

MILLION  
DOLLAR  
LIBRARY

VOLUME VII

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE



# INDEX TO SONGS

## A

Abide With Me, Fast Breaks The Morning Light.....	344
Abide With Me, Fast Falls The Eventide.....	343
Absence Makes The Heart Grow Fonder.....	128
Adios Muchachos.....	268
After The Ball.....	12
All Hail The Power Of Jesus' Name!.....	343
Aloha Oe.....	60
Alouette.....	142
Amaryllis.....	112
America.....	144
America, The Beautiful.....	145
American Girl, The.....	173
American Patrol, The.....	178
Andantino.....	286
Angel Of Love.....	251
Angelus, The.....	101
Annie Laurie.....	51
Anniversary Hymn ( <i>O God Of Our Fathers</i> ).....	344
Anvil Chorus.....	300
April Smiles.....	245
Arkansas Traveler.....	252
Artillery Song.....	148
Artist's Life.....	220
At A Georgia Camp Meeting..	49
At An Old Trysting Place...	290
Auld Lang Syne.....	54
Aunt Dinah's Quilting Party	47
Ave Maria ( <i>Bach-Gounod</i> )....	340
Ave Maria ( <i>Schubert</i> ).....	341
Away In A Manger.....	326

## B

Badinage.....	282
Band Played On, The.....	17
Barber of Seville Overture.....	198
Battle Hymn Of The Republic.....	147
Beautiful Dreamer.....	1
Beautiful Isle Of Somewhere.....	345
Beauty's Eyes.....	141
Because.....	62
Belle Galathea.....	194
Belle Of Pittsburg, The....	174
Believe Me If All Those Endearing Young Charms..	35
Ben Bolt.....	137
Berceuse ( <i>Lullaby</i> ).....	264

Beulah Land.....	345
Bicycle Built For Two.....	15
Bill Bailey.....	25
Blessed Assurance.....	346
Blest Be The Tie That Binds.....	346
Blue Bell Of Scotland.....	51
Blue Danube Waltz.....	199
Blue-Tail Fly, The.....	43
Bowery, The.....	16
Breeze Of Night.....	139
Bridal Chorus From Lohengrin.....	273
Brighten The Corner Where You Are.....	347
Brightly Beams Our Father's Mercy.....	347
Brightly Gleams Our Banner.	348
Bring Back My Bonnie To Me.	56
Bringing In The Sheaves....	348
British Patrol, The.....	179
Buffalo Gals.....	73
Bull Dog, The.....	84
Bury Me Out On The Prairie.	76

## C

Cabaletta.....	285
Call Her Back And Kiss Her.	28
Campbells Are Coming, The..	54
Camptown Races.....	8
Canzonetta.....	283
Corcoran Cadets.....	165
Corcoran Cadets March.....	167
Careless Love.....	40
Carry Me Back To Old Virginny.....	44
Charming Young Widow I Met On The Train, The.....	37
Christmas Song.....	331
Church In The Wildwood....	352
Church's One Foundation....	351
Cielito Lindo.....	271
Ciribiribin.....	58
Clear And Full.....	225
Climbing Up The Golden Stairs.....	333
Coliseum Waltzes.....	203
Columbia.....	149
Columbia, The Gem Of The Ocean.....	146
Come Back To Me.....	91
Come Back To Sorrento.....	268
Come Into The Garden Maud..	127
Come Where My Love Lies Dreaming.....	4
Come, Thou Almighty King...	349

Comin' Thro' The Rye.....	55
Comrades.....	16
Confidence.....	312
Consolation.....	310
Count Your Blessing.....	349
'Cross The Wide Missouri...	74
Crossing The Bar.....	350
Crusaders March, The.....	166
Cujus Animam.....	299
Cupid And I.....	102

## D

Daisies Won't Tell.....	12
Dance, Caprice ( <i>Op. 28, No. 3</i> ).	307
Dance Of The Hours.....	298
Dance Of The Reed Flutes...	319
Danse Macabre.....	318
Darling Nelly Gray.....	66
Day Is Dying In The West...	351
Dearest Spot On Earth, The.	134
Deep River.....	336
Dixie.....	68
Do They Think Of Me At Home	138
Dogie Song.....	77
Dolores Waltz.....	232
Don Jose Of Seville.....	108
Down By The Riverside.....,	89
Down By The Riverside <i>Hymn</i> .	352
Down In The Valley.....	75
Doxology.....	353
Dream, A.....	126
Dreaming.....	18
Dreaming, Dreaming.....	115
Drink To Me Only With Thine Eyes.....	50
Drinking Song.....	71
Dying Poet, The.....	280

## E

El Capitan.....	161
El Choclo.....	269
El Relicario.....	270
Elegy ( <i>Grieg</i> ).....	308
Elegie ( <i>Massenet</i> ).....	311
Emmet's Lullaby.....	142
Emperor Waltz.....	216
Espana Waltzes.....	229
Eton Boating Song.....	91
Evening Song.....	265
Evening Star.....	302
Every Night In Central Park.....	20

**F**

Fairest Lord Jesus.....	354
Fairy Tales.....	118
Faith Of Our Fathers, Living Still.....	354
Farewell My Lilly.....	2
Fatinitza March.....	177
Finlandia.....	153
Finigan's Wake.....	31
First Noel, The.....	329
Flight Of The Bumble Bee.....	255
Flow Gently, Sweet Afton... 53	
Flowers That Bloom In The Spring, The.....	120
Foggy, Foggy Dew, The.....	41
Folks That Put On Airs.....	41
Forget-Me-Not.....	60
Forty-Nine Bottles.....	70
Frankie And Johnny.....	69
From An Indian Lodge.....	290
From Greenland's Icy Mountains.....	360
Funiculi, Funicula.....	59

**G**

Garry Owen.....	253
Gaze On This Face.....	104
Gentle Annie.....	3
German Patrol (The Guardmount).....	181
Get Your Head Above The Crowd.....	63
Gipsy's Warning.....	143
Give Me That Old Time Religion.....	338
Gladiator March.....	158
Glory Be To God On High....	357
Glory Be To The Father....	359
Go Down Moses.....	336
God Be With You Till We Meet Again.....	355
God Is Love, His Mercy Brightens....	356
God Rest Ye, Merry Gentlemen.....	327
Gold And Silver Waltz.....	238
Good-Bye.....	141
Good-Bye (Russian Folk Song).....	265
Good King Wenceslas.....	328
Good Morning.....	96
Good-Night Ladies.....	38
Gopak (1).....	261
Gopak (2).....	262
Gopak (3).....	254
Grandfather's Clock.....	139
Gypsy Love Song.....	95

**H**

Hail, Columbia.....	147
Hail To The Chief.....	151

Hand Me Down My Walking Cane.....	76
Hark! Hark! The Lark.....	123
Hark! The Herald Angels Sing.....	326
He Leadeth Me, O Blessed Thought.....	355
Hear Them Bells.....	335
Hearts And Flowers.....	286
Heav'n Heav'n.....	335
Hey-Diddle-Diddle! When Man Is In Love.....	119
High School Cadets.....	157
Highland Lad My Love Was Born, A....	56
Hiding In Thee.....	356
Hinky Dinky Parley-Voo....	29
Holy Ghost, With Light Divine.....	358
Holy, Holy, Holy! Lord God Almighty.....	357
Home On The Range.....	80
Home, Sweet Home.....	130
Honest John Jones.....	65
Hope Waltz.....	224
How Firm A Foundation....	358
How So Fair (From Martha)..	301
Humoreske.....	323
Hush, Little Girl, Don't Cry.....	62

**I**

I Gave My Love A Cherry....	40
I Envy The Bird.....	108
I Love Thee.....	109
I Need Thee Every Hour....	359
I Want To See My Dear Old Home.....	135
I Was Once Your Wife.....	24
Idyl (Op. 28).....	292
If People Said The Things They Mean....	99
I've Been Working On The Railroad.....	42
Il Bacio (The Kiss).....	247
Illusion Waltz.....	249
In Autumn.....	291
In Dreamland.....	116
In Fair Andalusia.....	107
In The Church.....	322
In The Fair Hamlet Of Fancy.....	110
In The Gloaming.....	52
Irish Washerwoman.....	253
It Came Upon The Midnight Clear.....	330

**J**

Jan Was A Gypsy Bold.....	95
Jeanie With The Light Brown Hair.....	3
Jingle Bells.....	332
John Brown's Body.....	152

Jolly Coppersmith.....	184
Joshua Fought The Battle Of Jerico.....	338
Joy To The World.....	327
Just Tell Them That You Saw Me.....	129

**K**

Keep Them Golden Gates Wide Open.....	337
Kendall's Hornpipe.....	252
Kentucky Babe.....	67
King Cotton.....	162
Kiss Waltz.....	223

**L**

La Cucaracha.....	271
La Cumparsita.....	267
La Fontaine (The Fountain).285	
La Marseillaise.....	153
La Paloma.....	272
Lagoon Waltzes.....	201
Land O' The Leal, The.....	57
Let Me Shake The Hand That Shook The Hand Of Sullivan .....	30
Liberty Bell.....	160
Liebstraum.....	308
Life On The Ocean Wave....	81
Lily And The Nightingale... 97	
Lily Dale.....	66
Listen To The Mocking Bird.135	
Little Annie Rooney.....	14
Little Brown Church In The Vale, The.....	140
Little More Cider.....	39
Little Serenade.....	280
Logie O'Buchan.....	50
Long, Long Ago.....	131
Longing (Heinweh).....	284
Lorelei, The.....	122
Lorraine.....	175
Lost Chord, The.....	342
Love Song.....	294
Love's Dream After The Ball.....	244
Love's Old Sweet Song.....	138
Lucky Jim.....	63
Lullaby.....	304
Lustspiel Overture.....	190

**M**

Maggie By My Side.....	2
Man On The Flying Trapeze, The.....	27
Man Who Broke The Bank At Monte Carlo....	85
Manhattan Beach.....	164
Manhattan Waltzes.....	227
Man's A Man For A' That, A. 57	
Maple Leaf Forever, The....	150



March From The Nutcracker Suite.....	324
March Of The Tin Soldiers.....	324
March Of The Little Lead Soldiers.....	185
March Of The Picadore.....	170
March Slav.....	323
Marche Militaire.....	186
Mary Black From Hackensack.....	36
Mary Kelly's Beau.....	20
Maryland, My Maryland.....	145
Massa's In De Cold, Cold Ground.....	8
Mavi Girl.....	61
Melody In F.....	314
Mendelssohn's Wedding March.....	273
Merry Widow Waltz.....	235
Mexican National Hymn.....	154
Minstrel Boy.....	34
Minuet In G.....	313
Monastery Bells, The.....	134
Moon Shines Bright, The.....	262
Moonlight Sonata.....	325
Morning Journals Waltz.....	226
Morning Prayer.....	322
My Angeline.....	117
My Dream ( <i>Mon Reve</i> ).....	230
My Heart Is Palpitating.....	113
My Heart Is Sair For Somebody.....	53
My Love Is Like A Red Red Rose.....	55
My Love Was Just A Day Dream.....	126
My Old Kentucky Home.....	5
My Reverie.....	305
My Sweetheart's The Man In The Moon.....	15
My Wild Irish Rose.....	33

## N

Narcissus.....	293
Nelly Bly.....	8
Nelly Was A Lady.....	7
Nobody Knows The Trouble I've Seen.....	334
Nocturne ( <i>Borodin</i> ).....	260
Nocturne ( <i>Mendelssohn</i> ).....	312
None But The Lonely Heart.....	124

## O

O Bury Me Not On The Lone Prairie.....	78
O Come, All Ye Faithful.....	330
O'Hoolighan.....	33
O Little Town Of Bethlehem.....	329
'O Sole Mio!.....	266
O! Them Golden Slippers.....	48
Oft In The Stilly Night.....	140
Oh, Boys, Carry Me 'Long... 4	
Oh! The Days Are Gone When Beauty Bright.....	35

