'The Sunshine Of Your Smile' is written in D major and 4/4 time. It features a melody in the treble clef and a bass line in the bass clef. The lyrics are: 'My world for - ev - er: \_\_\_\_\_ the sun - shine of your smile. \_\_\_\_\_'. The bass line includes the lyrics 'Your smile \_\_\_\_\_'.

Bill Diekema

Sung by the Confederates, 1956

### 11. When I Leave The World Behind

when I leave the world be - hind.

Be - - - hind.

when I leave the world be - hind.

This musical score is for the hymn 'When I Leave The World Behind'. It is written for voice and piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The melody is simple and features a long note for the word 'hind'.

### 12. My Diane

I'm in heav-en when I see you smile, smile for me, my Di - ane.

This musical score is for the hymn 'My Diane'. It is written for voice and piano. The key signature is D major (two sharps) and the time signature is 4/4. The melody is more complex than the previous hymn, with many chords and a flowing line.

Attributed to Jim Poindexter

### 13. Smile

Smile, darn ya, smile!

A smile is still worth - while,

This musical score is for the hymn 'Smile'. It is written for voice and piano. The key signature is D major (two sharps) and the time signature is 4/4. The melody is simple and features a long note for the word 'while'.

Bobby Gray, Jr., 1985  
Sung by the New Tradition

### 14. Cry (I'm Sorry I Made You Cry)

Cry, I made you cry

Cry, I made you cry

This musical score is for the hymn 'Cry (I'm Sorry I Made You Cry)'. It is written for voice and piano. The key signature is D major (two sharps) and the time signature is 3/4. The melody is simple and features a long note for the word 'cry'.

Brian Beck, 1983  
Sung by the Side Street Ramblers

### 15. Heart Of A Clown

Musical score for "Heart Of A Clown" in 4/4 time, key of D major. The score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "I had the heart of a clown." followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and a steady bass line.

Lloyd Steinkamp  
 Sung by the Western Continentals, 1968

### 16. Please Don't Give My Daddy No More Wine

Musical score for "Please Don't Give My Daddy No More Wine" in 4/4 time, key of D major. The score features a vocal line and piano accompaniment. The vocal line starts with the lyrics "Please don't give my dad - dy no more wine, no more" and continues with a melodic line. The piano accompaniment consists of simple chords and a bass line.

Continuation of the musical score for "Please Don't Give My Daddy No More Wine". The vocal line continues with the lyrics "mine, all mine." and "He may be no good, but he's all mine, all mine." The piano accompaniment includes a triplet of eighth notes in the bass line.

### 17. Oh Lida Rose

Musical score for "Oh Lida Rose" in 4/4 time, key of B-flat major. The score includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "My Rose" and "Oh Li - da Rose, won't you be mine." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.



### 18. Darkness On The Delta

Oh, let me lin-ger— in the shel-ter of the night.

The musical score for 'Darkness On The Delta' is written in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a guitar accompaniment. The vocal line begins with a quarter rest, followed by a half note 'Oh', a quarter note 'let me', a quarter note 'lin-ger', a quarter rest, a half note 'in the shel-ter', a quarter rest, a half note 'of the night', and a quarter rest. The guitar accompaniment consists of a series of chords and single notes, with a prominent melodic line in the upper register.

Sung by the Bluegrass Student Union, 1978

### 19. Who'll Take My Place When I'm Gone?

gone, gone, gone.

Who'll take my place— when I'm gone, gone, gone.

gone, gone, gone.

The musical score for 'Who'll Take My Place When I'm Gone?' is written in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a guitar accompaniment. The vocal line begins with a quarter rest, followed by a half note 'Who'll take my place', a quarter rest, a half note 'when I'm', and a quarter rest. The guitar accompaniment consists of a series of chords and single notes, with a prominent melodic line in the upper register.

Sung by the Dealer's Choice, 1973

### 20. Sunshine Is Bidding The Day Goodbye

Sun - shine— is bid - ding the day good - bye.

The musical score for 'Sunshine Is Bidding The Day Goodbye' is written in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a guitar accompaniment. The vocal line begins with a quarter rest, followed by a half note 'Sun - shine', a quarter rest, a half note 'is bid - ding', a quarter rest, a half note 'the day good - bye', and a quarter rest. The guitar accompaniment consists of a series of chords and single notes, with a prominent melodic line in the upper register.

### 21. We'll Just Be The Same Old Friends

friends.

We'll— just— be the same— old friends, old friends.

The musical score for 'We'll Just Be The Same Old Friends' is written in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a guitar accompaniment. The vocal line begins with a quarter rest, followed by a half note 'We'll', a quarter rest, a half note 'just', a quarter rest, a half note 'be the same', a quarter rest, a half note 'old friends', a quarter rest, a half note 'old friends', and a quarter rest. The guitar accompaniment consists of a series of chords and single notes, with a prominent melodic line in the upper register.

Carl Dahlke, 1965  
Sung by the Auto Towners

**22. Nobody's Waiting There With A Smile (I Hate To Go Home Alone)**

No - bod - y's wait - ing there with a smile.

**23. Foolish Over You (Each Time I Fall In Love)**

you.   
 Fall-ing in love o - ver a - gain with you, fool-ish o - ver you.   
 with you. you.

S. K. Grundy  
 Sung by the Sundowners, 1967

**24. Last Night Was The End Of The World**

My dream is o'er, to live no more. Last night was the   
 end of the world.   
 end, the end of the world. end of the world.

