
Classic Tags

for men's voices

Compiled by David Wright
Assisted by Jim Bagby, Kevin Keller, and David Krause

PREFACE

Barbershop tag singing is surely one of the finest traditions arising from 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. We are advised that, since a tag is not a "performable unit", the manual may be legally copied and used for 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, Kevin Keller, and David Krause for serving as an editorial board for this project.

David Wright
wright@einstein.wustl.edu

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Classic Tags

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Compiled by David Wright

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latest revision 2/28/01

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
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 a vocal line and a piano accompaniment. The vocal line has lyrics: "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 a vocal line and a piano accompaniment. The vocal line has lyrics: "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 a vocal line and a piano accompaniment. The vocal line has lyrics: "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, _____

Detailed description: This is a musical score for the song 'I'll Be Seeing You'. It features a treble and bass clef staff in 4/4 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 placed between the staves. The score includes a bridge section with a 6/8 time signature change.

Bobby Gray, Jr., 1976

8. Wedding Bells Are Breaking Up

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

Detailed description: This is a musical score for the song 'Wedding Bells Are Breaking Up'. It features a treble and bass clef staff in 4/4 time with a key signature of two flats (Bb, Eb). The melody is in the treble clef, and the bass line is in the bass clef. The score includes a bridge section with a 6/8 time signature change and a triplet of eighth notes. The lyrics are placed between the 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 _____

Detailed description: This is a musical score for the song 'Lonesome Rose'. It features a treble and bass clef staff in 4/4 time with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. The score includes a bridge section with a 6/8 time signature change. The lyrics are placed between the staves.

Ed Waesche, 1985

10. The Sunshine Of Your Smile

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

Your smile _____

Detailed description: This is a musical score for the song 'The Sunshine Of Your Smile'. It features a treble and bass clef staff in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody is in the treble clef, and the bass line is in the bass clef. The score includes a bridge section with a 6/8 time signature change. The lyrics are placed between the staves.

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 vocal line and a piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The vocal line starts with a whole note rest, followed by the lyrics 'when I leave the world be - hind.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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 vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line contains the lyrics 'I'm in heav-en when I see you smile, smile for me, my Di - ane.' The piano accompaniment consists of chords and melodic fragments in both hands.

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 vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line includes the lyrics 'Smile, darn ya, smile!' and 'A smile is still worth - while,'. The piano accompaniment features a prominent bass line and chords in the right hand.

Bobby Gray, Jr., 1986
 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 vocal line and a piano accompaniment. The key signature has four sharps (F#, C#, G#, D#), and the time signature is 3/4. The vocal line contains the lyrics 'Cry, I made you cry' and 'Cry, I made you cry'. The piano accompaniment features a steady bass line and chords in the right hand.

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 melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "I had the heart of a clown. Sure, if I had the heart of a clown. I had the heart of a clown." The score includes a key signature change to one flat (Bb) for the final phrase.

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 melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Please don't give my dad - dy no more wine, no more mine, all mine." The score includes a key signature change to one flat (Bb) for the final phrase.

Continuation of the musical score for "Please Don't Give My Daddy No More Wine". The lyrics are: "wine. He may be no good, but he's all mine. mine, all mine." The score includes a key signature change to one flat (Bb) and a triplet of eighth notes in the bass line.

17. Oh Lida Rose

Musical score for "Oh Lida Rose" in 4/4 time. The key signature has two flats (Bb and Eb). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "My Rose Oh Li - da Rose, won't you be mine." The score includes a key signature change to one flat (Bb) for the final phrase.

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 (B-flat). It features a vocal line and a piano accompaniment. The piano part consists of a steady bass line and chords in the right hand. The vocal line has a melodic line with some grace notes and a final sustained note.

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 (B-flat and E-flat). It includes a vocal line and piano accompaniment. The piano part has a simple harmonic accompaniment. The vocal line features a series of notes with lyrics, including a triplet of 'gone' 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 (B-flat). It consists of a vocal line and piano accompaniment. The piano part has a simple harmonic accompaniment. The vocal line has a melodic line with a long note at the end.

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 (B-flat and E-flat). It includes a vocal line and piano accompaniment. The piano part has a simple harmonic accompaniment. The vocal line has a melodic line with a long note at the end.

