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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

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Compiled by David Wright

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

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## 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

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

Oh, give — chords! —

Mac Huff

## 2. Lonely For You Am I

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

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

Way down , south.

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.

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.

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

Continuation of the musical score for 'Flower From An Old Bouquet'. The lyrics are: old bouquet.

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. \_\_\_\_\_

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. \_\_\_\_\_', 'lone - some \_\_\_\_\_', and 'lone, \_\_\_\_\_ lone - some \_\_\_\_\_'. 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. \_\_\_\_\_' and '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.

Detailed description: This is a musical score for the song 'When I Leave The World Behind'. It features a treble and bass clef staff in 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are: 'when I leave the world be - hind.' and 'Be - - - hind.'.

### 12. My Diane

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

Detailed description: This is a musical score for the song 'My Diane'. It features a treble and bass clef staff in 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The lyrics are: 'I'm in heav-en when I see you smile, smile for me, my Di - ane.'.

Attributed to Jim Poindexter

### 13. Smile

Smile, darn ya, smile!

A smile is still worth - while,

Detailed description: This is a musical score for the song 'Smile'. It features a treble and bass clef staff in 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The lyrics are: 'Smile, darn ya, smile!' and 'A smile is still worth - 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

Detailed description: This is a musical score for the song 'Cry (I'm Sorry I Made You Cry)'. It features a treble and bass clef staff in 3/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has four sharps (F#, C#, G#, D#). The lyrics are: 'Cry, I made you cry' and 'Cry, I made you 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. The key signature has one sharp (F#). The score consists of a vocal line and a piano accompaniment. The vocal line starts with the lyrics "I had the heart of a clown." and "Sure, if I had the heart of a clown." The piano accompaniment features a steady bass line and chords in the right hand.

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. The key signature has two sharps (F# and C#). The score consists of a vocal line and a piano accompaniment. The vocal line starts with the lyrics "Please don't give my dad - dy no more wine, no more". The piano accompaniment features a steady bass line and chords in the right hand.

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 "wine. He may be no good, but he's all mine. mine, all mine." The piano accompaniment includes a triplet in the right hand.

### 17. Oh Lida Rose

Musical score for "Oh Lida Rose" in 4/4 time. The key signature has two flats (Bb and Eb). The score consists of a vocal line and a piano accompaniment. The vocal line starts with the lyrics "My Rose" and "Oh Li - da Rose, won't you be mine." The piano accompaniment features a steady bass line and chords in the right 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 note 'of the', and a half note 'night'. The guitar accompaniment consists of a steady eighth-note bass line and a melody of chords and single notes.

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.

gone, gone, gone.

The musical score for 'Who'll Take My Place When I'm Gone?' is in 4/4 time with a key signature of two flats (Bb, Eb). The vocal line starts with a quarter rest, followed by a half note 'Who'll take my place—', a quarter note 'when I'm', and a half note 'gone, gone, gone.'. The guitar accompaniment features a steady eighth-note bass line and a melody of chords and single notes.

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 in 4/4 time with a key signature of one flat (Bb). The vocal line consists of a single line of music with a half note 'Sun - shine—', a quarter note 'is', a quarter note 'bid - ding', a quarter note 'the', a quarter note 'day', a quarter note 'good -', and a half note 'bye.'. The guitar accompaniment features a steady eighth-note bass line and a melody of chords and single notes.

### 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 in 4/4 time with a key signature of two flats (Bb, Eb). The vocal line starts with a quarter rest, followed by a half note 'We'll—', a quarter note 'just—', a quarter note 'be the same—', a quarter note 'old friends,', a quarter note 'old friends.', and a half note 'friends.'. The guitar accompaniment features a steady eighth-note bass line and a melody of chords and single notes.

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.

Musical score for 'Run, Run, Run' in 4/4 time, key of D major. This is a second system of the score, continuing the vocal and piano parts from the previous system. The vocal line has lyrics: 'Run to the cit - y of ref - uge, you bet - ter run, run, run'.