Oh, The Land That We Love.....	154
Oh! Susanna.....	7
Old Black Joe.....	5
Old Chisholm Trail, The.....	78
Old Dog Tray.....	6
Old Folks At Home.....	1
Old Gray Mare, The.....	28
Old MacDonald Had A Farm... 29	
Old Man Noah.....	90
Old Oaken Bucket, The.....	132
On A Saturday Night.....	18
On The Banks Of The Wabash, Far Away.... 64	
On The Rocks By Aberdeen... 52	
On Top Of Old Smokey.....	74
On Wings Of Song.....	122
One Heart, One Soul.....	198
Onward, Christian Soldiers.....	353
Oriental March.....	172
Our Flirtation March.....	169
Over The Waves.....	246

## P

Paddle Your Own Canoe.....	43
Palms, The.....	339
Pass Around The Good Old Beer.....	72
Pavane.....	292
Philomel Waltz.....	225
Poet And Peasant Overture..188	
Polly Wolly Doodle.....	83
Polonaise.....	298
Polovetzian Dances ( <i>1st Theme</i> ).....	260
Polovetzian Dances ( <i>3rd Theme</i> ).....	259
Pomona.....	233
Poor Little Mary.....	23

## Q

Qui Vive!.....	187
----------------	-----

## R

Railroad Corral, The.....	77
Rainbow Dance, The.....	287
Raymond Overture.....	191
Red River Valley.....	75
Red Sarafan.....	263
Rifle Regiment March.....	168
Ring Out The Old, Ring In The New.....	359
Rock Of Ages, Cleft For Me.....	360
Roll On, Silver Moon.....	128
Romance ( <i>Rimsky-Korsakoff</i> ).....	256
Romance ( <i>Grinfeld</i> ).....	281
Romance ( <i>Rachmaninoff</i> ).....	313
Romance ( <i>Op. 28, No. 2 by Robert Schuman</i> ).....	318
Romany Life.....	98
Rosa Lee.....	46
Rosalie, The Prairie Flower 79	

Rosary, The.....	341
Roses From The South.....	218
Rule, Britannia.....	150
Russian Sailor's Dance.....	261

## S

Sabre Dance.....	258
Said I To Myself, Said I...121	
Sailing, Sailing.....	82
Salut D' Amour.....	278
Santiago.....	248
See You Again.....	284
Semper Fidelis.....	159
Serenade ( <i>Drigo</i> ).....	276
Serenade ( <i>Victor Herbert</i> ).....	283
Serenade ( <i>Rachmaninoff</i> ).....	314
Serenade ( <i>Schubert</i> ).....	317
She Is More To Be Pitied Than Censured.... 21	
She May Be Somebody's Mother23	
She May Have Seen Better Days.....	17
She's Gone, Let Her Go.... 88	
She'll Be Comin' Round The Mountain.....	46
Shortnin' Bread.....	44
Sidewalks Of New York, The..13	
Siegmund's Love Song.....	302
Silent Night! Holy Night!..332	
Silent Rose, The.....	110
Silver Threads Among The Gold.....	133
Sittin' On A Rail.....	38
Skater's Waltz, The.....	250
Skirt Dance.....	287
Slumber Song.....	318
Snowy-Breasted Pearl.....	34
Son Of A Gambolier.....	86
Song Of India.....	257
Song Of The Carbine.....	109
Sound Off.....	171
Spinning Song.....	277
Star Light, Star Bright....116	
Star Of The East.....	331
Star Of The Summer Night... 92	
Star Spangled Banner, The..144	
Stars And Stripes Forever..155	
Steal Away.....	334
Stop That Knocking At The Door.....	45
Strike The Harp Gently.....	143
Swan Lake ( <i>Theme</i> ).....	319
Swedish Wedding March.....	176
Sweet And Low.....	137
Sweet Bunch Of Daisies.....	13
Sweet Genevieve.....	132
Sweet Rosie O'Grady.....	11
Sweetest Story Ever Told...136	
Swing Low, Sweet Chariot...337	
Sunshine Of Paradise Alley. 14	
Susan Jane.....	47

## T

Take Back The Heart.....	22
--------------------------	----

# T

Tales From Vienna Woods.....204  
 Tannhauser March.....303  
 Ta-Ra-Ra Boom-De-Ay..... 10  
 Tattooed Man, The.....118  
 Tenting On The Old  
   Camp Ground.....148  
 That Big Rock  
   Candy Mountain..... 80  
 Theme From Symphony In D...306  
 There's Music In The Air... 92  
 There Is A Tavern  
   In The Town..... 9  
 There Were Three Crows..... 87  
 There'll Be A Hot Time..... 11  
 Thine Eyes So Blue  
   And Tender.....131  
 Thousand And One Nights, A.214  
 Three Little Pigs, The..... 87  
 Thunder And Blazes.....182  
 Thunderer.....156  
 Time Will Come.....115  
 Tit Willow.....120  
 Titled Widows All Are We...114  
 To A Wild Rose.....288  
 Toast, A..... 70  
 Tourelay..... 88  
 Tramp, Tramp, Tramp.....152  
 Traumerei.....274  
 Treasure Waltzes.....208  
 Turkish Patrol.....180  
 Two Guitars.....263

# U

Under The Double Eagle.....183  
 Unfinished Symphony.....317

# V

Valse.....304  
 Valse Bluette.....279  
 Valse Caprice.....315  
 Valse Serenade.....295  
 Valse Triste (Op.44).....320  
 Vienna Beauties.....240  
 Vienna Life (Wiener Blut)..206  
 Viennese Refrain.....274  
 Vilia.....235  
 Village Swallows Waltzes...228  
 Villanelle.....125  
 Voices Of Spring.....210  
 Volga Boat Song.....264

# W

Waltz.....275  
 Wait For The Wagon..... 42  
 Wandering Minstrel, The....121  
 Washington Post March, The.163  
 Waves Of The Danube.....242  
 We Meet Again Tonight!.... 93  
 We Three Kings  
   Of Orient Are.....328

We Won't Go Home  
 Until Morning..... 28  
 When The Swallows  
   Homeward Fly.....136  
 When You And I  
   Were Young, Maggie..... 65  
 While Strolling In  
   The Park One Day..... 19  
 Whiskey-Still..... 71  
 Whispering Hope.....133  
 Will O' The Wisp.....288  
 Will Of The Wisp Waltzes...224  
 William Tell Overture.....192  
 Wine, Woman And Song.....212  
 Winter Stories Waltz.....245  
 With Cracking Of Whip.....105  
 With Lance In Rest.....100  
 What Is Home  
   Without A Mother?.....130  
 Who Is Sylvia?.....123  
 Who Threw The Overalls  
   In Mrs. Murphy's Chowder 32  
 Whoa, Emma!..... 26  
 Woman, Lovely Woman.....103

# Y

Yellow And Blue, The..... 93  
 Yellow Rose Of Texas, The.. 73  
 You And You Waltz.....215  
 You Tell Me Your Dream,  
   I'll Tell You Mine..... 21

## CONTENTS

American Folk Songs.....page 36 to page 49  
 Classical Music.....page 122 to page 126  
 Christmas Music.....page 326 to page 332  
 College Songs.....page 83 to page 94  
 Concert Music.....page 304 to page 325  
 Cowboy and Western.....page 73 to page 80  
 Dinner Music.....page 275 to page 295  
 Drinking Songs.....page 70 to page 72  
 Folk Dances and Songs...page 252 to page 272  
 Gay 90's, Songs Of The...page 9 to page 29  
 Hawaiian Songs.....page 60 to page 61  
 Irish Songs.....page 30 to page 35  
 Italian Songs.....page 58 to page 59  
 Marches.....page 155 to page 187  
 Old Favorites.....page 62 to page 69  
 Opera Music.....page 296 to page 303  
 Operettas-*Fortune Teller*.page 95 to page 100

Operettas-*Geisha, The*....page 119 to page 119  
   *Idol's Eyes, The*.....page 118 to page 118  
   *Nikado, The*.....page 120 to page 121  
   *Prince Ananias*.....page 110 to page 114  
   *Serenade, The*.....page 101 to page 109  
   *Wizard Of The Nile, The* 115 to page 117  
 Overtures.....page 188 to page 197  
 Patriotic Songs.....page 144 to page 154  
 Religious Music.....page 339 to page 360  
 Scottish Songs.....page 50 to page 57  
 Sea Songs.....page 81 to page 82  
 Sentimental Songs.....page 127 to page 143  
 Spirituals.....page 339 to page 338  
 Stephen Foster Songs.....page 1 to page 8  
 Viennese Waltzes.....page 198 to page 251  
 Wedding Music.....page 273 to page 274

# OLD FOLKS AT HOME

Stephen Foster

Way down up-on the Swa-nee Riv- er, Far, Far a- way  
 Dere's wha-'my heart is turn- ing ev- er, Dere's wha' de old folks stay  
 All up and down de whole cre- a- tion, sad- ly I roam.  
 Still long- ing for de old plan- ta- tion, And for de old folks at home.

**CHORUS**  
 All de world is sad and drear- y ev- 'ry where I roam,  
 Oh, dark- ies, How my heart grows wear- y, Far from de old folks at home.

# BEAUTIFUL DREAMER

Beau- ti- ful Dream- er, Wake un- to me, Starlight and drendrops are wait- ing  
 thee. \_\_\_\_\_ Sounds of the rude world heard in the day,  
 Lulled by the moonlight have all passed a- way. Beau- ti- ful Dream- er,  
 Queen of my song. List while I woo thee with soft mel- o- dy.  
 Gone are the cares of life's bus- y throng, Beautiful Dream- er, a- wake un- to  
 me. \_\_\_\_\_ Beau- ti- ful Dream- er, a- wake un- to me. \_\_\_\_\_

## MAGGIE BY MY SIDE

Stephen Foster

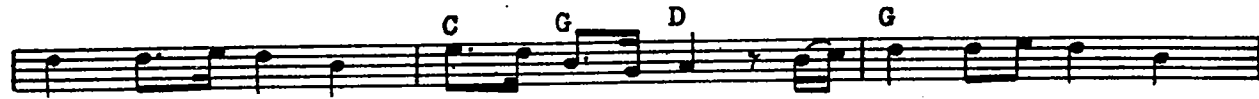
Allegretto



The land of my home is flit-ting flit-ting from my view, A



gale in the sails is sit-ting, toils the mer-ry crew.



Here let my home be, on the wa-ters wide, I \_\_\_ roam with a proud heart,



Mag-gie's by my side: My own love, Mag-gie dear,



sit-ting by my side. Mag-gie dear, my own love, sit-ting by my side.

## FAREWELL MY LILLY

Stephen Foster

Moderato



Oh, Lil-ly dear, it grieves me, this tale I have to tell; I



have to go a'-roam-ing, so Lil-ly, fare-you-well' Oh,



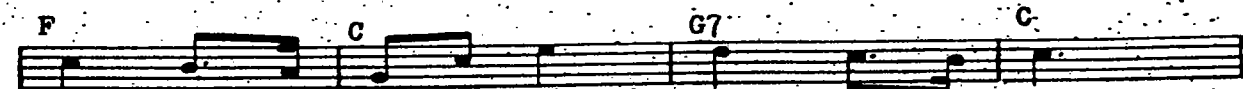
fare-you-well my true love, fare-well old Ten-nes-see, Then



let us weep for you, love, but do not weep for me.



Fare-well for-ev-er to old Ten-nes-see;



Fare-well my Lil-ly dear, Don't weep for me.