Bob Brock  
 Sung by the Four Renegades, 1962

**25. Back In My Home Town**

Musical score for 'Back In My Home Town' in 4/4 time, key of B-flat major. The score consists of two staves: a vocal line and a piano accompaniment line. The vocal line has lyrics: 'Back in my home town'. The piano accompaniment features a steady bass line and chords in the right hand.

Val Hicks, 1962  
 Sung by the Dapper Dans of Disneyland

**26. Friendship And Love**

Musical score for 'Friendship And Love' in 6/8 time, key of B-flat major. The score consists of two staves: a vocal line and a piano accompaniment line. The vocal line has lyrics: 'Friend - ship and love to the end'. The piano accompaniment features a steady bass line and chords in the right hand.

Don Clause, 1985  
 Sung by the Happiness Emporium

**27. Run, Run, Run**

Musical score for 'Run, Run, Run' in 4/4 time, key of D major. The score consists of two staves: a vocal line and a piano accompaniment line. The vocal line has lyrics: 'Run to the cit - y of ref - uge, you bet - ter run, run, run'. The piano accompaniment features a steady bass line and chords in the right hand.

Continuation of the musical score for 'Run, Run, Run'. The vocal line has lyrics: 'run, run, run'. The piano accompaniment continues with the same rhythmic pattern.

Bob Dowma, 1975  
 Sung by the Happiness Emporium

### 28. Drink To Me Only With Thine Eyes

Drink to me on - ly with thine eyes, and I will not ask for wine.

with

John Hill, 1955  
Sung by the Buffalo Bills

Detailed description: This is a musical score for the song 'Drink To Me Only With Thine Eyes'. It features a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Drink to me on - ly with thine eyes, and I will not ask for wine.' The word 'with' is written below the bass line. The composer is John Hill (1955) and it was sung by the Buffalo Bills.

### 29. Gone Are The Memories

mem - o - ries gol - den days

Gone are the mem - 'ries of all those gol - den days that have gone bye.

days

Joe Sullivan, 1962  
Popular version

Detailed description: This is a musical score for the song 'Gone Are The Memories'. It features a treble and bass clef with a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Gone are the mem - 'ries of all those gol - den days that have gone bye.' The words 'mem - o - ries' and 'gol - den days' are written above the treble line. The word 'days' is written below the bass line. The composer is Joe Sullivan (1962) and it is a popular version.

### 30. Goodbye Forever, It's Over I Know

Good-bye for - ev - er, it's o - ver I know. Love's warm sweet weath-er has turned in - to

snow. The love - li - est time of the year has gone.

Bill Busby

Detailed description: This is a musical score for the song 'Goodbye Forever, It's Over I Know'. It features a treble and bass clef with a 3/4 time signature. The key signature has one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Good-bye for - ev - er, it's o - ver I know. Love's warm sweet weath-er has turned in - to snow. The love - li - est time of the year has gone.' The composer is Bill Busby.

### 31. Melancholy Baby

Or else I shall be mel - an chol y too. mel - an - chol - y too.

too.

The score is in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The melody features a series of eighth notes in the first half, followed by a long note with a fermata in the second half. The bass line provides a steady accompaniment with chords and single notes.

Sung by the Playtonics, mid 1950s

### 32. Lullaby And Goodnight

Lul - la - by and good - night, good - night.

The score is in 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb). The melody is characterized by a simple, lullaby-like pattern of quarter and eighth notes. A triplet of eighth notes is marked in the second half of the melody. The bass line consists of chords and single notes.

Joe Sullivan, late 1970s

### 33. Sleepy Time Down South

When it's sleep - y time down south.

The score is in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb). The melody is a simple, slow-moving line of quarter notes. The bass line provides a steady accompaniment with chords and single notes.

### 34. Give Me Your Hand To Hold In Mine

Give me your hand to hold in mine, and I will give you my heart, my heart.

heart.

heart.

The score is in 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb). The melody is a simple, slow-moving line of quarter notes. The bass line provides a steady accompaniment with chords and single notes.

Lou Perry, early 1980s

### 35. Don't Leave Me, Dear Old Mammy

Musical score for 'Don't Leave Me, Dear Old Mammy' in 4/4 time. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment features a steady bass line with chords. The lyrics are: 'So don't leave me, dear old mam-my, I need you, mam-my, I need you.' There are some musical markings like a circled 'b' and a circled '8' in the bass staff.

Lloyd Steinkamp  
Sung by Most Happy Fellows, 1977

### 36. Annie Doesn't Live Here Anymore

First system of the musical score for 'Annie Doesn't Live Here Anymore' in 4/4 time. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides accompaniment with chords. The lyrics are: 'An - nie's gone a - way, what more can I say?' There are musical markings like a circled 'b' and a circled '8' in the bass staff.

Second system of the musical score for 'Annie Doesn't Live Here Anymore' in 4/4 time. The treble staff continues the melody with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff continues the accompaniment. The lyrics are: 'An - nie does - n't live here an - y - more.' There are musical markings like a circled 'b' and a circled '8' in the bass staff.

Burt Szabo, 1982

### 37. We'll Build A Rainbow

Musical score for 'We'll Build A Rainbow' in 4/4 time. The treble staff has a key signature of one flat (Bb) and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides accompaniment with chords. The lyrics are: 'We'll build a rain - bow, in the sky.' There are musical markings like a circled 'b' and a circled '8' in the bass staff.

Earl Moon, early 1970s

### 38. Roses I Bring To You

to you.

Sweet-heart I bring, ros - es; Ros - es I bring to you.