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 staff in 3/4 time. The melody is in B-flat major. 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 staff. 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.

gol - den days

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 staff in 4/4 time. The melody is in B-flat major. The lyrics are: 'Gone are the mem - 'ries of all those gol - den days that have gone bye.' There are additional lyrics 'mem - o - ries' and 'gol - den days' above the treble staff, and 'gol - den days' and 'days' below the bass staff. 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 staff in 3/4 time. The melody is in D major. 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.

Sung by the Playtonics, mid 1950s

### 32. Lullaby And Goodnight

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

Joe Sullivan, late 1970s

### 33. Sleepy Time Down South

When it's sleep - y time down south.

### 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.

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 is written in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "So don't leave me, dear old mam-my, I need you, mam-my, I need you." There are some musical notations above the lyrics, including a circled note in the treble staff and a circled note in the bass staff.

Lloyd Steinkamp  
Sung by Most Happy Fellows, 1977

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

Musical score for "Annie Doesn't Live Here Anymore" 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 is written in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "An - nie's gone a - way, what more can I say?" There are some musical notations above the lyrics, including a circled note in the treble staff and a circled note in the bass staff.

Musical score for "Annie Doesn't Live Here Anymore" 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 is written in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "An - nie does - n't live here an - y - more." There are some musical notations above the lyrics, including a circled note in the treble staff and a circled note 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 score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is written in a key with two flats (Bb and Eb) and a 4/4 time signature. The lyrics are: "We'll build a rain - bow in the sky." There are some musical notations above the lyrics, including a circled note in the treble staff and a circled note 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 simple harmonic 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 simple harmonic 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 simple harmonic 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 two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'That old I - rish moth - er, sweet I - rish moth - er, of mine.' There are double bar lines with repeat signs after 'er,' in both staves.

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 two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'Sil - ver - y moon - light and star - - - light, and you. \_\_\_\_\_' and 'Moon - light \_\_\_\_\_ and star - - light, \_\_\_\_\_ and all I can see is you. \_\_\_\_\_'.

### 47. Friends

Musical score for 'Friends' in 4/4 time, key of B-flat major. The score consists of two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'That a life - time's not too long, it's not too long \_\_\_\_\_' and 'long \_\_\_\_\_ not too long \_\_\_\_\_' and 'friends, \_\_\_\_\_ to live as friends. \_\_\_\_\_' and 'long to live as friends, \_\_\_\_\_ to live as friends. \_\_\_\_\_' and 'friends. \_\_\_\_\_'.

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 a vocal line and a piano accompaniment. The vocal line includes the lyrics: 'Say, don't you re - mem - ber, I'm your pal. — Bud - dy, can you spare a dime? —'. The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments.

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 a vocal line and a piano accompaniment. The vocal line includes the lyrics: 'All by my - self, — a - - lone. —'. The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments.

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 a vocal line and a piano accompaniment. The vocal line includes the lyrics: 'Rou - tine — I'd love to be there, just you and me there, —'. The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments.

Musical score for 'Back In The Old Routine' in 4/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The vocal line includes the lyrics: 'back in those good old vaude - ville days. — those good old days. —'. The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments.

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, key of B-flat major. The vocal line consists of quarter and eighth notes. The piano accompaniment features a steady bass line with 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, key of D major. The vocal line features a mix of quarter and eighth notes with some ties. The piano accompaniment has a consistent 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, key of D major. The vocal line includes quarter, eighth, and sixteenth notes. The piano accompaniment features a steady bass line with chords in the right hand.

you. —

you, — when I — lost — lost you. —

The score continues with the vocal line and piano accompaniment from the previous block, ending with a final chord.

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 vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

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 vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment features a rhythmic eighth-note pattern in the bass and a treble line with chords and moving lines.

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 B-flat major (two flats) and 4/4 time. The vocal line begins with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a half note E4. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

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.

The score is 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.

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

some - day.

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

The score is in 4/4 time with a key signature of two flats. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the notes.

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,

The score is in 4/4 time with a key signature of two flats. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the notes.