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, 1968

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 treble clef staff and a bass clef staff. The melody is written in the treble clef with lyrics underneath. The bass line provides harmonic support with chords and single notes.

Back in my home town,

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 treble clef staff and a bass clef staff. The melody is written in the treble clef with lyrics underneath. The bass line provides harmonic support with chords and single notes.

Friend - ship and love to the end
 To the end, Friend - ship and love to the end
 To the end, love to the end.

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 treble clef staff and a bass clef staff. The melody is written in the treble clef with lyrics underneath. The bass line provides harmonic support with chords and single notes.

Run
 Run to the cit - y of ref - uge, you bet - ter run, run, run.
 run.

Musical score for 'Run, Run, Run' in 4/4 time, key of D major. This is a second system of the score, continuing the melody and bass line from the previous system.

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 — — —

The musical score for 'Drink To Me Only With Thine Eyes' is written in 3/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The lyrics are: 'Drink to me on - ly with thine eyes, — and I will not ask — for wine. — — — with — — —'. The piano part consists of chords and single notes, providing a harmonic foundation for the vocal melody.

John Hill, 1955
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 — — —
gol - den days that have gone — — — bye. — — —
days — — —

The musical score for 'Gone Are The Memories' is in 4/4 time with a key signature of one flat (Bb). It includes a vocal line and piano accompaniment. The lyrics are: 'mem - o - ries gol - den days', 'Gone are the mem - 'ries of all those gol - den days — — —', 'gol - den days that have gone — — — bye. — — —', and 'days — — —'. The piano accompaniment features a steady bass line and chords that support the vocal melody.

Joe Sullivan, 1962
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

The musical score for 'Goodbye Forever, It's Over I Know' is in 3/4 time with a key signature of one sharp (F#). It consists of a vocal line and piano accompaniment. The lyrics are: 'Good-bye for - ev - er, it's o - ver I know. — — — Love's warm sweet weath-er has turned in - to'. The piano part provides a rhythmic and harmonic accompaniment for the vocal line.

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

This block continues the musical score for 'Goodbye Forever, It's Over I Know'. It shows the vocal line and piano accompaniment for the lyrics: 'snow. The love - li - est time of the year — — — has — — — gone. — — —'. The piano accompaniment features a consistent bass line and chords that complement the vocal melody.

Bill Busby

31. Melancholy Baby

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

too.

too.

Detailed description: This is a musical score for the song 'Melancholy Baby'. It features a treble and bass clef staff 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: 'Or else I shall be mel - an chol y too. mel - an - chol - y too.' There are two instances of 'too.' with a line underneath, one above the treble staff and one below the bass staff.

Sung by the Playtonics, mid 1950s

32. Lullaby And Goodnight

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

Detailed description: This is a musical score for the song 'Lullaby And Goodnight'. It features a treble and bass clef staff 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 lyrics are: 'Lul - la - by and good - night, good - night.' There is a triplet of eighth notes in the melody and bass line. There are two instances of 'good - night.' with a line underneath, one above the treble staff and one below the bass staff.

Joe Sullivan, late 1970s

33. Sleepy Time Down South

When it's sleep - y time down south.

Detailed description: This is a musical score for the song 'Sleepy Time Down South'. It features a treble and bass clef staff 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 lyrics are: 'When it's sleep - y time down south.' There is a triplet of eighth notes in the melody and bass line. There is one instance of 'south.' with a line underneath, above the treble staff.

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.

Detailed description: This is a musical score for the song 'Give Me Your Hand To Hold In Mine'. It features a treble and bass clef staff 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 lyrics are: 'Give me your hand to hold in mine, and I will give you my heart, my heart.' There are two instances of 'heart.' with a line underneath, one above the treble staff and one below the bass staff.

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 and a bass clef staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#) and the time signature is 4/4. 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 score 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 lyrics are: 'An - nie's gone a - way, what more can I say?'

Second system of the musical score for 'Annie Doesn't Live Here Anymore' in 4/4 time. The score 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 lyrics are: 'An - nie does - n't live here an - y - more.'

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 and a bass clef staff. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The lyrics are: 'We'll build a rain - bow in the sky.'