The score is in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line starts with a whole note 'to' and a half note 'you.' followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

Bob Bohn, 1969  
Sung by the Easternaires

### 39. Snowflakes

From the dark and drear - y skies love - ly snow - flakes fall

The score is in 4/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line has a simple melody with lyrics. The piano accompaniment is a steady accompaniment.

Willie Randel

### 40. Who'll Dry Your Tears When You Cry?

Who'll dry your tears when you cry? Who'll dry your tears when you cry?

The score is in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line has a simple melody with lyrics. The piano accompaniment is a steady accompaniment.

Burt Szabo, 1978

### 41. So Tired Of Waiting For You

So tired of wait - ing for you.

The score is in 4/4 time, key of D major. It features a vocal line and a piano accompaniment. The vocal line has a simple melody with lyrics. The piano accompaniment is a steady accompaniment.

Renee Craig  
Sung by the Cracker Jills, 1957

### 42. Darling, That Someone Is You

My heart is long - ing for some - one to cling to, and dar - - - ling, —

— that some - - - one, dar - ling, that some - one, dar - ling, that some - one is you. —  
 some - - - one is you. —

Joe Liles, 1983  
 Sung by the Side Street Ramblers

### 43. Ireland, My Ireland

Ire - land, my Ire - land, I'm long - ing for you. —

Burt Szabo, 1978

### 44. Jean

Come in - to my arms, — bon - nie Jean, —  
 Jean, bon - nie Jean. —  
 Jean, bon - nie Jean. —  
 Jean. —

Gene Cokerof, 1970  
 Sung by the Suntones



### 45. Irish Mother

Musical score for 'Irish Mother' in 3/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The vocal line has lyrics: 'That old I - rish moth - er, sweet I - rish moth - er, of mine.' The piano accompaniment features a simple harmonic accompaniment with a bass line and a treble line.

Greg Backwell, 1959  
Sung by the Nighthawks

### 46. Silvery Moonlight

Musical score for 'Silvery Moonlight' in 3/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The vocal line has lyrics: 'Sil - ver - y moon - light and star - - - light, and you.' The piano accompaniment features a simple harmonic accompaniment with a bass line and a treble line.

### 47. Friends

Musical score for 'Friends' in 4/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The vocal line has lyrics: 'That a life - time's not too long, it's not too long - - - friends, - - - to live as friends. - - - long to live as friends, - - - to live as friends. - - - friends.' The piano accompaniment features a simple harmonic accompaniment with a bass line and a treble line.

David Wright, 1987  
Sung by Ambiance

### 48. Buddy, Can You Spare A Dime

Musical score for 'Buddy, Can You Spare A Dime' in 4/4 time, key of B-flat major. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody includes lyrics: 'Say, don't you re - mem - ber, I'm your pal. — Bud - dy, can you spare a dime? —'. There are dashed lines above the melody indicating phrasing or breath marks.

Greg Backwell 1959  
Sung by the Nighthawks

### 49. All By Myself Alone

Musical score for 'All By Myself Alone' in 3/4 time, key of B-flat major. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody includes lyrics: 'All by my - self, — a - - lone. —'. The bass line features a (b) marking.

Rex Reeve, 1959  
Sung by the Playtonics

### 50. Back In The Old Routine

Musical score for 'Back In The Old Routine' in 4/4 time, key of B-flat major. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody includes lyrics: 'Rou - tine — I'd love to be there, just you and me there,'. The bass line features a (b) marking.

Musical score for 'Back In The Old Routine' in 4/4 time, key of B-flat major. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody includes lyrics: 'back in those good old vaude - ville days. — those good old days. —'. The bass line features a (b) marking.

Greg Backwell, 1961  
Sung by the Nighthawks

### 51. For Life Is Interwoven

For life is in - ter - wo - ven with the friends we used to know. —

The score is in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The piano part consists of a steady bass line and chords in the right hand.

Mo Rector, 1966

### 52. Love Letters Straight From Your Heart

heart, — from your heart. —  
Love let - ters straight from your heart, — love - ly let - ters from your heart. —  
love let - ters straight from your heart, — your heart. —  
heart. —

The score is in 4/4 time with a key signature of two sharps (D major). It features a vocal line and a piano accompaniment. The piano part has a steady bass line and chords in the right hand.

Fred King, 1981  
Sung by the Pros And Cons

### 53. When I Lost You

I lost the glad - ness that turned in - to sad - ness when I — lost —

The score is in 3/4 time with a key signature of two sharps (D major). It features a vocal line and a piano accompaniment. The piano part has a steady bass line and chords in the right hand.

you. —  
you, — when I — lost — lost you. —

This block continues the musical score from the previous block, showing the vocal line and piano accompaniment for the second system of the piece.

Nancy Bergman, 1992

### 54. Autumn Leaves

fall.

When au - tumn leaves be - gin to when au - tumn leaves be - gin to fall.

The musical score for 'Autumn Leaves' is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note bass line and a treble line with chords and moving lines. The vocal line is simple and follows the lyrics.

Renee Craig, circa 1960  
Sung by the Cracker Jills

### 55. Rhapsody Of New York

It plays a rhap - so - dy, It pounds the heart - beat of New York.

town New York

The musical score for 'Rhapsody Of New York' is in G major and 4/4 time. The piano accompaniment is more active, with a rhythmic eighth-note pattern in the bass and a treble line with chords and eighth-note runs. The vocal line is simple and follows the lyrics.