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,

The score continues with the same melody and bass line, with lyrics placed below the notes.

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 measure. The lyrics are: '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 consists of a single line of music with lyrics underneath. The piano accompaniment is written in two staves, with the right hand playing chords and the left hand playing a bass line. The piece concludes with a double bar line.

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 written in 4/4 time with a key signature of two flats (Bb, Eb). It features a vocal line and a piano accompaniment. The vocal line consists of a single line of music with lyrics underneath. The piano accompaniment is written in two staves, with the right hand playing chords and the left hand playing a bass line. The piece concludes with a double bar line.

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 written in 6/8 time with a key signature of two sharps (F#, C#). It features a vocal line and a piano accompaniment. The vocal line consists of a single line of music with lyrics underneath. The piano accompaniment is written in two staves, with the right hand playing chords and the left hand playing a bass line. The piece concludes with a double bar line.

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 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 consists of a single line of music with lyrics underneath. The piano accompaniment is written in two staves, with the right hand playing chords and the left hand playing a bass line. The piece concludes with a double bar line.

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 G 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 B-flat major. It features a vocal line and a piano accompaniment. The vocal line includes a long note on the word '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 the word '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 harmonic foundation with chords and moving lines in both hands.

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 lyrics such as 'Some - how, \_\_\_\_\_ day, some - day, some - where.' and 'Some - how, \_\_\_\_\_ some - day, - some - day, - some - ere.' The piano accompaniment features a steady bass line and chords in the right hand.

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 consists of 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 provides a rhythmic and harmonic accompaniment.

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 has lyrics 'day. \_\_\_\_\_' and '\_\_\_\_\_ some \_\_\_\_\_ day, \_\_\_\_\_ some fine \_\_\_\_\_ day. \_\_\_\_\_'. The piano accompaniment continues with chords and moving lines.

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? \_\_\_\_\_

Detailed description: This is a musical score for the song 'Where Is The Boy'. It features a treble and bass clef staff in 3/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: 'boy, \_\_\_\_\_ Where is the boy, \_\_\_\_\_ where is the boy, \_\_\_\_\_ the boy I used \_\_\_\_\_ to be? \_\_\_\_\_'. There are various musical notations including notes, rests, and a fermata over the final note.

Fred King, 1964

**85. My Love Is Your Love**

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

Detailed description: This is a musical score for the song 'My Love Is Your Love'. It features a treble and bass clef staff in 3/4 time with a key signature of two flats (Bb). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: 'My love is your love \_\_\_\_\_ un - til I die. \_\_\_\_\_'. There are various musical notations including notes, rests, and a fermata over the final note.

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, \_\_\_\_\_

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 \_\_\_\_\_

Detailed description: This is a musical score for the song 'And Left Me Lonely Nights (Happy Days And Lonely Nights)'. It features a treble and bass clef staff in 4/4 time with a key signature of two flats (Bb). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: 'nights, \_\_\_\_\_ And left me lone - ly oh, so lone - ly 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 \_\_\_\_\_'. There are various musical notations including notes, rests, and a fermata over the final note.

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 on top and a bass clef staff on the bottom. The key signature has one flat (B-flat) and the time signature is 4/4. The melody is written in the treble clef and features a series of eighth notes in the first measure, followed by a long note with a slur. The lyrics are written below the treble staff. The bass line is written in the bass clef and features a similar pattern of eighth notes and long notes with slurs.

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 on top and a bass clef staff on the bottom. 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 features a series of quarter notes and eighth notes. The lyrics are written below the treble staff. The bass line is written in the bass clef and features a series of quarter notes and eighth notes.

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 on top and a bass clef staff on the bottom. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written in the treble clef and features a series of quarter notes and eighth notes. The lyrics are written below the treble staff. The bass line is written in the bass clef and features a series of quarter notes and eighth notes.

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 on top and a bass clef staff on the bottom. The key signature has one flat (B-flat) and the time signature is 4/4. The melody is written in the treble clef and features a series of quarter notes and eighth notes. The lyrics are written below the treble staff. The bass line is written in the bass clef and features a series of quarter notes and eighth notes.