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. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "to you. _____ Sweet-heart I bring, _____ ros - es; _____ Ros - es I bring to you. _____"

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. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "From the dark and drear - y skies love - ly snow - flakes fall _____"

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? _____
gone? _____

The score is in 3/4 time, key of B-flat major. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "Who'll dry your tears when you cry? _____ Who'll dry your tears when you cry? _____ gone? _____"

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. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "So tired of wait - ing for you. _____"

Renee Craig
Sung by the Cracker Jills, 1957

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 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 the vocal and piano parts.

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 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 a vocal line and a piano accompaniment. 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 lyrics are: 'Say, don't you re - mem - ber, I'm your pal. Bud - dy, can you spare a dime?'.

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 lyrics are: 'All by my - self, a - - lone.'.

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 lyrics are: 'Rou - tine. I'd love to be there, just you and me there, those good old days.'.

Continuation of the musical score for 'Back In The Old Routine'. The lyrics are: 'back in those good old vaude - ville days. those good old days. back'.

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. —

Mo Rector, 1966

52. Love Letters Straight From Your Heart

Love let-ters straight from your 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. —

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 —

you, — when I — lost — lost you. —

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. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The piece concludes with a final chord on G4.

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 written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5, then a half note D5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The piece concludes with a final chord on G4.

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 written in B-flat major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The piece concludes with a final chord on G3.

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.

Detailed description: This is a musical score for the song 'Johnny Doughboy Found A Rose'. It is written in 4/4 time with a key signature of one flat (Bb). 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, Bb4, and C5. The accompaniment features a steady eighth-note bass line. The lyrics are placed below the treble staff.

58. I Know We'll Meet Again

some - day.

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

Detailed description: This is a musical score for the song 'I Know We'll Meet Again'. It is written in 4/4 time with a key signature of one flat (Bb). The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is simple and features a long note on 'some - day'. The accompaniment consists of chords and a simple bass line. The lyrics are placed below the treble staff.

59. Old Bones (I'd Like To Do It Again)

Oh, yeh, a-gain,-

Just to turn back the pag-es of time— and let my life be-gin, Oh, yeh, I'd like to do it a-gain,-

Oh, yeh, a-gain,-

Oh, yeh,

a-gain, a-gain, I'd like to do it a-gain, a-gain, a-gain!

I'd like to do it a-gain, a-gain, a-gain. I wan-na do it a-gain, a-gain!

a-gain, a-gain,

Detailed description: This is a musical score for the song 'Old Bones (I'd Like To Do It Again)'. It is written in 4/4 time with a key signature of one flat (Bb). The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is highly rhythmic and repetitive, featuring many eighth and sixteenth notes. The lyrics are placed below the treble staff. The song includes several instances of 'a-gain' and 'I'd like to do it a-gain'.

Val Hicks, 1982

60. Through The Years

Musical score for 'Through The Years' in G minor, 4/4 time. The melody is written in the treble clef and the bass line in the bass clef. The lyrics are: I'll come to you smiling through the years.

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 G minor, 3/4 time. The melody is written in the treble clef and the bass line in the bass clef. The lyrics are: Old friends seem to be total strangers to me, for I'm so alone with the crowd.

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 G major, 4/4 time. The melody is written in the treble clef and the bass line in the bass clef. The lyrics are: In a gingham gown she stole my heart away, away. she stole, she stole she stole my heart away.

Earl Moon
Popular version

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

Musical score for 'In Dixieland Where I Was Born' in G minor, 4/4 time. The melody is written in the treble clef and the bass line in the bass clef. The lyrics are: In Dixieland where I was born.

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 score is for 'Sonny Boy' in 4/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line has a melodic line with lyrics: 'I love you so, son - ny boy, son - - - ny boy.' The piano accompaniment consists of chords and moving lines in both hands.

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.

Bob Bohn
Sung by the Easternaires

The score is for 'What Miracle Has Made You The Way You Are (Gigi)' in 4/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line has a melodic line with lyrics: 'Oh, what mir - a - cle has made you the way you are, what mir-a-cle has made you what you are.' The piano accompaniment consists of chords and moving lines in both hands.

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

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

Burt Staffen, 1970

The score is for 'To Reach The Unreachable Star (The Impossible Dream)' in 6/8 time, key of D major. It features a vocal line and a piano accompaniment. The vocal line has a melodic line with lyrics: 'To reach the un - reach - a - ble star.' The piano accompaniment consists of chords and moving lines in both hands.