David Wright, 1988  
Sung by Ambiance

### 56. Lone Prairie

And when I die you can bur - y me

'neath the west - ern sky, on the lone prai - rie.

The musical score for 'Lone Prairie' is in F major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. The vocal line is simple and follows the lyrics.

Norman Luboff, 1966  
Sung by the Norman Luboff Choir

**57. Johnny Doughboy Found A Rose**

John-ny Dough-boy found a rose in Ire - - - land, in Ire - land.

**58. I Know We'll Meet Again**

some - day.

I know we'll meet a - gain meet a - gain some - day.

Lee Plaskoff, 1996

**59. Old Bones (I Wanna Do It Again)**

Just to turn back the pag-es of time and let my life be-gin, Oh, yeah, I wan-na do it a-gain, -  
Oh, yeah, a-gain, -  
Oh, yeah, a-gain, -  
Oh, yeah,

a-gain, a-gain, I wan-na do it a-gain, a-gain, a-gain!  
I wan-na do it a-gain, a-gain, a-gain. I wan-na do it a-gain, a-gain!  
a-gain, a-gain,

Val Hicks, 1982

### 60. Through The Years

Musical score for 'Through The Years' in 4/4 time, key of B-flat major. The score consists of a treble and bass staff. The melody is simple and sentimental, with lyrics: 'I'll come to you smiling through the years.' The bass line provides a steady accompaniment.

Gene Puerling, 1954  
Sung by the Hi-Lo's

### 61. I'm So Alone With The Crowd

Musical score for 'I'm So Alone With The Crowd' in 3/4 time, key of B-flat major. The score consists of a treble and bass staff. The melody is more complex, featuring triplets and a key signature change to B-flat minor for the final phrase. Lyrics: 'Old friends seem to be total strangers to me, for I'm so alone with the crowd.' The bass line features a prominent bass line with a key signature change to B-flat minor.

Rex Reeve, 1952

### 62. She Stole My Heart Away (An Old Fashioned Girl In A Gingham Gown)

Musical score for 'She Stole My Heart Away' in 4/4 time, key of G major. The score consists of a treble and bass staff. The melody is simple and sentimental, with lyrics: 'In a gingham gown she stole my heart away, away, away.' The bass line provides a steady accompaniment.

Earl Moon  
Popular version

### 63. In Dixieland Where I Was Born (On The Mississippi)

Musical score for 'In Dixieland Where I Was Born' in 4/4 time, key of B-flat major. The score consists of a treble and bass staff. The melody is simple and sentimental, with lyrics: 'In Dixieland where I was born.' The bass line provides a steady accompaniment.

Burt Szabo, 1980

**64. The Old Dominion Line**

Musical score for 'The Old Dominion Line' in 4/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The lyrics are: Lis - ten to the whis - tle blow - in' ev - 'ry - thing is fine.

Musical score for 'The Old Dominion Line' in 4/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The lyrics are: Ev - 'ry - one is sail - in' on the old Do - min - ion Line.

Earl Moon  
Sung by the Sidewinders

**65. Spring Brought Me Flowers**

Musical score for 'Spring Brought Me Flowers' in 4/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The lyrics are: Spring brought me flow - ers, you brought me love, sweet love. love.

Lee Plaskoff, mid 1990s

**66. New York Ain't New York Anymore**

Musical score for 'New York Ain't New York Anymore' in 3/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The lyrics are: an - y - more, New York ain't New York an - y - more. York.

Jay Giallombardo, 1978

67. Sonny Boy

I love you so, son - ny boy, son - - ny boy.

The musical score for 'Sonny Boy' is written in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The vocal line has a melodic contour that rises and then falls, with a long note on 'sonny' and a dotted note on 'boy'. The piano accompaniment provides a steady harmonic support with chords and moving bass lines.

68. What Miracle Has Made You The Way You Are (Gigi)

Oh, what mir - a - cle has made you the way you are, what mir - a - cle has made you what you are.

The musical score for 'What Miracle Has Made You The Way You Are (Gigi)' is in 4/4 time with a key signature of two flats (Bb, Eb). The vocal line is characterized by a series of eighth and sixteenth notes, creating a rhythmic and melodic pattern. The piano accompaniment consists of chords and moving lines that follow the vocal melody. There are double bar lines with repeat signs in the piano part.

Bob Bohn  
Sung by the Easternaires

69. To Reach The Unreachable Star (The Impossible Dream)

To reach the un - reach - a - ble star.

The musical score for 'To Reach The Unreachable Star (The Impossible Dream)' is in 6/8 time with a key signature of two sharps (F#, C#). The vocal line features a prominent melodic line with a long note on 'star'. The piano accompaniment is composed of chords and moving lines that support the vocal melody. There are double bar lines with repeat signs in the piano part.

Burt Staffen, 1970

70. My Old Kentucky Home

For my old Ken - tuck - y home far a - way, far a - way.

The musical score for 'My Old Kentucky Home' is in 4/4 time with a key signature of one flat (Bb). The vocal line has a simple, folk-like melody with a long note on 'far a way'. The piano accompaniment consists of chords and moving lines that provide a harmonic background. There are double bar lines with repeat signs in the piano part.

Doug Harrington, 1990  
Sung by Second Edition



### 71. Their Hearts Were Full Of Spring

Musical score for 'Their Hearts Were Full Of Spring' in 4/4 time, key of B-flat major. The score consists of two staves: a treble staff with a vocal line and a bass staff with a piano accompaniment. The lyrics are: 'For their hearts were full of spring.'