# GENTLE ANNIE

Stephen Foster

Musical notation for the song 'Gentle Annie' by Stephen Foster. The score is written on a single staff in a 2/4 time signature. The melody is accompanied by chords: Eb, Bb7, Eb, Ab, Eb, F7, Bb7, Eb, Bb7, Eb, Ab, Eb, Bb7, Eb, Fm, Eb, Cm, F7, Bb7, Eb, Bb7, Eb, Ab, Eb, Bb7, Eb. The lyrics are: "Thou wilt come no more, gen-tle An-nie, Like a flow'r thy spi-rit did de-part, Thou art gone a-las! Like the man-y that have bloom-ed in the sum-mer of my heart Shall we nev-er more be-hold thee nev-er hear thy win-ning voice a-gain, When the Spring-time comes, gen-tle An-nie, When the wild flow'rs are scattered o'er the plain."

# JEANIE WITH THE LIGHT BROWN HAIR

Stephen Foster

Andante Moderato

Musical notation for the song 'Jeanie with the Light Brown Hair' by Stephen Foster. The score is written on a single staff in a 2/4 time signature. The tempo is marked 'Andante Moderato'. The melody is accompanied by chords: C7, F, C7, F, Dm, Bb, F, G7, C7, F, C7, F, G7, C, Dm, C, G7, C, C7, F, Bb, F, A7, Dm, G7, C7, F, C7, F, Gm7, F, Bb, F, C7, F. The lyrics are: "I dream of Jean-ie with the light brown hair, Borne like a va-por, on the Sun-mer air; I see her trip-ping where the bright streams play, Hap-py as the dais-ies that dance on her way. Man-y were the wild notes her mer-ry voice would pour, Man-y were the blithe birds that war-bled them o'er; Oh! I dream of Jean-ie with the light brown hair float-ing like a va-por on the soft sum-mer air."

## COME WHERE MY LOVE LIES DREAMING

Stephen Foster

Andante

Come where my love lies dream- ing, Dream- ing the hap- py hours away, In  
 vi- sions bright re- deem- ing the fleet- ing joys of days;  
 Dream- ing the hap- py hours, Dream- ing the hap- py hours a- way.  
 Come, where my love lies dream- ing, So sweet- ly dream- ing the hap- py hours a- way.  
 Soft is her slum- ber, Tho' ts, bright and free, Dance thru' her dreams like gush- ing mel- o- dy,  
 Light is her young heart, light may it be, Come, where my love lies dream- - ing. D.C.

## OH, BOYS, CARRY ME 'LONG

Stephen Foster

Moderato

1. Oh, car- ry me 'long.... There's no more trou- ble for me..... I'm  
 2. Fare- well to the hills.... The mea- dows cov- er'd with green.... Old  
 gon- na roam in a hap- py home, Where there's no wor- ry for me... I've worked hard in the  
 brin- dle boss, and my old grey horse, All beat- en, bro - ken and lean.. Oh, fare- well to my  
 fields.. And han- dled ma- ny a hoe.... I'll turn my eye, be- fore I die, and  
 dog.... Who al- ways fol- lowed me 'round... Old spot will wail and droop his tail when  
 see the su- gar cane grow.... Oh, boys, car- ry me 'long; Car- ry me till I  
 I am un- der the ground..  
 die... Car- ry me down to the bu- ry- in' ground, Oh, boys, don't you cry....

OLD BLACK JOE

Stephen Foster

C F C

Gone are the days when my heart was young and gay,

F C G7 C G7

Gone are my friends from the cot- ton fields a- way

C F C

Gone from the earth to a bet- ter land I know, I

G7 Am F C F C G7 C

hear their gen- tle voi- ces call- ing "Old Black Joe." I'm com- ing, I'm com- ing, For my

F C G7 Am F C F C G7 C

head is bend- ing low. I hear those gen- tle voi- ces call- ing "Old Black Joe."

MY OLD KENTUCKY HOME

Stephen Foster

F Bb F G7 C7

The sun shines bright in the old Ken- tucky home, 'Tis Summer, the darkies are gay, The

F F7 Bb F Bb Bbm F C7 F

corn- top's ripe and the mead- ow's in bloom while the birds make mu- sic all the day The

Bb F G7 C7

young folks roll on the lit- tle cab- in floor, all mer- ry, all hap- py and bright, By'n

F F7 Bb F Bb Bbm F Bb F C7 F

bye hard times comes a- knock- ing at the door; Then my old Ken- tuck- y home good- night.

CHORUS Bb F C#dim Dm Bb F

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

C F7 Bb F G7 Bbm6 F Bb F G7 C7 F

sing one song for the old Ken- tuck- y home, For my old Ken- tuck- y home far a- way.



## CAMPTOWN RACES

Allegretto

Stephen Foster

1. The camp - town la - dies sing this song \_\_\_\_\_ Doo - Dah!  
 2. The long - tail filly and the big black horse \_\_\_\_\_ Doo - Dah!

Doo - Dah! The camp - town race-track's five miles long \_\_\_\_\_ Oh! Doo - Dah  
 Doo - Dah! They fly the track and they both cut cross \_\_\_\_\_ Oh! Doo - Dah

day; I came down there with my hat caved in \_\_\_\_\_ Doo - Dah! Doo - Dah! I  
 day, The blind horse stuck in a big mud hole \_\_\_\_\_ Doo - Dah! Doo - Dah! He

go back home with a pocketful of tin \_\_\_\_\_ Oh! Doo - Dah day!  
 can't touch bottom with a ten-foot pole \_\_\_\_\_ Oh! Doo - Dah day!

CHORUS D  
 Goin' to run all night! Goin' to run all day! I'll  
 bet my mon-ey on the bog-tail nag \_\_\_\_\_ Some-bod-y bet on the bay.

## OLD DOG TRAY

Andante con moto

Stephen Foster

The morn of life is past, And ev'-ning comes at last, It  
 brings me a dream of a once hap-py day; Of youth-ful forms I've seen, up-  
 on the vil-lage green, A sport-ing with my old dog  
 tray. Old dog tray's ev-er faith-ful,  
 Grief can-not drive him a-way, He's gen-tle, he is kind, I shall  
 nev-er nev-er find a bet-ter friend than old dog tray.

# OH! SUSANNA

Stephen Foster

Allegretto

I came from A-la-ba-ma with my ban-jo on my knee, I'm  
 I Jumped a-board the tel-e-graphy and tra-veled down the river, The  
 goin' to Loui-si-a-na, My true love for to see; It  
 elec-tric-flu-id-mag-ni-fied, And killed five hun-dred critter. The  
 rained all night the day I left, The weath-er it was dry, The  
 bull-gine bust, the horse run off; I real-ly thought I'd die;  
 sun so hot I froze to death, Su-san-na don't you cry.  
 shut my eyes to hold my breath, Su-san-na don't you cry.  
 Oh! Su-san-na, Oh, don't you cry for me I've  
 come from A-la-ba-ma with my ban-jo on my knee.

# NELLY WAS A LADY

Stephen Foster

Adagio

1. Way down on the Mis-sis-sip-pi float-ing  
 2. Now I'm so un-hap-py and I'm weep-ing  
 work-ing so hard a-long the way, All night the cot-ton bales a-  
 can't tote the cot-ton bales no more; Last night while Nel-ly was a-  
 to-ting, Sing for my true love all the day.  
 sleep-ing, Death came a-knock-ing at the door.  
**CHORUS**  
 Nel-ly was a la-dy, Last night she died,  
 Toll the bell for love-ly Nell, My sweet Vir-gin-ia bride.

## NELLY BLY

With motion

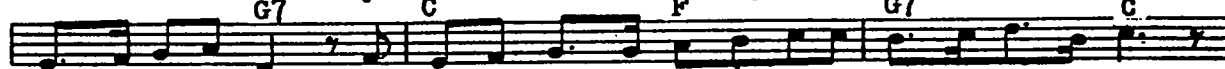
Stephen Foster



1. Nel-ly Bly! Nel-ly Bly! Bring the broom along, We'll sweep the kitchen clean my dear, and  
 2. Nel-ly Bly! Has a voice like the tur-tle dove, I hear it in the mead-ow, and I



have a lit-tle song. Poke the wood my la-dy love, and  
 hear it in the grove. Nel-ly Bly has a heart, warm



make the fire burn. And while I take the ban-jo down, just give the mush a turn.  
 as a cup of tea, And big-ger than the sweet po-ta-toe down in Ten-nes-see.



Heigh! Nel-ly, Ho! Nel-ly, Lis-ten love to me, I'll sing for you, play for you, a



dul-cen mel-o-dy; Heigh Nel-ly! Ho! Nel-ly, Lis-ten, love, to me, I'll



sing for you. play for you, a dul-cen mel-o-dy.

## MASSA'S IN DE COLD, COLD GROUND

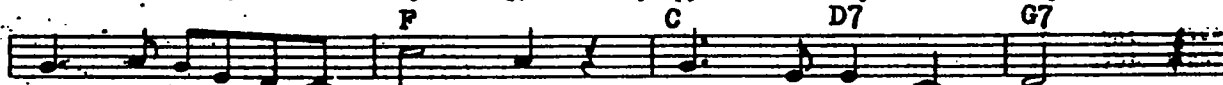
Stephen Collins Foster



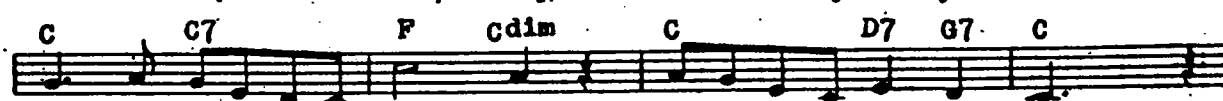
'Round de meadows an a-ring-ing, De dark-ey's mourn-ful song, 'Twas



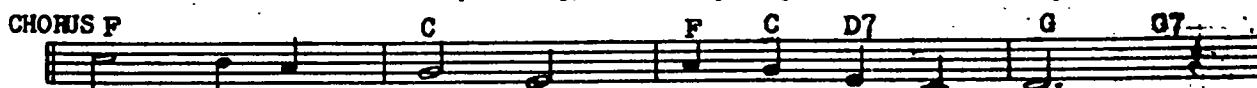
while de mock-ing bird an sing-ing, Hap-py as de day is long.



Where de i-vy an a creep-ing, O'er de gras-sy mound.



Dere old Mas-sa an a sleep-ing, Sleep-ing in de cold, cold ground.



Back in de corn-field, hear dat mourn-ful sound,



All de dark-ies an a weep-ing, Massa's in de cold cold ground.

## THERE IS A TAVERN IN THE TOWN

Traditional



There is a tav - ern in the town, in the town, and



there my dear love sits him down, sits him down, and



drinks his wine 'mid laugh - ter free and

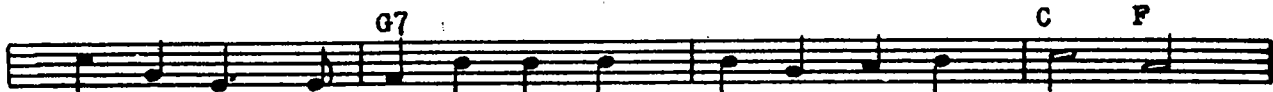


nev - er, nev - er thinks of me

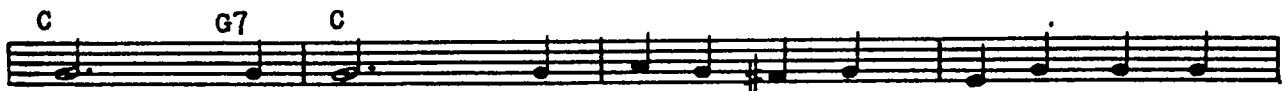
## CHORUS



fare - thee - well, for I must leave thee, do not let the part - ing



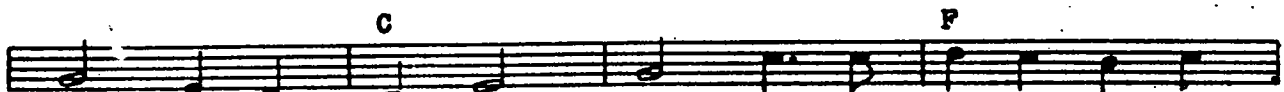
grieve thee, and re - mem - ber that the best of friends must part, must



part. A - dieu, a - dieu, kind friends, a - dieu, a - dieu, a -



dieu, I can no lon - ger stay with you, stay with



you, I'll hang my harp on a weep - ing wil - low



tree, and may the world go well with thee.