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. —  
 Tam - my, oh, 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, featuring a melody in the treble clef and a bass line in the bass clef. The key signature has one sharp (F#). The melody consists of quarter and eighth notes, with a final long note on 'land'.

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, featuring a melody in the treble clef and a bass line in the bass clef. The key signature has two flats (Bb, Eb). The melody is simple, with a long note on 'way'.

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, featuring a melody in the treble clef and a bass line in the bass clef. The key signature has two flats (Bb, Eb). The melody is more complex, with a long note on 'loved'.

you  
you're the one who made me cry.  
cry, you made me cry.  
you cry.

This block continues the musical score from the previous block, showing the final lines of the melody and bass line. The melody features a long note on 'cry'.

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

care, — 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. —

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 melody in the right hand and a bass line in the left hand. The lyrics are: '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 melody in the right hand and a bass line in the left hand. 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 musical score is for the song 'Mam'selle'. It is written in 4/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. 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 block shows the continuation of the musical score for 'Mam'selle'. It includes 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. The lyrics are: 'I \_\_\_\_\_ was \_\_\_\_\_ Just when I thought I was through\_ with fal - ling in love, — I ran in - to you. \_\_\_\_\_ I \_\_\_\_\_ was \_\_\_\_\_'. The music is in 3/4 time and has a key signature of one flat (Bb).

### 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. 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. \_\_\_\_\_'. The music is in 4/4 time and has a key signature of one flat (Bb).

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. 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. \_\_\_\_\_'. The music is in 4/4 time and has a key signature of three flats (Bbb).

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. The lyrics are: 'My ro - mance \_\_\_\_\_ does - n't need a thing \_\_\_\_\_ , but \_\_\_\_\_ you. \_\_\_\_\_ thing, \_\_\_\_\_ does - n't need a thing \_\_\_\_\_ , thing \_\_\_\_\_'. The music is in 4/4 time and has a key signature of one sharp (F#).

Gene Puerling  
Sung by the Singers Unlimited

### 116. Dixie

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

The 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.

This block continues the musical score for 'Dixie'. 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: 'Dix - - - ie, way down south.'.

Mo Rector, 1963  
Sung by the Imposters

### 117. When Nobody Else Wants You

When no - bod - y else wants you.

The 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 score for 'I Will Sail No More (I Will Go Sailing 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**

a long, long time —  
 Tho' I'm gone for a long, long time. — a long, long time —

George Peters, 1970s  
Sung by Chords Unlimited

**120. London By Night**

Most peo - ple say they love Lon - don by day, but  
 lov - ers, love Lon - don by Lon - don by night. —

night. —  
 night, — by night. —

**121. Where The Southern Roses Grow**

grow. —  
 She's wait - ing where the sweet ros - es grow, sweet ros - es grow. —  
 grow. —

David Wright, 1993  
Sung by the Gas House Gang



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

Musical score for 'If Happy Little Bluebirds Fly' 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 the lyrics: 'If hap-py lit-tle blue-birds fly be-yond the rain-bow, why, oh why, can't I, why can't I?'. The accompaniment features a steady eighth-note bass line.

Lloyd Steinkamp  
Sung by Most Happy Fellows

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

Musical score for 'The Gang That Sang Heart Of My Heart' 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 the lyrics: 'To that gang that sang "Heart Of My Heart Of My Heart"'. The accompaniment features a steady eighth-note bass line. There are vocalizations 'hmm' and 'ah' above the final notes of the melody.

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

Musical score for 'When I Was The Kid Next Door' in 4/4 time, key of D 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 the lyrics: 'Gee, we had lots of fun, I wase the on - ly one, when I was the kid next door.' The accompaniment features a steady eighth-note bass line.

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

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

Musical score for 'When You've Wandered Alone' 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 the lyrics: 'When you've wan-dered a-lone on the high - way, with the wind and the rain in your hair'. The accompaniment features a steady eighth-note bass line.

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

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