Sung by the Four Freshmen

### 72. Bye Oh Bye Oh

First system of the musical score for 'Bye Oh Bye Oh' in 4/4 time, key of B-flat major. The score consists of two staves: a treble staff with a vocal line and a bass staff with a piano accompaniment. The lyrics are: 'Bye oh bye oh bye oh bye oh bye oh bye oh bye oh'.

Second system of the musical score for 'Bye Oh Bye Oh' in 4/4 time, key of B-flat major. The score consists of two staves: a treble staff with a vocal line and a bass staff with a piano accompaniment. The lyrics are: 'bye. Good - bye Dix - ie, Dix - ie good - bye, good - bye. good - bye.'

Gene Morford, circa 1960

### 73. As Time Goes By

Musical score for 'As Time Goes By' in 4/4 time, key of D major. The score consists of two staves: a treble staff with a vocal line and a bass staff with a piano accompaniment. The lyrics are: 'The world will always welcome lovers as time goes by.'

Walter Latzko, late 1950s  
Sung by the Buffalo Bills

**74. Pal Of My Dreams**

pal ——— dreams ——— pal of my dreams. —

Oh how I miss ——— you, ——— pal of my pal of my, pal of my dreams. —  
 dreams. ———  
 pal, ——— pal of my dreams. ———

Kirk Roose, late 1970s

**75. I Close My Eyes (I Heard You Singing)**

doo doo doo doo doo doo doo doo doo doo doo I close — my — eyes. —  
 my eyes. ———

Jay Giallombardo, 1971  
 Sung by Grandma's Boys

**76. For Me And My Gal**

In love - land ——— for me and my ——— gal. ———

Sung by the Sidewinders

**77. Please Don't Leave Me, Never Go Away**

Please don't leave me, nev - er go a - way. ———  
 a - way. ———  
 a - way. ———

Joe Liles, 1968

### 78. There's No Place Like Home

Be it ev - er so hum - ble, there's no place like home.

The musical score for 'There's No Place Like Home' is in 4/4 time and G major. It features a vocal line and a piano accompaniment. The vocal line includes a triplet of eighth notes on the word 'like'.

Carl Dahlke, 1969

### 79. Mother's Boy

In dreams I'll be moth - er's boy, moth - er's boy.

The musical score for 'Mother's Boy' is in 4/4 time and D major. It features a vocal line and a piano accompaniment. The vocal line includes a comma after the first 'boy'.

Earl Moon

### 80. Don't Be Blue When Raindrops Come Along

Don't be blue when rain - drops come a - lis - ten to the pat - ter 'cause it

The first system of the musical score for 'Don't Be Blue When Raindrops Come Along' is in 4/4 time and Bb major. It features a vocal line and a piano accompaniment. The vocal line includes a long note on 'a'.

real - ly does - n't mat - ter when the rain - drops come a - long.

The second system of the musical score for 'Don't Be Blue When Raindrops Come Along' continues the vocal line and piano accompaniment. The vocal line includes a long note on 'a'.

**81. Midnight Rose**

Change your ways lit - tle Mid - night, lit - tle Mid - night Rose. \_\_\_\_\_  
 Rose. \_\_\_\_\_

The musical score for 'Midnight Rose' is written in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Change your ways lit - tle Mid - night, lit - tle Mid - night Rose.' followed by a long note. The piano accompaniment provides a steady harmonic support.

Ed Waesche, 1975  
 Sung by the Bluegrass Student Union

**82. Somewhere**

Some - how, \_\_\_\_\_ day, some - day, some - where. \_\_\_\_\_  
 Some - how, \_\_\_\_\_ some - day, - some - day, - some - ere. \_\_\_\_\_  
 Some - how, \_\_\_\_\_ day, some - day, , some - where. \_\_\_\_\_

The musical score for 'Somewhere' is in 4/4 time with a key signature of two sharps (F# and C#). It includes a vocal line and piano accompaniment. The vocal line has several long notes and a melodic line that repeats the lyrics 'Some - how, some - day, some - where.' and 'Some - how, some - day, some - ere.' and 'Some - how, day, some - day, some - where.'

Sung by the Interstate Rivals, 1988

**83. Bright Was The Night**

She prom - ised she would be my bride \_\_\_\_\_

The musical score for 'Bright Was The Night' is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'She prom - ised she would be my bride' followed by a long note. The piano accompaniment consists of chords and moving lines.

day. \_\_\_\_\_  
 \_\_\_\_\_ some \_\_\_\_\_ day, \_\_\_\_\_ some fine \_\_\_\_\_ day. \_\_\_\_\_

This block continues the musical score for 'Bright Was The Night'. It shows the continuation of the vocal line and piano accompaniment. The vocal line includes the lyrics 'day.' and 'some \_\_\_\_\_ day, some fine \_\_\_\_\_ day.' with long notes. The piano accompaniment continues with harmonic support.