## TA-RA-RA BOOM-DE-AY!

Tempo di Marcia

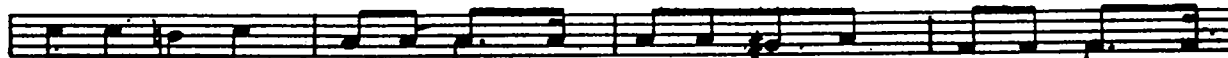
Henry Sayers



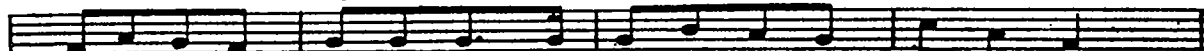
1. A smart and styl-ish girl you see, belle of good se-ci-e-ty;  
 2. I'm not ex-tra-va-gant-ly shy, and when a nice young man is nigh,  
 3. I'm a timid flow'r of in-no-cense, pa says that I have no sense, I'm  
 4. You should see me out with pa, prim and most par-ti-cu-lar; The  
 5. When with swells I'm out to dine, all my hun-ger I re-sign,  
 6. Some times pa says with A frown, "soon you'll have to set-tle down.



not too strict but rather free yet as right as right can be!  
 for his heart I have A try and faint A-way with tear-ful cry!  
 one e-ter-nal big ex-pense, but men say I'm just im-mense.  
 young men say "ah, there you are!" and pa says that's pe-cu-li-ar, it's  
 taste the food and sip the wine, no such dain-ti-ness as mine!  
 have to wear your wed-ding gown, be the strict-est wife in town.



but the ve-ry thing I'm told that in your arms you'd like to hold!  
 don't come to while thus en-braced I'll off my lips he steals A taste!  
 free as air I'm nev-er rude I'm not too bad and not too good!  
 He's quite sat-is-fied al-though when his back's turned well you know!  
 so old frumps to share like stone, chops and chick-en are my own.  
 but till then I shall not sigh, I shall still go in for my

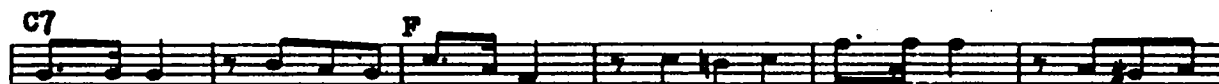


nev-er for-ward nev-er bold, not too hot and not too cold,  
 when the good young man in haste, will sup-port me round the waist; I  
 ere my vers-es I con-clude, I'd like it known and un-der-stood, tho'  
 like their cheeks; I say and so off a-gain with pa I go,  
 but when I am all a-lone, for short com-ings I a-tone!  
 well it must come bye and bye, when wed to keep quiet I'll try,

## CHORUS



Ta-ra-ra boom-de-ay Ta-ra-ra boom-de-ay Ta-ra-ra



boom-de-ay. Ta-ra-ra boom-de-ay Ta-ra-ra boom-de-ay Ta-ra-ra



boom-de-ay Ta-ra-ra boom-de-ay Ta-ra-ra boom-de-ay

## THERE'LL BE A HOT TIME

W: Joe Hayden

M: Theodore A. Metz

Moderato

When you hear den a bells go ding, ling  
 ling, all 'join 'round and  
 sweet - ly you must sing, and when the verse an  
 through, in the cho - rus all join in, there'll be a  
 hot time in the old town to - night.

## SWEET ROSIE O'GRADY

W&amp;M: Maud Nugent

Sweet Ro - sie O' Gra dy my  
 dear lit - tle rose, She's my stead - dy la -  
 dy - most ev - 'ry - one knows and  
 when we are mar - ried, how hap - py we'll  
 be I love sweet Ros - ie O' Gra -  
 dy, and Ro - sie O' Gra - dy loves me.

## AFTER THE BALL

Tempo di Valse

W&amp;M: Charles K. Harris

Musical score for "After the Ball" in 3/4 time, key of G major. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Af - ter the ball is ev - er, af - ter the break of morn, Af - ter the dan - cers leav - ing, af - ter the stars are gone; Man - y a heart is ach - ing, if you could read them all Man - y the hopes that have van - ished, af - - ter the ball."

Chord symbols: G, Gdim, D7, Am, E7, Am, D7, G, D7, G, E7, A7, D7, G, E7, A7, D7, G.

## DAISIES WON'T TELL

Tempo di Valse

W&amp;M: Anita Owen

Musical score for "Daisies Won't Tell" in 3/4 time, key of Bb major. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Dai - sies won't tell, dear, come kiss me do. tell me you love me, say you'll be true, And I will prom - ise al - ways to be ten - der and faith - ful, sweet - heart, to thee."

Chord symbols: Bb, D7, Eb, Bb, F7, Bb, C7, F7, Eb, Bb, G7, C7, Bb, F7, Bb.



THE SIDEWALKS OF NEW YORK

Waltz Tempo

W&M: Charles B. Lawlor and James W. Blake

East side, West side, all a -  
 round the town, The tots sang "Ring a -  
 Ros - ie" "Lon - don bridge is fall - ing down,"  
 boys and girls to - geth - er, me and  
 Ma - mie O' Rerke, tripped the light fan -  
 tas - tic, on the side walks of New York.

SWEET BUNCH OF DAISIES

Moderato

By: Anita Owen

1. Sweet gold - en dai - sies, oh, how dear to  
 2. Sweet with - ered dai - sies, treas - ured more than  
 me, gold, ev - er I hear them whis - p'ring,  
 bring back to mem - 'ry these sweet  
 love of thee, mur - mur - ing soft -  
 days of old, when we to - geth -  
 ly, in a si - lent theme, of  
 er strolled thru for - ests green, gath -  
 love's bright morn - ing, now one sad sweet dream,  
 er - ing dai - sies, grow - ing by the stream.

LITTLE ANNIE ROONEY

Michael Nolan

Musical notation for the song 'Little Annie Rooney'. It consists of five staves of music in a 2/4 time signature. The melody is written on a treble clef staff. Chords are indicated by letters above the staff: Eb, Ab, Eb, F7, Bb7, Eb, Ab, Bb7, Eb. The lyrics are: 'She's my sweet - heart I'm her bean She's my An - nie, I'm her Joe we'll mar - ry nev - er to part Lit - tle An - nie Roo - sey is my sweet - heart.'

THE SUNSHINE OF PARADISE ALLEY

W: W. H. Ford

M: John W. Bratton

Musical notation for the song 'The Sunshine of Paradise Alley'. It consists of five staves of music in a 2/4 time signature. The melody is written on a treble clef staff. Chords are indicated by letters above the staff: G, A7, D7, G, C, G, C, G, A7, D7, G, Em, A7, D7, G, Gdim, G, Em, A7, D7, G. The lyrics are: 'Ev - 'ry Sun - day down to her home we go All the boys and all the girls, they love her so. Al - ways jol - ly, heart that is true, I know She is the sun-shine of Par - a - disc Al ley.'

## BICYCLE BUILT FOR TWO

Harry Dacre

Dai - sy, Dai - sy, give me your an - swer,  
do, I'm half cra - zy, all for the  
love of you, It won't be a sty - lish mar-riage,  
I can't af - ford a car-riage, But you'll look  
sweet, on the seat, of a bi - cy - cle built for two.

## MY SWEETHEART'S THE MAN IN THE MOON

Moderato

W&amp;M: James Thornton

My sweet-heart's the man in the moon, I'm go - ing to  
mar - ry him soon, 'Twould fill me with bliss, just to  
give him one kiss, But I know that a doz - en I nev - er would  
miss, I'll go up in a great big bal - loon, and see my sweet  
heart in the moon, Then be - hind some dark cloud, where no  
one is al - low'd, I'll make love to the man in the moon.

## THE BOWERY

W: Charles H. Hoyt

M: Percy Gaunt

Musical score for 'The Bowery' in E-flat major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: 'The bow-ry, the bow-ry they say such things and they do strange things on the bow-ry. The bow-ry I'll nev-er go there an-y-more. The bow-ry the bow-ry they say such things and they do strange things on the bow-ry the bow-ry, I'll nev-er go there an-y-more.'

Eb Bb7 Eb  
 The bow - 'ry, the bow - 'ry they say such  
 things and they do strange things on the bow - 'ry. The  
 Bb7 Eb Bb7  
 bow - 'ry I'll nev - er go there an - y - more. The  
 Eb Bb7 Eb  
 bow - 'ry the bow - 'ry they say such  
 things and they do strange things on the bow - 'ry the  
 Bb7 Eb  
 bow - 'ry, I'll nev - er go there an - y - more.

## COMRADES

Felix McGlennon

Musical score for 'Comrades' in E-flat major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: 'Com - rades, com - rades, ev - er since we were boys, shar - ing each oth - er's sor - rows, shar - ing each oth - er's joys. Com - rades when man - hood was down - ing, faith - ful what e'er may be - tide, when dan - ger threat - en'd, my jel - ly old com - rade was there by my side.'

Bb Eb Ebm Bb Gdim  
 Com - rades, com - rades, ev - er since we were  
 F7 Bb  
 boys, shar - ing each oth - er's sor -  
 Bbm6 C7 F7  
 rows, shar - ing each oth - er's joys.  
 Bb Eb Bb Bb7 Eb  
 Com - rades when man - hood was down - ing, faith - ful what  
 D7 Cm Gdim  
 e'er may be - tide, when dan - ger threat - en'd, my  
 Bb Gm C7 Ebm F7 Bb  
 jel - ly old com - rade was there by my side.

## THE BAND PLAYED ON

W: J. F. Palmer

M: Charles B. Ward

Musical score for "THE BAND PLAYED ON". The score is written in treble clef with a key signature of two flats (Bb and F). The melody is accompanied by chords. The lyrics are:

Ca - sey would waltz with a straw-ber - ry blonde, and the band  
 played on, He'd glide 'cross the floor with the girl he a -  
 der'd, and the band played on, But his  
 brain was so load - ed it near - ly ex - plod - ed, the poor girl would  
 shake with a - larm, He'd ne'er leave the girl with the  
 straw-ber - ry curls, and the band played on.

Chords: Bb, F7, Bb, F7, Bb, F7, Bb7, Eb, G7, F, G7, Gm, Gdim, Bb, Gm, C7, F7, Bb.

## SHE MAY HAVE SEEN BETTER DAYS

Valse Moderato

W&amp;M: James Thornton

Musical score for "SHE MAY HAVE SEEN BETTER DAYS". The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "Valse Moderato". The lyrics are:

She may have seen bet - ter days, When she was  
 in her prime, She may have seen bet - ter  
 days, once up - on a time.  
 Tho' by the way - side she fell, she may  
 yet mend her ways. Some poor old moth - er is  
 wait - ing for her who has seen bet - ter days.

Chords: G, C, G, Em, A7, D7, G, C, B7, E7, A7, G, D7, G.