70. My Old Kentucky Home

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

Doug Harrington, 1990
Sung by Second Edition

The score is for 'My Old Kentucky Home' in 4/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line has a melodic line with lyrics: 'For my old Ken-tuck - y home far a - way, far a - way, far a - way.' The piano accompaniment consists of chords and moving lines in both hands.

71. Their Hearts Were Full Of Spring

For their hearts _____ were full _____ of spring.

The musical score consists of two staves, treble and bass clef, in 4/4 time with a key signature of two flats. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff.

Sung by the Four Freshmen

72. Bye Oh Bye Oh

Bye oh bye _____ oh bye oh bye oh bye _____ oh bye oh bye oh bye _____ oh bye oh

The musical score consists of two staves, treble and bass clef, in 4/4 time with a key signature of two flats. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff.

bye. _____ Good - bye _____ Dix - ie, _____ Dix - ie good-bye, _____ good - bye. _____
good-bye. _____

The musical score continues with two staves, treble and bass clef, in 4/4 time with a key signature of two flats. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff.

Gene Morford, circa 1960

73. As Time Goes By

The world will al - ways wel - come lov - ers as time _____ goes _____ bye. _____

The musical score consists of two staves, treble and bass clef, in 4/4 time with a key signature of two sharps. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff.

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. _____

The musical score for 'Pal Of My Dreams' is written in 3/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The vocal line includes lyrics and a melodic line with a long note on 'dreams.' The piano accompaniment provides harmonic support with chords and a bass line.

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 _____

The musical score for 'I Close My Eyes (I Heard You Singing)' 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 includes lyrics and a melodic line with a long note on 'eyes.' The piano accompaniment provides harmonic support with chords and a bass line.

Jay Giallombardo, 1971
Sung by Grandma's Boys

76. For Me And My Gal

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

The musical score for 'For Me And My Gal' is written in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line includes lyrics and a melodic line with a long note on 'gal.' The piano accompaniment provides harmonic support with chords and a bass line.

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. _____

The musical score for 'Please Don't Leave Me, Never Go Away' 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 includes lyrics and a melodic line with a long note on 'a - way.' The piano accompaniment provides harmonic support with chords and a bass line.

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 written in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Be it ev - er so hum - ble, there's no place like home.' There are triplets in the melody for 'like' and 'home'.

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 written in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'In dreams I'll be moth - er's boy, moth - er's boy.'

Earl Moon

80. Don't Be Blue When Raindrops Come Along

Don't be blue when rain - drops come a - long.

The musical score for 'Don't Be Blue When Raindrops Come Along' is written in 4/4 time with a key signature of two flats (Bb, Eb). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Don't be blue when rain - drops come a - long.' There is a long note in the melody for 'a - long'.

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

The musical score for 'Don't Be Blue When Raindrops Come Along' (second system) is written in 4/4 time with a key signature of two flats (Bb, Eb). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'real - ly does - n't mat - ter when the rain - drops come a - long.' There is a long note in the melody for 'a - long'.

81. Midnight Rose

Musical score for 'Midnight Rose' 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 bass line is in the bass staff. The lyrics are: 'Change your ways lit - tle Mid - night, lit - tle Mid - night Rose._____'. The piece ends with a double bar line.

Rose._____

Ed Waesche, 1975
Sung by the Bluegrass Student Union

82. Somewhere

Musical score for 'Somewhere' in 4/4 time, key of D major. The score consists of two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: 'Some - how,_____ day, some - day, some - where._____'. The piece ends with a double bar line.

Some - how,_____ some - day, - some - day, - some - ere._____

Some - how,_____ day, some - day, , some - where._____

Sung by the Interstate Rivals, 1988

83. Bright Was The Night

Musical score for 'Bright Was The Night' in 4/4 time, key of D major. The score consists of two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: 'She prom - ised she would be my bride_____'. The piece ends with a double bar line.

She prom - ised she would be my bride_____

Musical score for 'Bright Was The Night' (continued) in 4/4 time, key of D major. The score consists of two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: 'day._____ some - day,_____ some fine - day._____'. The piece ends with a double bar line.

day._____

some - day,_____ some fine - day._____

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 with a 3/4 time signature and 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? _____'.