David Wright, 1991  
 Sung by the Gas House Gang

**84. Where Is The Boy**

boy, \_\_\_\_\_  
 Where is the boy, \_\_\_\_\_ where is the boy, \_\_\_\_\_ the boy I used \_\_\_\_\_ to be? \_\_\_\_\_

Fred King, 1964

**85. My Love Is Your Love**

My love is your love \_\_\_\_\_ un - til I die. \_\_\_\_\_

Brent Graham and Dave LaBar, 1982

**86. And Left Me Lonely Nights (Happy Days And Lonely Nights)**

nights, \_\_\_\_\_  
 And left me lone - ly oh, so lone - ly nights, \_\_\_\_\_  
 nights. \_\_\_\_\_  
 And left \_\_\_\_\_ me lone - ly nights, \_\_\_\_\_ and then you  
 I'm lone - ly, you on - ly left me lone - ly nights. \_\_\_\_\_  
 and left me lone - ly nights. \_\_\_\_\_  
 I'm lone - ly, you on - ly left me lone - ly nights. \_\_\_\_\_  
 left \_\_\_\_\_

Earl Moon

**87. Where Is Love**

love. \_\_\_\_\_

Where \_\_\_\_\_ is \_\_\_\_\_ where \_\_\_\_\_ is love, oh where \_\_\_\_\_ is \_\_\_\_\_ love. \_\_\_\_\_

love. \_\_\_\_\_

Detailed description: This is a musical score for the song 'Where Is Love'. 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 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. There are lyrics written below the notes. The word 'love.' appears at the beginning and end of the phrase. The lyrics are: 'Where \_\_\_\_\_ is \_\_\_\_\_ where \_\_\_\_\_ is love, oh where \_\_\_\_\_ is \_\_\_\_\_ love. \_\_\_\_\_'. There are long horizontal lines under the lyrics to indicate where the notes would be placed.

Frank Bloebaum  
Sung by the Vocal Majority

**88. Now There's No Time For Toys (All The Little Toy Soldiers)**

Now there's no time \_\_\_\_\_ for toys. \_\_\_\_\_

and boys. \_\_\_\_\_

Detailed description: This is a musical score for the song 'Now There's No Time For Toys'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat) and the time signature is 6/8. The melody is written in the treble clef, and the bass line is in the bass clef. There are lyrics written below the notes. The lyrics are: 'Now there's no time \_\_\_\_\_ for toys. \_\_\_\_\_' and 'and boys. \_\_\_\_\_'. There are long horizontal lines under the lyrics to indicate where the notes would be placed.

Jay Giallombardo, 1978  
Sung by Grandma's Boys

**89. Over Troubled Waters**

O - ver trou - bled wat - ers I will ease \_\_\_\_\_ your \_\_\_\_\_ mind. \_\_\_\_\_

Detailed description: This is a musical score for the song 'Over Troubled Waters'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. There are lyrics written below the notes. The lyrics are: 'O - ver trou - bled wat - ers I will ease \_\_\_\_\_ your \_\_\_\_\_ mind. \_\_\_\_\_'. There are long horizontal lines under the lyrics to indicate where the notes would be placed.

Fraser Brown, early 1970s

**90. Foggy London Town**

ooh \_\_\_\_\_ ev - 'ry, \_\_\_\_\_ shin-ing ev - 'ry - where. \_\_\_\_\_

And in fog - gy Lon-don town the sun was shin-ing \_\_\_\_\_ ev - 'ry - where. \_\_\_\_\_

ooh \_\_\_\_\_ ev - 'ry, \_\_\_\_\_ shin-ing ev - 'ry - where. \_\_\_\_\_

ev - 'ry - where. \_\_\_\_\_

Detailed description: This is a musical score for the song 'Foggy London Town'. 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 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. There are lyrics written below the notes. The lyrics are: 'ooh \_\_\_\_\_ ev - 'ry, \_\_\_\_\_ shin-ing ev - 'ry - where. \_\_\_\_\_', 'And in fog - gy Lon-don town the sun was shin-ing \_\_\_\_\_ ev - 'ry - where. \_\_\_\_\_', 'ooh \_\_\_\_\_ ev - 'ry, \_\_\_\_\_ shin-ing ev - 'ry - where. \_\_\_\_\_', and 'ev - 'ry - where. \_\_\_\_\_'. There are long horizontal lines under the lyrics to indicate where the notes would be placed.

Brent Graham, 1981  
(original in grace notes)

**91. Little Pal**

So 'til we meet a - again, heav - en knows where or when, — don't for - get a - bout

me, — lit - tle pal. — Bless you, — lit - tle — pal. —  
pal. —

Lou Perry, 1961  
Sung by the Four Rascals

**92. Ev'ry Time I See You I Cry**

Ev - 'ry time I see you I cry — a - gain. —

Ev - 'ry time I see you I cry, — I cry. —

Mac Huff

**93. The Shadow Of Your Smile**

The shad - ow of your smile, of your smile, when you are gone, when you are gone. —  
 gone, are gone. —  
 smile gone, are gone. —

**94. Show Me Where The Good Times Are**

Show me where the good times — show me where the good times are. —  
 are. —

Gene Cokeroff, 1973  
 Sung by the Suntones

**95. Tammy**

Tam - my, oh, love —  
 Tam - my, Tam - my, Tam - my's in I hope that he knows that Tam - my's in love. —  
 love. —

Brent Graham, 1990

**96. Hush, Little Baby (Summertime)**

So hush, lit - tle ba - by, don't you cry. —  
 don't you cry. —  
 cry. —

Sung by the Confederates



97. Mickey Mouse

M - I - C - K - E - Y M - O - U - S - E! \_\_\_\_\_  
 M - O - U - S - E! \_\_\_\_\_  
 (one of several popular versions)

98. Lord, You Made The Night Too Long

So who am I to say you're wrong? \_\_\_\_\_ But Lord, \_\_\_\_\_ you made the  
 But Lord, \_\_\_\_\_  
 wrong, all wrong?  
 the night too you made  
 night \_\_\_\_\_ the night too long, \_\_\_\_\_ you made the night \_\_\_\_\_, too long. \_\_\_\_\_

99. Baby, You're The One I Love

Ba - by, you're the one \_\_\_\_\_ I \_\_\_\_\_ love. \_\_\_\_\_

Renee Craig, 1975

### 100. Sure, They Called It Ireland

And when they had it finished, sure, they called it Ire - - - land.