## ON A SATURDAY NIGHT

Moderato

Joe Howard &amp; Ida Emerson

On a Sat - ur - day night, \_\_\_\_\_ dear old  
 Sat - ur - day night, \_\_\_\_\_ when your pock-ets are filled with  
 coin, ev - :ry - bod - y is asked to join, \_\_\_\_\_  
 on a Sat - ur - day night, \_\_\_\_\_ good old Sat - ur - day  
 night, \_\_\_\_\_ The next day is Sun - day, but still, on a  
 Mon - day, we dream of Sat - ur - day night, \_\_\_\_\_

## DREAMING

W: L.W. Heiser

Waltz Tempo

M: J. Anton Dailey

Dream - ing, dream - ing, of you sweet - heart I am  
 dream - ing, dream - ing of days, when you loved me best  
 dream-ing of hours that have gone to rest, dream - ing,  
 dream - ing love's own sweet mes - sage I'm bring - ing, years have not  
 changed the old love still re - mains, dream \_\_\_\_\_ ing. \_\_\_\_\_

# WHILE STROLLING IN THE PARK ONE DAY

W&M: Ed Haley

Moderato

The musical score is written in G major and 4/4 time. It consists of ten staves of music with lyrics underneath. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The score includes various chords such as D7, G, C, A7, Em, B7, and C#dim. The lyrics are:

While stroll- ing in the park one day, \_\_\_\_\_ All  
 We lin - ger'd there be - neath the trees, \_\_\_\_\_ Her  
 in the mer - ry month of May, \_\_\_\_\_ A re - quish pair of eyes they  
 voice was like the fra - grant breezes, \_\_\_\_\_ We talked of hap - py love un -  
 took me by sur - prise, in a mo - ment my poor heart she stole a -  
 til the stars a - bove, when her lov - ing yes she gave my heart to  
 way. \_\_\_\_\_ Oh a sun - ny smile was all she gave to me \_\_\_\_\_  
 please. \_\_\_\_\_  
 And of course we were as hap - py as could  
 be. \_\_\_\_\_ So neat - ly I raised my  
 hat \_\_\_\_\_ and made a po - lite re - mark \_\_\_\_\_ I  
 nev - er shall for - get that love - ly aft - er - noon, when I  
 met her at the foun - tain in the park. \_\_\_\_\_



EVERY NIGHT IN CENTRAL PARK

George M. Cohan

Moderato

G

A sum - mer's night when stars are bright and twin - kle up a -  
 D7  
 love, \_\_\_\_\_ Life's sub - lime and that's the time to tell your  
 G Ddim D7 G  
 tales of love. \_\_\_\_\_ All the boys and all the  
 D7  
 girls are out up - on a lark, \_\_\_\_\_ and sweet-hearts  
 Ddim Am G D7 G  
 plan their fu - ture ev - 'ry night in Cen - tral Park. \_\_\_\_\_

MARY KELLY'S BEAU

W: Edward Harrigan

M: Dave Brahman

Moderato

C G7 C F C D7  
 Oh, lit - tle Ma - ry Kel - ly, she's a Ros - ey Pe - sey  
 G7 E7 Am Dm C  
 lass, \_\_\_\_\_ And when I'm walk - ing with her, all the mash - ers  
 G7 C G7 C  
 let her pass. \_\_\_\_\_ For I'm her stead - y com - pa -  
 F C D7 G7 E7  
 ny, I want it pub - lished so \_\_\_\_\_ go tell it  
 F Cdim C G7 C  
 to your neigh - bors I am Ma - ry kel - ly's beau. \_\_\_\_\_

## SHE IS MORE TO BE PITIED THAN CENSURED

Moderato

Wm. M. Gray

She is more to be pit - ied than cen - sured, she is  
 more to be helped than des - pised, She is on - ly a las - sie who  
 ven - tured, on life's storm - y path, ill ad - vised, do not  
 scorn her with words fierce and bit - ter, do not laugh at her  
 shame and down - fall, for a mo - ment just stop and con -  
 sid - er, that a man was the cause of it all.

## YOU TELL ME YOUR DREAM, I'LL TELL YOU MINE

W: Seymour Rice &amp; Albert H. Brown

Waltz Tempo

M: Charles N. Daniels


You had a dream, well, I  
 had one too, I know mine's best  
 'cause it was of you. Come  
 sweet - heart tell me, now is the  
 time, you tell me your  
 dream, I'll tell you mine.

# TAKE BACK THE HEART

W&M: Mrs. Charles Barnard (Claribel)

Moderato

Eb Bb7 Eb



Take back the heart that they gav - est, what is my

Bb7 Eb Bb7



an - quish to thee, Take back the free - dom thou

Eb Fm Bb7 Eb



crav - est, leav - ing the fet - ters to me.

Cm Fm Cm Fm




Take back the vows thou hast spo ken fling them a -

G7 Cm Fm



side and be free. smile o'er each pi - ti - ful

Cm F7 Bb F7 Bb7




to ken, leav - ing the sor - row for me.

Eb Bb7 Eb



Drink deep of life's fond il - lu - sion, gaze on the

Bb7 Eb Bb7



storm - cloud and flee Swift - ly thru strife and con -

Eb Fm Bb7 Eb



fu - sion, leav - ing the bur - den to me.

POOR LITTLE MARY

W: Walter H. Ford

Moderato

M: Maurice Levi

Her Chris - tian name was Ma - ry, But she took the  
 "R" a - way, She want - ed to be a  
 fai - ry, with the beau - ti - ful name of May; But a  
 young man came to wed her, in a year or so  
 he was "Pa", So he took the "R" a -  
 way, and made poor lit - tle Ma - ry, "Ma".

Chords: G, D7, G, Gdim, Am7, D7, B7, Em, A7, D7, G, Gdim, D7, C, Am, B, E7, Am, G, D7, G

SHE MAY BE SOMEBODY'S MOTHER

Andante

By: Will C. Carleton

She may be some - be - dy's moth - er, come, let her  
 go her way, Let us not treat her un - kind - ly,  
 Be - cause she's old and gray, who  
 knows but some - bo - dy may love her, As we all love our  
 own moth - ers dear, There was tears in the eyes of the  
 crowd that stood by, who chanc'd the lads kind words to hear.

Chords: G, Gdim, G, G, Gdim, G, G, G7, C, G, Gdim, G, G, G7, C, G, Dm, E7, A7, D7, G

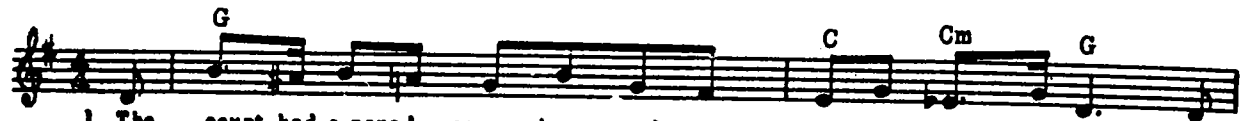
# I WAS ONCE YOUR WIFE

W: Raymond A. Browne

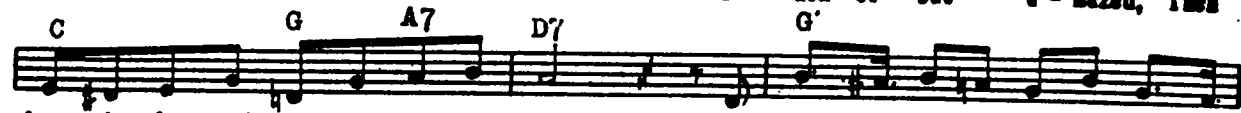
Moderato

M: 4/4

Rosenfeld



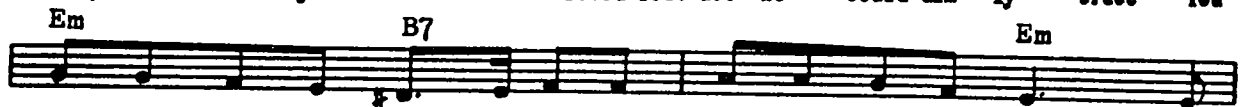
1. The court had o-pen-ed ses-sion, and a wo-man stood in tears, Be-  
2. The court-room filled with won-der and his hon-or sat a-mazed, Then



fore the learn-ed judge so stern and cold, And the her looks were tinged with gray, 'Twa.  
search-ing-ly he scanned the wo-man's face, Their eyes met and he saw she spoke the



not the gray of years, Ah no; her face an-oth-er sto-ry told The  
truth, for as he gazed Each once loved feat-ure he could dim-ly trace "You



charge was but a trif-ling one but with a down-cast glance She  
are dis-charged", he nar-mured, "For al-though you've stained my life, 'Tis



begged in voice born of an anx-ious dread That sen-tence be sus-pend-ed and for  
God must judge, not I, your sin that day Here take this gold, I can't for-get that



just an-oth-er chance, Then in a tone of an-guish sad-ly said,  
you were once my wife, The past seemed speaking when I heard you say:



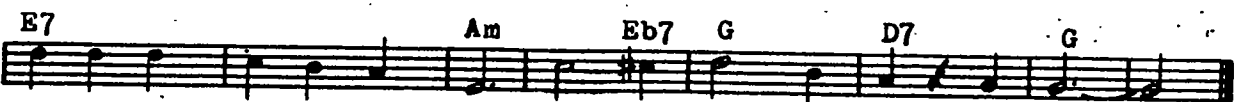
You are rich and re-spect-ed; I am an out-cast now



Reap-ing the bit-ter har-vest of a brok-en wed-ding vow But



in the past you loved me, and the' I marred your life



tem-per your jus-tice with mer-cy For I was once your wife.

# BILL BAILEY

Moderato

W&M: Hughie Cannon

**Dm** **F**

On one sum-mer's day sun was shin-ing fine, the  
Bill drove by dat door in an au-to-mo-bile, a

**A7** **Dm**

la-dy love of old Bill Bailey was hanging clothes on de line in her back  
great big dia-mond, coach and foot-man hear dat big wench squeal he's all a-

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

yard, and weep-ing hard She mar-ried a B. and O.  
lone, I heard her groan, She bel-lered thru that

**F**

brake-man, dat took and throw'd her down, Bel-ler-ing like a prase-fed calf, wid a  
door, Bill Bail-ey is you sere? Stop a min-ute, won't you list'n to me won't

**A7** **Dm** **C7** **F**

big gang hang-ing round and to dat crowd, she yelled out loud:  
I see you no more? Bill wink's his eye, as he heard her cry:

(CHORUS)

**F**

Won't you come home, Bill Bai-ley, won't you come home? She means de

**Cdim** **C7**

whole day long, I'll do de cook-ing dar-ling,

**C** **F**

I'll pay de rent; I knews I've done you wrong.

**D7** **Gm** **Bb** **G7**

Mem-ber dat rain-y eve dat I drove you out, with

**F** **D7** **G7** **C7** **F**

noth-ing but a fine tooth comb? I knews I'se to blame, well

**F**

ain't dat a shame? Bill Bai-ley, won't you please come home?

## WHOA, EMMA!

By: John Read

1. I don't mind tell-ing you, I took my girl to Kew And  
 2. I asked them what they meant when some-one at me sent An  
 3. An old man said to me, "Why, young man, can't you see The

Em - ma was the dar - ling crea-ture's name ----- While  
 egg which near-ly struck me in the eye ----- The  
 joke," and I looked at him with sur - prise ----- He

stand-ing on the pier, some chaps at her did leer, And  
 girl be - gan to scream, say-ing "Fred, what does this mean?" I  
 said, "Don't be put out, C7 it's a say - ing get a - bout," And

one and all a - round her did ex - claim: -----  
 asked a - gain and this was their re - ply: -----  
 then their voi - ces seemed to rend the skies -----

CHORUS F

Whoa, Em - ma! Whoa, Em - ma! Em - ma, you  
 put me in quite a di - lem - ma! Oh, Em - ma!  
 Whoa, Em - ma! That's what I heard from Put - ney to Kew.