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 with a 3/4 time signature and 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. _____'.

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 with a 4/4 time signature and 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 _____'.

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 on top and a bass clef 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 the bass line 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 on top and a bass clef on the bottom. The key signature has one flat (B-flat) and the time signature is 6/8. The melody is written in the treble clef and the bass line 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 on top and a bass clef 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 the bass line 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 on top and a bass clef 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 the bass line 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
Popular version

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. —
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, 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 musical 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 phrase held in a long note. The bass line provides a steady accompaniment with quarter notes and rests.

Dave LaBar, 1978

101. Till Love Comes My Way

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

The musical 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 and repetitive, with a long note at the end of the first phrase. The bass line follows a similar pattern with a long note at the end.

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 musical 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 eighth and quarter notes. The bass line provides a steady accompaniment with quarter notes and rests.

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

The musical score continues from the previous block, 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 eighth and quarter notes. The bass line provides a steady accompaniment with quarter notes and rests.

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 piece 'While Sweet Dreams Rest You'. It is written in a 4/4 time signature with a key signature of one flat (B-flat). The score consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with lyrics placed below the notes. The bass clef staff provides a harmonic accompaniment. The piece concludes with a final chord in the treble clef.

106. First You Gotta Have Heart

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

This musical score is for the piece 'First You Gotta Have Heart'. It is written in a 4/4 time signature with a key signature of one flat (B-flat). The score consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with lyrics placed below the notes. The bass clef staff provides a harmonic accompaniment. The piece concludes with a final chord in the treble clef.

107. Mam'selle

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

This musical score is for the piece 'Mam'selle'. It is written in a 4/4 time signature with a key signature of one sharp (F#). The score consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with lyrics placed below the notes. The bass clef staff provides a harmonic accompaniment. The piece concludes with a final chord in the treble clef.

108. Happy Trails To You

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)

Please don't take_ my sun - shine a - way, a - way.

110. After Today

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

Jay Giallombardo, 1971
Sung by the Acoustix

111. Cheer Up, Charlie

Just_ be_ glad_ you're_ you.
 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 treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The lyrics are: 'I _____ was _____ Just when I thought I was through— with fal - ling in love,— I ran in - to you. _____ I _____ was _____'. There are some musical notations like '(b)' and '(b)' in parentheses.

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 treble and bass clef with a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). 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 some musical notations like 'z' and 'z' in the bass line.

Renee Craig, 1956
Sung by the Confederates

114. For My Beautiful Lifelong Friends

a - gain, thanks a - gain. _____

For my beau - ti - ful life - long _____ friends, hey, Mom and Dad - dy, thanks _____ a - gain. _____

a - gain, thanks a - gain. _____

Detailed description: This is a musical score for the song 'For My Beautiful Lifelong Friends'. It features a treble and bass clef with a 4/4 time signature. The melody is 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). The lyrics are: 'a - gain, thanks a - gain. _____ For my beau - ti - ful life - long _____ friends, hey, Mom and Dad - dy, thanks _____ a - gain. _____ a - gain, thanks a - gain. _____'. There are some musical notations like '8' and '8' in the bass line.

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 treble and bass clef with a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F-sharp). The lyrics are: 'My ro - mance _____ does - n't need a thing _____ , but _____ you. _____ thing, _____ does - n't need a thing _____ , thing _____'. There are some musical notations like '8' and '8' in the bass line.

Gene Puerling
Sung by the Singers Unlimited

116. Dixie

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

A - way, a - way,

Detailed description: This system contains the first two staves of the musical score. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The music consists of eighth and quarter notes with rests. The lyrics are written below the notes. The first staff has lyrics: "A - way, a - way, a - way down south in". The second staff has lyrics: "A - way, a - way,". There are slurs over the final notes of both staves.

Dix - - - ie, way down south.

Detailed description: This system contains the next two staves of the musical score. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The music consists of quarter and eighth notes with rests. The lyrics are written below the notes. The first staff has lyrics: "Dix - - - ie, way down south.". The second staff has lyrics: "Dix - - - ie, way down south.". There are slurs over the final notes of both staves.

Mo Rector, 1963
Sung by the Imposters

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