The score is in 4/4 time, G major. The melody is in the treble clef, and the bass line is in the bass clef. The melody features a mix of eighth and quarter notes, with a final phrase consisting of two eighth notes followed by a quarter note.

Dave LaBar, 1978

### 101. Till Love Comes My Way

way.

Till love comes my way, till love comes my way.

The score is in 4/4 time, B-flat major. The melody is in the treble clef, and the bass line is in the bass clef. The melody features a mix of quarter and eighth notes, with a final phrase consisting of a quarter note followed by a half note.

David Wright, 1980

### 102. You're The One Who Made Me Cry

But of all the girls, the man - y girls I've ev - er loved,

The score is in 4/4 time, B-flat major. The melody is in the treble clef, and the bass line is in the bass clef. The melody features a mix of quarter and eighth notes, with a final phrase consisting of a quarter note followed by a half note.

you

you're the one who made me cry.

cry, you made me cry.

you

cry.

The score is in 4/4 time, B-flat major. The melody is in the treble clef, and the bass line is in the bass clef. The melody features a mix of quarter and eighth notes, with a final phrase consisting of a quarter note followed by a half note.

Ed Waesche, 1986  
Sung by the Basin Street Quartet

### 103. I'll Take Care Of Your Cares

Al - though you're not mine, — for now and all time, — I'll take care — I'll take

cares, — of your cares. —  
care of your cares, — of your cares

### 104. Drop Me A Line, Say That You're Fine (Do You Really Love Me?)

Drop me a line, — say that you're fine. —  
All mine. — Drop me a line, — say that you're fine. —

Tell me you're mine, — all mine. —

Ruby Rhea, 1963  
(popular version)

### 105. While Sweet Dreams Rest You

While sweet dreams rest you, dear old pal, pal of mine.

This musical score is for the song 'While Sweet Dreams Rest You'. It is written in 4/4 time and features a piano accompaniment with a treble and bass clef. The melody is simple and gentle, with lyrics: 'While sweet dreams rest you, dear old pal, pal of mine.'

### 106. First You Gotta Have Heart (Heart)

First you got-ta have, got - ta have, got-ta have, got - ta have heart.

This musical score is for the song 'First You Gotta Have Heart (Heart)'. It is written in 4/4 time and features a piano accompaniment with a treble and bass clef. The melody is more rhythmic and includes a double bar line with a repeat sign. The lyrics are: 'First you got-ta have, got - ta have, got-ta have, got - ta have heart.'

Ed Woesche, 1967

### 107. Mam'selle

Then vi - o - lins will cry, and so will I, mam' - selle, vi - o - lins will

This is the first system of the musical score for 'Mam'selle'. It is written in 4/4 time with a key signature of one sharp (F#). The piano accompaniment includes a treble and bass clef. The lyrics are: 'Then vi - o - lins will cry, and so will I, mam' - selle, vi - o - lins will'.

cry, and so will I, mam' - selle.

This is the second system of the musical score for 'Mam'selle'. It continues the piano accompaniment and the lyrics: 'cry, and so will I, mam' - selle.'

### 108. Happy Trails To You

'til we meet —  
 Hap - py trails\_ to\_ you\_ 'til we meet\_ 'til we meet\_ a - gain.  
 a - gain, 'til we meet a - gain. —  
 a - gain. —

Bobby Gray, Jr., late 1970s

### 109. Please Don't Take My Sunshine Away (You Are My Sunshine)

a - way. —  
 Please don't take\_ my sun - shine a - way, — a - way. —

### 110. After Today

to - day, — af - ter to - day. —  
 Af - ter to - day, — af - ter to - day, — af - ter to - day. — af - ter to - day. —  
 to - day. —  
 to - day, — af - ter to - day. —

Jay Giallombardo, 1971  
Sung by the Acoustix

### 111. Cheer Up, Charlie

Cheer up, Char - lie! — I — love — you. —  
 you. —  
 Just — be — glad — you're —  
 Cheer up, Char - lie! — I — love — you. —  
 you, —

Brent Graham, 1986

### 112. Just When I Thought I Was Through

I \_\_\_\_\_ was \_\_\_\_\_

Just when I thought I was through\_ with fal - ling in love, — I ran in - to you. \_\_\_\_\_

I \_\_\_\_\_ was \_\_\_\_\_

Detailed description: This is a musical score for the song 'Just When I Thought I Was Through'. It features a piano accompaniment with a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: 'Just when I thought I was through\_ with fal - ling in love, — I ran in - to you. \_\_\_\_\_'. There are two lines of lyrics, one above and one below the staff, with the words 'I' and 'was' appearing on both lines.

### 113. No More Hurryin', Worryin' (Down Where The South Begins)

no more hur - ry - in', \_\_\_\_\_ wor - ry - in', \_\_\_\_\_

be - gins, \_\_\_\_\_

no more hur - ry - in', \_\_\_\_\_ wor - ry - in', \_\_\_\_\_ I'm \_\_\_\_\_ go - in' south. \_\_\_\_\_

Detailed description: This is a musical score for the song 'No More Hurryin', Worryin' (Down Where The South Begins)'. It features a piano accompaniment with a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'no more hur - ry - in', \_\_\_\_\_ wor - ry - in', \_\_\_\_\_ be - gins, \_\_\_\_\_ no more hur - ry - in', \_\_\_\_\_ wor - ry - in', \_\_\_\_\_ I'm \_\_\_\_\_ go - in' south. \_\_\_\_\_'. There are two lines of lyrics, one above and one below the staff.