## CALL HER BACK AND KISS HER

By: C. Minasi

A no - man's sure to go her way, But when she's  
 A wife will sure - ly rule the roost. Of course, that's  
 Be al - ways gen - tle, nev - er harsh, and, mind you,

gone we miss her ----- So, if you've had an  
 al - ways prop - er; ----- And if she means to  
 do not flout her; ----- Re - men - ber, you're but

an - gry word, Why, call her back and kiss her -----  
 rule you, too, I don't think you can stop her -----  
 help - less men and can - not do with - out her -----



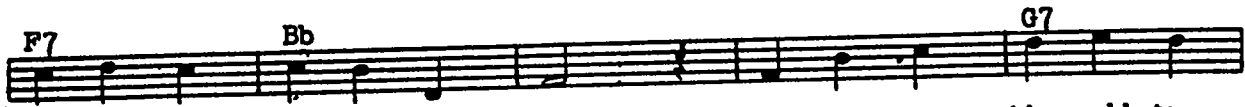
## THE MAN ON THE FLYING TRAPEZE

W: George Leybourne

M: Alfred Lee



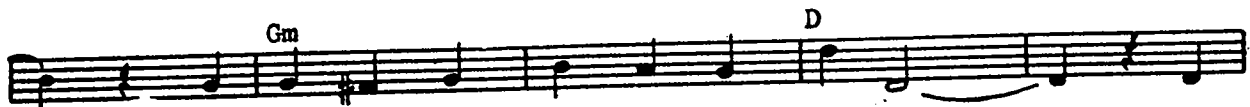
Once I was hap - py, but now I'm for - lorn, like an old



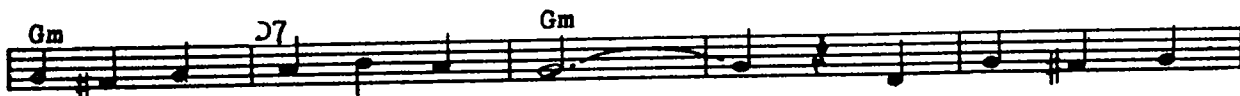
coat that is tat - tered and torn, Left in this wide world to



fret and to morrow, be - trayed by a maid in her teens. \_\_\_\_\_



\_\_\_\_\_ The girl that I loved, she was hand - some, \_\_\_\_\_ I



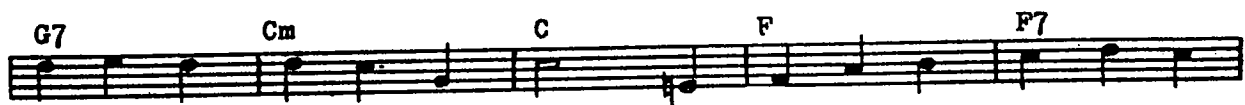
tried all I knew her to please; \_\_\_\_\_ But I could not



please her one quar - ter so well, as the man on the



fly - ing tra - peze. \_\_\_\_\_ He'd fly thru' the



air with the great - est of ease, A dar - ing young man on the



fly - ing tra - peze. His move - ments were grace - ful, all girls he could



please, and my love he pur - loined a - way. \_\_\_\_\_

## WE WON'T GO HOME UNTIL MORNING

Traditional

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

he's a jol-ly good fel-low, which no - bod-y can de - ny which no-bod-y can de -  
 won't go home un-til morn-ing till day-light doth ap - pear: Till day-light doth ap -

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

no - bod-y can de - ny For he's a jol-ly good fel - low for he's a jol-ly good  
 day-light doth ap - pear We won't go home un-til morn-ing we won't go home un-til

fel - low for he's a jol-ly good fel - low which no - bod-y can de - ny.  
 morn-ing, we won't go home un-til morn-ing till day-light doth ap - pear.

## THE OLD GRAY MARE

Moderato

Traditional

The old gray mare, she ain't what she used to be, ain't what she used to be  
 ain't what she used to be the old gray mare, she ain't what she used to be

man-y long years a - go. Fine Man - y long years a - go.

man - y long years a - go, The old gray mare, she

ain't what she used to be man - y long years a - go.

## HINKY DINKY PARLEY-VOO

Traditional

Mad-e - moi - selle from Ar - men - tieres,, Par — ley voo

Mad - e - moi - selle from Ar - men - tieres, Par — ley voo — Oh

Mad - e - moi - selle from Ar - men - tieres She's just eight - teen plus thir - ty years

Hin - key Din - key par - ley voo. —

Chords: G, D7, G, Ddim, D7, A7, D7, G, C, G, D7, G

## OLD MacDONALD HAD A FARM

Traditional

Old Mac Don - ald had a farm E - I - E - I -

O, And on this farm he had some sheep E - I - E - I  
And on this farm he had some cows

O, With a ba, bah, here and a ba, bah, there;  
With a moo, moo, here and a moo, moo, there;

Here a ba, there a bah, Ev - 'ry - where a ba, bah. Old Mac - Don - ald  
Here a moo, there a moo, Ev - 'ry - where a moo, moo

had a farm E - I - E - I - O.

Chords: G, C, G, D7, G, C, G, D7, G, Em, G, Em, G, Em, G, C, G, D7, G

(Continue with ducks (quack quack), Turkeys (gobble-gobble), Figs (boink-boink)  
Ford (rattle-rattle), etc., adding and repeating all each time.)

LET ME SHAKE THE HAND THAT SHOOK THE HAND OF SULLIVAN

W: Monroe H. Rosenfeld

M: Alfred Williams

1. The Bra - dys and O' - Gra - dys, ye may talk a - bout them all, The  
 2. He wears a hat the style of, that they wore in nine - ty - eight, With  
 3. The boot - blacks on the cor - ner they all wait to catch his eye, It's

La - ceys and the Ca - seys from Bom - bay to Don - e - gal; I'd  
 whis - kers thin fore - ninst. his chin which makes him look so swate; a  
 "Good - day, Mis - ter Sul - li - van," as he goes walk - in' by: He

like to find an - oth - er man that's fit to breathe the air with Sul - li - van, the  
 black - thorn stick with - in his fist he's swing - in' night and day; He holds it there, the  
 wears a rose as big as an - y turn - up on his coat, A stand - up col - lar

gen - tle - man from good old Coun - ty Clare, It's him that's ea - sy with the girls and  
 boys de - clare, to keep the girls a - way. The wid - ow Do - lan had a raf - fle  
 half - mast high and big e - nough to vote. The tons of coal he gave a - way would

sol - id with the men, and when the whis - key jug goes 'round can drink e - nough for  
 for a stove one night, He danced un - til the thin roof tum - bled in and raised a  
 fill the riv - er up, And when he drinks it's "Come, me boys, and have an - oth - er

ten; if an - y - one does know him here, I don't care who's the man, Let me  
 fight; to set - tle all the dam - a - ges, he stepped up like a man, Let me  
 sup," he has my vote for pres - i - dent way down to al - der - man, Let me

shake the hand that shook the hand of Sul - li - van. He's the pride of the ward

hap - py as a lord, He's got the rep - u - ta - tion of a

man; ar - rah, good luck to yez all, let's have an - oth - er ball, let me

shake the hand that shook the hand of Sul - li - van.

## FINIGAN'S WAKE

Traditional

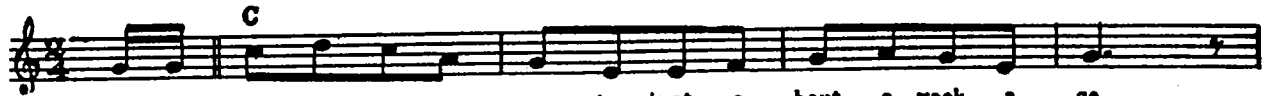
Am Dm Am G7 C  
 Tim Fin-i-gan liv'd in Wal-ker street, an I-rish gin-tle man  
 G7 E7 Am Dm Am G7  
 might-y odd, He'd a beau-ti-ful brogue so rich and sweet, and to  
 C G7 C F  
 rise in the world he car-ried the hod; But you see, He'd a sort of a  
 C G7 C F G7  
 tipp-ling way; with a love for the liqu-or poor Tim was born, and to  
 C F G7 Dm G7  
 help him through his work each day, he'd a drop of the creat-ure  
 Dm G7 C Am CHORUS Dm Am G7  
 ev-'ry morn. Whack, hur-rah, dance to your part-ners,  
 C G7 C E7  
 welt the flure your trot-ters shake, is-n't it the  
 Am G7 C G7 C  
 truth I've told ye, lots of fun at Fin-i-gan's wake.

2. One morning Tim was rather full, his head felt heavy, which made him shake,  
 He fell from the ladder and broke his skull; So they carried him home his corpse to wake;  
 They rolled him up in a nice clean sheet and laid him out upon the bed  
 With fourteen candles round his feet, and a couple of dozen rounds his head. Chorus.
3. His friends assembled at his wake, Missus Finnigan called out for the lunch;  
 First they laid in tay an' cake, thin pipes and tibbacky an' whiskey punch.  
 Miss Biddy O'Neil began to cry, "Sick a purty corpse did ye ever see;  
 Arrah! Tim Avournee, an' why did ye die?" "Och, none of yer gab," sez Judy Magee. Chorus.
4. Then Peggy O'Conner took up the job: "Arrah, Biddy," ses she, "Yer wrong, I'm sure,"  
 But then Judy gave her a belt on the gob, an' left her sprawling on the flure.  
 Each side in war did then engage - 'Twas woman to woman an man to man -  
 Shillelah Law was all the rage, and a bloody ruction soon began. Chorus.

## WHO THREW THE OVERALLS IN MRS. MURPHY'S CHOWDER?

Allegro

George L. Giefer



Mis-tress Mur-phy gave a par-ty just a-bout a week a-go  
They dragged the pants from out the soup and laid them on the floor



Ev-ry-thing was plen-ti-ful the Mur-phy's they're not slow They  
Each man swore up-on his life he'd ne'er seen them be-fore They were



treat-ed us like gent-le-men we tried to act the same and on-ly for what  
plas-tered up with mor-tar and were worn out at the knee They had their man-y



hap-pened well it was an aw-ful shame when Mrs. Mur-phy dished the chow-der out she  
ups and downs as we could plain-ly see and when Mrs. Mur-phy she came to she



faint-ed on the spot, she found a pair of ov-er-alls at the  
gan to cry and pout, she had them in the wash that day and for-

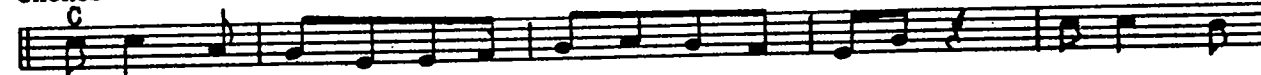


bot-tom of the pot. Tim No-lan he got rip-ping mad his eyes were bulging  
got to take them out. Tim No-lan he ex-cused him-self for what he said that



out, He jumped up-on the pi-an-o and loud-ly he did shout,  
night So we put mu-sic to the words and sang with all our night.

## CHORUS



Who threw the o-ver-alls in Mis-tress Mur-phy's chow-der? No-be-dy



spoke so he shout-ed all the loud-er it's an I-rish trick that's true I can



lick the mick that threw the o-ver-alls in Mis-tress Murphy's chow-der.

## MY WILD IRISH ROSE

By: Chauncey Olcott

My wild I - rish rose, the sweet-est  
 flow'r that grows, You may search ev' - ry - where, but  
 none can com - pare with my wild I - rish rose. My  
 wild I - rish rose, The dear - est flow'r that  
 grows, And some day for my sake, she may let me  
 take the bloom from my wild I - rish rose.

## O'HOOLIGHAN

Traditional

My name it is O' hoo - li - han, I'm a man quite in - flim - en - tial; I  
 mind my bus' - ness, stay at home, no wants are few and small. But the  
 oth - er day a gang did come, chuck full of whis - key beer and rum; and they  
 dragg'd me out in the boil - ing sun, to play a game of ball.

They made me carry all the bats, they nearly drove me crazy;  
 They put me out in the centre field, I paralysed them all;  
 I put up me dukes to catch a fly, he jabbers it caught me in the eye  
 And they hung me up on the fence to dry, the day I played base ball.