Renee Craig, 1956  
Sung by the Confederates

### 114. To My Beautiful Lifelong Friends (Thanks Again)

To my beau - ti - ful life - long \_\_\_\_\_ friends, hey, Mom and Dad - dy, thanks \_\_\_\_\_

a - gain, thanks a - gain. \_\_\_\_\_

a - gain. \_\_\_\_\_

a - gain, thanks a - gain. \_\_\_\_\_

Detailed description: This is a musical score for the song 'To My Beautiful Lifelong Friends (Thanks Again)'. It features a piano accompaniment with a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: 'To my beau - ti - ful life - long \_\_\_\_\_ friends, hey, Mom and Dad - dy, thanks \_\_\_\_\_ a - gain, thanks a - gain. \_\_\_\_\_ a - gain. \_\_\_\_\_ a - gain, thanks a - gain. \_\_\_\_\_'. There are two lines of lyrics, one above and one below the staff.

Peter Benson, 1996

### 115. My Romance

My ro - mance \_\_\_\_\_ does - n't need a thing \_\_\_\_\_ , but \_\_\_\_\_ you. \_\_\_\_\_

thing, \_\_\_\_\_ does - n't need a thing \_\_\_\_\_ ,

thing \_\_\_\_\_

Detailed description: This is a musical score for the song 'My Romance'. It features a piano accompaniment with a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: 'My ro - mance \_\_\_\_\_ does - n't need a thing \_\_\_\_\_ , but \_\_\_\_\_ you. \_\_\_\_\_ thing, \_\_\_\_\_ does - n't need a thing \_\_\_\_\_ , thing \_\_\_\_\_'. There are two lines of lyrics, one above and one below the staff.

Gene Puerling  
Sung by the Singers Unlimited

### 116. Dixie

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

The musical score for 'Dixie' is written in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The lyrics are: 'A - way, a - way, a - way down south in' and 'A - way, a - way,'.

Dix - - - ie, way down south.

The musical score continues with the lyrics: 'Dix - - - ie, way down south.' The melody and bass line continue in the same 4/4 time and key signature.

Mo Rector, 1963  
Sung by the Imposters

### 117. When Nobody Else Wants You

When no - bod - y else wants you.

The musical score for 'When Nobody Else Wants You' is written in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb, Eb). The lyrics are: 'When no - bod - y else wants you.'

Lou Perry, mid 1960s  
Sung by the Four Statesmen

### 118. I Will Sail No More (I Will Go Sailing No More)

more, I will sail no more.  
I will go sail - ing no more. I will sail no more.

The musical score for 'I Will Sail No More' is written in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb, Eb). The lyrics are: 'more, I will sail no more.' and 'I will go sail - ing no more. I will sail no more.'

Rich Hasty, 2000

**119. Tho' I'm Gone For A Long, Long Time**

Musical score for 'Tho' I'm Gone For A Long, Long Time'. The score is in 4/4 time and B-flat major. It features a piano accompaniment with block chords and a vocal line with lyrics. The lyrics are: 'Tho' I'm gone for a long, long time. a long, long time'. The melody is simple and repetitive.

George Peters, 1970s  
Sung by Chords Unlimited

**120. London By Night**

Musical score for 'London By Night'. The score is in 3/4 time and D major. It features a piano accompaniment with block chords and a vocal line with lyrics. The lyrics are: 'Most peo - ple say they love Lon - don by day, but'. The melody is simple and repetitive.

Continuation of the musical score for 'London By Night'. The score is in 3/4 time and D major. It features a piano accompaniment with block chords and a vocal line with lyrics. The lyrics are: 'lov - ers, love Lon - don by Lon - don by night. night, by night.'. The melody is simple and repetitive.

**121. Where The Southern Roses Grow**

Musical score for 'Where The Southern Roses Grow'. The score is in 4/4 time and B-flat major. It features a piano accompaniment with block chords and a vocal line with lyrics. The lyrics are: 'She's wait - ing where the sweet ros - es grow, sweet ros - es grow. grow.'. The melody is simple and repetitive.

David Wright, 1993  
Sung by the Gas House Gang



**122. If Happy Little Bluebirds Fly (Somewhere Over The Rainbow)**

I, why can't I? ———  
 If hap-py lit-tle blue-birds fly be-yond the rain-bow, why, oh why, can't I? ———  
 I, why can't I? ———

Lloyd Steinkamp  
 Sung by Most Happy Fellows

**123. The Gang That Sang Heart Of My Heart**

To that gang that sang "Heart Of My Heart— Of My Heart".  
 hmm ——— ah ———  
 hmm ——— ah ———

**124. When I Was The Kid Next Door**

Gee, we had lots— of fun, I wase the on - ly one, when I was the kid next door. ———  
 door. ———  
 Gee, we had lots— of fun, I wase the on - ly one, when I was the kid next door. ———

Lyle Pilcher/Bob Brock, early 1960s  
 Sung by the Imposters

**125. When You've Wandered Alone (Just A Cottage Small)**

When you've wan-dered a-lone ——— on the high - way, ——— with the wind and the rain ——— in your hair ———

Al Rehkop, early 1970s  
 Sung by Gentlemen's Agreement

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