I took up the bat and I knocked the ball, I thought of San Francisky,  
 And 'round the bases I did fly, three times and a half or more,  
 When all the crowd began to howl, "O'Hoolihan, you've made a foul;"  
 And they rubbed me down with a turkish towel the day I played base ball.

The reporters came around next day, and presented me with a medal;  
 They asked for my photography, to hang upon the wall;  
 Says they, "Young man, you've won the game." Me head was broke, and me shoulder lame,  
 And they carried me home in the cattle train, the day I played base ball.

## MINSTREL BOY

W: Thomas Moore

Andante mosso e brillante

Traditional Air

The minstrel boy to the war is gone, in the ranks of death You'll  
 find him. His father's sword he hath girded on, and his  
 wild harp slung behind him, Land of song, said the  
 warrior bard, Tho' all the world betrays thee, One  
 sword, at least, thy rights shall guard, one faithful harp shall praise thee.

## SNOWY-BREADED PEARL

W: Stephen deVere

Moderately

Traditional

1. Oh she is not like the rose that proud in beauty glows and boast-eth that she's so wondrous  
 2. If I sigh, a sudden fear comes o'er her and a tear stands quiv'ring within her downcast  
 fair; But she's like the violet blue, ev-er mod-est, ev-er true, from her  
 eye; When I smile, those orbs of Azure gleam forth with love and pleas-ure like  
 leaf-y bow'r per-fume-ing the still night air. Oh, she's gen-tle lov-ing, wild, she's  
 sud-den glo-ry burst-ing thru a cloud-ed sky. If I claim her for my bride, she  
 art-less as a child, Her clus-t'ring tres-es soft-ly flow-ing down; I'll  
 trem-bles at my side, And gen-tly lifts her eyes with looks so ten-der. I  
 love thee ev-er-more, Sweet col-leen oge as thore, My true love, my snow-y breast-ed pearl.  
 love thee, on-ly, My col-leen gal Na-Chree, My ture love, my snow-y breast-ed pearl.



## BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

Andante

Thomas Moore

Be- lieve me, if all those en-dear-ing young charms which I gaze on so fond-ly to-  
 day, \_\_\_\_\_ Were to change by to-mor-row and fleet in my arms, Like \_\_\_\_\_  
 fair-y gifts fad- ing a- way, \_\_\_\_\_ Thou would'st still be a- dored, as this  
 mo- ment thou art, Let thy love- li- ness fade as it will, \_\_\_\_\_ And a  
 round the dear ru- in each wish of my heart, would en-twine it-self ver-dant- ly still. \_\_\_\_\_

## OHI THE DAYS ARE GONE WHEN BEAUTY BRIGHT

Allegretto

By: Thomas Moore

Oh! the days are gone when beau- ty bright my heart's chain  
 wove; When my dreams of life, from morn till night, was love, still  
 love! Now hope may bloom, and days may come, of mild- er, calm- er  
 beam; But there's noth- ing half so sweet in life as love's young  
 dream! Oh! There's noth- ing half so sweet in life as love's young dream.

## MARY BLACK FROM HACKENSACK

W. Lew Dockstader

Allegretto

M: George M. Cohan

The musical score is written on a single staff in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The music consists of several lines of notes with corresponding lyrics underneath. Chord symbols are placed above the staff at various points: C, G7, C, G7, C, G7, Gdim, G, D7, G, C, G7, C, G7, C, G7, Dm, D7, G7, C, G7, C, F, Cdim, C, D7, G7, C.

1. A pi-ous girl named Ma-ry Black who used to live in Hack-en-sack, She  
 heard her great big cous-in Jack of ci-ty fro-lics talk. He  
 told a-bout the Bow-er-y and all the sights there were to see, Poor  
 Ma-ry pon-dered, then said she, "I'm going to see New York".  
 Ma-ry Black from Hack-en-sack, she'd nev-er been out of the town, \_\_\_ She  
 want-ed to see the Bow-er-y, the place of great re-nown. \_\_\_ She  
 thought of the trip and she grabbed her grip, and it didn't take long to pack, \_\_\_ Things

WERE-N'T SO BLACK WHEN MA-RY BLACK GOT BACK TO HACK-EN-SACK. \_\_\_

2. She bade goodbye to all the jays  
 It took her just about two days,  
 To learn a lot of city ways,  
 For New York she'd been thru,  
 She wore no feathers in her hat,  
 She caught a bean, now think of that,  
 She had a lovely little flat  
 And bought an oil stove too.  
 CHOS: Mary Black From Hackensack, Etc.

3. For sev'ral weeks she stayed away  
 But finally returned one day  
 She rode a bike in bloomers gay  
 Which caused the town much mirth,

The village preacher cried "Oh, my!  
 A girl in pants before my eye."  
 Said Mary, "You're a nice old guy,  
 Go on! Get off the earth!"  
 CHOS: Mary Black From Hackensack, Etc.

4. Now at the Hackensack Town Hall  
 That night the town band gave a ball  
 Sweet Mary simply captured all  
 And gave the rubes a treat,  
 She still had on the bloomer pants,  
 She thru the jays all in a trance,  
 She showed them all the latest dance,  
 But didn't move her feet.  
 CHOS: Mary Black From Hackensack, Etc.

## THE CHARMING YOUNG WIDOW I MET IN THE TRAIN

Traditional

The musical score is written on a single staff in G major and 2/4 time. The melody is accompanied by chords indicated by letters above the staff. The lyrics are written below the staff, with some words in italics. The score consists of 11 lines of music.

Chords: C, Dm, G7, F, G, Dm, G7, C, Dm, G7, C, G, D7, G, G7, C, Dm, G7, C.

Lyrics:  
 I live in Ver - mont and one morn - ing last sum - mer, A  
 Yet scarce was I seat - ed with - in the com - part - ment, Be -  
 let - ter in - form'd me my un - cle was dead; And al - so re -  
 fore a fresh pas - sen - ger en - ter'd the door; 'Twas a fe - male, a  
 quest - ed I'd come down to Bos - ton, As he'd left me a  
 young one, and dress'd in deep mourn - ing; An in - fant in  
 large sum of mon - ey it said, Of course I de - termin'd on  
 long clothes she grace - ful - ly bore; A white cap sur - round - ed a  
 mak - ing the jour - ney, and to book my - self by the "first class" I was  
 face - oh, so love - ly! I nev - er shall look on one like it a -  
 fair, The' had I gone "sec - ond" I had nev - er en -  
 gain, I fell deep in love e - ver head in a -  
 coun - ter'd the charm - ing young wid - ow I met in the train.  
 me - ment with the charm - ing 'young wid - ow I met in the train.

The widow and I side by side, sat together, the carriage containing ourselves and more more;  
 When silence was broken by my fair companion who enquired the time by the watch that I wore;  
 I of course, satisfied her; and then conversation, was freely indulged in by both till my brain,  
 Fairly reeled with excitement, I grew so enchanted with the charming young widow I met on the train.  
 We became so familiar, I ventured to ask her how old was the child that she held at her breast;  
 "Ah sir," she responded and into tears bursting, her infant still closer convulsively pressed;  
 "When I think of my child, I am well-nigh distracted it's father (my husband) oh my heart breaks with pain;  
 She choking with sobs, leaned her head on my waistcoat; Did the charming young widow I met on the train.  
 By this time the train arrived at a station within a few miles of the great one in town,  
 When my charmer exclaimed as she looked through the window "Good gracious alive! Why there's Mr. Brown.  
 He's my husband's brother—Dear Sir, would you kindly my best beloved child for a moment sustain?  
 Of course, I complied then off on the platform tripped the charming young widow I met on the train.  
 Three minutes elapsed when the whistle it sounded. The train began moving—no widow appeared;  
 I bawled out "Stop! Stop!—But they paid no attention, with a snort and a jerk, starting off as I feared;  
 In this horrid dilemma I sought for the hour—but my watch, ha! where was it? Where was my chain?  
 My purse too; my ticket, gold pencilcase—all gone oh, that artful young widow I met in the train.  
 While I was my loss thus so deeply bewailing the train again stopped and I "tickets please" heard;  
 So I told the conductor while dandling the infant the less I'd sustain'd—but he doubted my word;  
 He called more officials—a lot gathered round me—uncovered the child—oh, how shall I explain?  
 For behold, 'twas no baby—'twas only a dummy! Oh, that crafty young widow I met in the train.  
 Satisfied I'd been robbed they allowed my departure though of course, I'd to settle my fare the next day;  
 And now I wish to counsel young men from the country, lest they should get served in a similar way,  
 Beware of young widows you meet on the railway, who lean on your shoulder—whose tears fall like rain;  
 Look out for your pockets—in case they resemble the charming young widow I met in the train.

## SITTIN' ON A RAIL

Traditional

As I walk'd out by the light of the moon, So mer-ri-ly sing- ing  
 This same tune, I came a- cross a big ra- coon, A sit- tin on a  
 rail, Sit- tin on a rail. Sit- tin on a  
 rail, Sleep- in ver- y sound.

- 2 I At De Raccoon Take A Peep, An Den So Softly To Him Creep,  
 I Foun De Raccoon Fast Asleep, And Pull Him Off De Rail, (Repeat)  
 An Fling Him On De Ground
3. De Raccoon Gan To Scratch And Bite, I Hit Him Once Wid All My Might,  
 I Bung His EYE, And Spile He Sight, O I'm Dat Child To Fight, (Repeat)  
 And Beat De Banjo Too.
4. I Tell De Raccoon Gin To Pray, While On De Ground De Raccoon Lay,  
 But He Jump Up And Run Away, An Soon He Out Of Sight, (Repeat)  
 Sittin On A Rail.
5. Ob All De Songs Dat Eber I Sung, De Raccoon Hunt's De Greatest One,  
 It Always Pleases Old And Young, And Den Day Cry Encore, (Repeat)  
 An Den I Cum Again.

## GOOD-NIGHT, LADIES

Traditional

Moderato

Good- night. la- dies, \_\_\_ Good- night la- dies! \_\_\_  
 Good- night. la- dies! \_\_\_ We're going to leave you now.  
**CHORUS**  
 Mer- ri- ly we roll a- long, Roll a- long, Roll a- long,  
 Mer- ri- ly we roll a- long o'er the dark blue sea.

# A LITTLE MORE CIDER

By: Austin Hart

Lively



1. I love the thin girl and the fat, And I love all the  
 2. When first I saw Miss Snow-flake, 'twas on Broad-way I spied  
 3. Oh, I wish I was an ap-ple, and Snow-flake was an-  
 4. But now old age comes cree- ing, we grow down and don't get



rest, \_\_\_\_\_ I love the girls for love- ing me, But  
 her, \_\_\_\_\_ I'd give my hat and boots, I would if  
 oth- er, \_\_\_\_\_ Oh, what a pret- ty pair we'd make, up- on  
 big- ger, \_\_\_\_\_ And ci- der sweet and sour then, and I



love my-self the best O, dear I am so thirst- y, I've  
 could been be- side her; She looked at me I looked at her  
 a tree to- geth- er; How bad the fel- lers all would feel  
 get fat and thick- er; But let the cause be what it will



just been down to sup- per, I drank three pails of ap- ple jack, and a  
 and then I crossed the street, And then she smil- ing said to me a  
 when on the tree they spied Her, to think how we would be, When  
 short, small or wid- er, she is the ap- ple of my soul, And I'm



tub of ap- ple but- ter. O, lit- tle more ci- der too, A  
 lit- tle more ci- der sweet.  
 we're made in- to ci- der.  
 bound to be be- side her.



lit- tle more ci- der too, A lit- tle more ci- der



for Miss Di- nah, A lit- tle more ci- der too.

CARELESS LOVE

Moderato

Traditional

1. Love, Oh love, Oh care- less love, \_\_\_\_\_  
 2. Sor- row, sor- row to my heart, \_\_\_\_\_  
 3. I cried last night and the night be- fore, \_\_\_\_\_

Love, Oh love, Oh care- less love, \_\_\_\_\_  
 Sor- row, sor- row to my heart, \_\_\_\_\_  
 I cried last night and the night be- fore, \_\_\_\_\_

Oh, well it's love, Oh love, Oh \_\_\_\_\_  
 Oh, well it's sor- row, sor- row, \_\_\_\_\_  
 Oh, well I cried last night and the \_\_\_\_\_

care- less love, You see what \_\_\_\_\_  
 to my heart, Since my true \_\_\_\_\_  
 night. be- fore, Going to cry to- \_\_\_\_\_

care- less love has done, \_\_\_\_\_  
 love and I did part, \_\_\_\_\_  
 night and cry no more. \_\_\_\_\_

I GAVE MY LOVE A CHERRY (The Riddle)

Moderato

Traditional

1. I gave my love a cher- ry that has no stone, I \_\_\_\_\_  
 2. How can there be a cher- ry that has no stone? How \_\_\_\_\_  
 3. A cher- ry when it's bloom- ing, It has no stone, A \_\_\_\_\_

gave my love a chick- en that has no bone, I \_\_\_\_\_  
 can there be a chick- en that has no bone? How \_\_\_\_\_  
 chick- en when it's pip- ing, it has no bone, A \_\_\_\_\_

gave my love a ring that has no end, I \_\_\_\_\_  
 can there be a ring that has no end? How \_\_\_\_\_  
 ring when it's roll- ing, it has no end, A \_\_\_\_\_

gave my love a ba- by with no cry- en, \_\_\_\_\_  
 can there be a ba- by with no cry- en? \_\_\_\_\_  
 ba- by when it's sleep- ing, has no cry- en. \_\_\_\_\_

# THE FOGGY, FOGGY DEW

Moderato

Traditional

1. When I was a bach- lor I lived all a- lone, I worked at the weav-er's  
 2 One night she knelt close by my side, When I was fast a-  
 3. Oh, I'm a bach- lor I live with my son; We work at the weav-er's

trade; \_\_\_\_\_ And the on- ly, on- ly thing I did that was wrong, was to  
 sleep. \_\_\_\_\_ She threw her arms a- round my neck, and  
 trade. \_\_\_\_\_ And ev- 'ry sin- gle time I look in his eyes he re-  
 woo a fair young maid. I wooed her in the Win- ter time and  
 then be- gan to weep. She wept, she cried she tore her hair an  
 minds me of the fair young maid. He re- minds me of the Wea- ter time, and  
 in the sum- mer too; \_\_\_\_\_ And the on- ly, on- ly thing I  
 me, what could I do? \_\_\_\_\_ So all night long I  
 of the sum- mer too; \_\_\_\_\_ And the man- y, man- y times G I

did that was wrong was to keep her from the fog- gy, fog- gy dew.  
 held her in my arms just to keep her from the fog- gy, fog- gy dew.  
 held her in my arms just to keep her from the fog- gy, fog- gy dew.

# FOLKS THAT PUT ON AIRS

Lyric revised by Alan Skelly

Allegro

Traditional

Oh, gath-er 'round me all you folks, And lis- ten while I sing; I've  
 hit up- on a sub- ject that I think will be the thing. I  
 nev- er like to mix at all with a- ny- one's af- fairs, But  
 let me tell you what I think of folks that put on airs;  
 F (Chorus) Bb F C  
 No use talk- ing, No use talk- ing, See it done ev- 'ry where; To  
 do as folks of fash- ion do, You've got to put on airs

# I'VE BEEN WORKING ON THE RAILROAD

Moderato

Traditional

I've been work-in' on the rail- road all the live long  
day. I've been work-in' on the rail- road to  
pass the time a- way. Don't you hear the whis- tle  
blow- in'? Rise up so ear- ly in the morn.  
Don't you hear the cap- tain shout-in', Din- ah blow your horn.

Chords: G, C, G, G7, C, Cm, G, G, G, A7, D7, G, C, Am6, B7, C, G, Eb7, G, D7, G

## WAIT FOR THE WAGON

Bishop Buckley

Will you come with me, My Phil- lis dear, To you blue moun- tain free, Where the  
blos- some smell the sweet- est, Come, Rove a- long with me. It's ev'- ry Sun- day  
morn- ing, When I am by your side, We'll jump in- to the wa- gon and  
all take a ride. Wait for the wa- gon, Wait for the  
wa- gon. Wait for the wa- gon and we'll all take a ride.

Chords: C, G7, C, F, G7, C, G7, C, CHORUS, C7, F, C, F, G7



## PADDLE YOUR OWN CANOE

Moderato

Traditional

I've trav-ell'd a-bout a bit in my time and of trou-bles I've seen a few, But  
 found it bet-ter in ev-er-y clime to pad-dle my own ca-noe, My  
 wants are small, I care not at all if my debts are paid when due, I  
 drive a-way strife in the o-cean of life, While I pad-dle my own ca-noe, Then  
 love thy neigh-bor as your-self, As the world you go trav-ell-ing thru, And  
 nev-er sit down with a tear or a frown, But pad-dle your own ca-noe.

## THE BLUE-TAIL FLY

Moderato

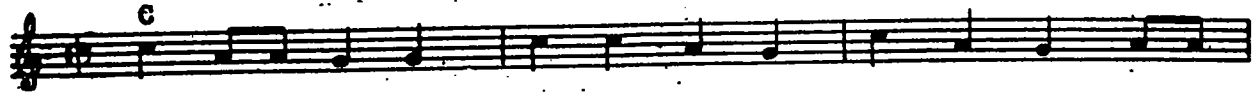
Traditional

1. When I was young I used to wait on mas-ter and hand him his plate, And  
 2. And when he rides in the af-ter-noon I'd fol-low with a hick-'ry broom; The  
 3. One day he ride a-round the farm, The flies so num'rous they did swarm. One  
 4. The po-ny run, He jump, he pitch and threw old mas-ter in the ditch. He  
 5. They laid him un-der a 'Sim-mon tree; His ep-i-taph is there to see; "Be-  
 pass the bot-tle when he got dry and brush a-way the blue tail fly.  
 po-ny he was like to shy when bit-ten by a blue tail fly.  
 chanced to bite him on the thigh; The dev-il take the blue tail fly.  
 died and the ju-ry won-dered why; The ver-dict was the blue tail fly.  
 neath this stone I'm forced to lie; A vic-tim of the blue tail fly.

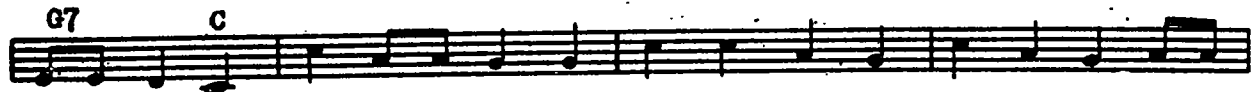
CHORUS  
 Jim-mie crack corn and I don't care, Jim-mie crack corn and I don't care;  
 Jim-mie crack corn and I don't care, Old mas-ter's gone a-way!

## SHORTNIN' BREAD

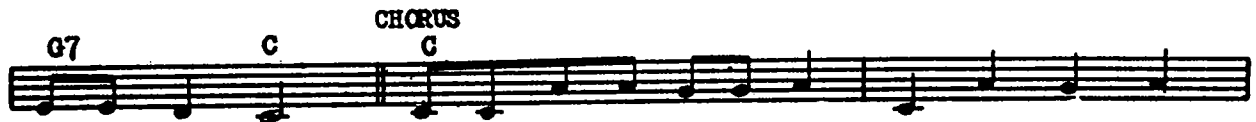
Traditional



Three lit-tle chil-dren, ly- ing in bed; Two were sick and the



oth- er most dead! Sent for the doc- tor, the doc- tor said, "Feed these chil-dren on



short- n - in' bread." Mam- ma's lit- tle ba- by loves short- nin', short- nin',



Mam- mas lit- tle ba- by loves short- nin' bread. Mam- ma's lit- tle ba- by loves



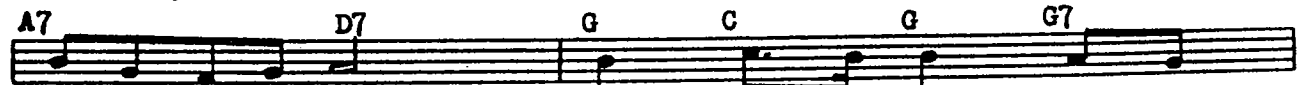
short- nin', short- nin', Mam- ma's lit- tle ba- by loves short- nin' bread.

## CARRY ME BACK TO OLD VIRGINNY

James Bland



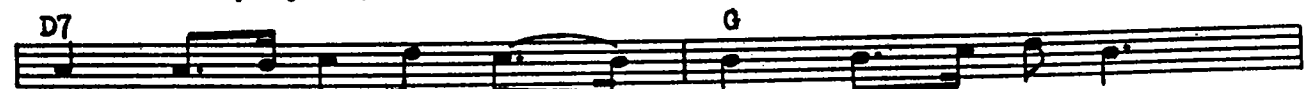
Car- ry be back to old Vir- gin-ny, There's where the cotton and the



corn and 'ta- toes grow, There's where the birds war- ble



sweet in the Spring-time, There's where the old Dar- key's heart an longed to go,



There's where I la- bored so hard for old Mas- sa,



day af- ter day, in the field of yel- low corn, No place on earth do I



love more sin- cere- ly than old Vir- gin- ny the state where I was born.

## STOP THAT KNOCKING AT THE DOOR

Moderato

Traditional

1. I once did love a pret-ty gal \_\_\_\_\_ Whose name was Su- sy Brown, She  
 2. She was the pret- tiest gal \_\_\_\_\_ That ev- er I did see, She

came from old Vir- gin- ny, She was the fair- est in the town; Her  
 nev- er would go walk- ing with an- y oth- er man but me, And

eyes so bright, they shone at night when the moon had gone a- way; She  
 when I took my ban- jo down, and played three tunes or more All at

used to call this boyfriend up \_\_\_\_\_ Just be-fore the break of day. With a  
 once I heard three pretty hard raps, Come bang a- gainst my door.

Who's there? Who's there? Who's there? And a who's there a- knocking at my  
 door? Is that you Sam? Is that you Sam? No, you

bet- ter stop that knocking at my door. Stop that knocking. Stop that  
 knocking. Oh! You bet- ter stop that knock- ing at the door. Stop that  
 knocking. Stop that knocking. Oh, you bet-ter stop that knocking at the  
 door. Stop that knocking, stop that knocking, stop that knocking, stop that knocking, Oh, you  
 bet- ter stop that knocking at my door. Stop that knocking, stop that knocking stop that  
 knocking, stop that knocking, Oh, you bet- ter stop that knocking at my door.

**CHORUS**

# SHE'LL BE COMING ROUND THE MOUNTAIN

Lyric revised by Edward Cole

Traditional

G

She'll be com- in' 'round the mount- ain when she comes, \_\_\_\_\_

G

She'll be com- in' 'round the mount- ain when she

D7 G

comes, \_\_\_\_\_ She'll be com- in' 'round the

G7 C C#dim

mount- ain, She'll be com- in' 'round the mount- ain She'll be

G D7 G

com- in' 'round the mount- ain when she comes. \_\_\_\_\_

# ROSA LEE

Moderato

Traditional

Eb Ab Eb Bb7

1. When I lived in Ten- nes- see, U- Li- A- Li, O- La- E,  
2. I said, you're lovely gal, that's plain, U- Li- A- Li, O- La- E,

Eb Ab Eb Bb7 Eb

I went court-in' Ro- sa Lee, U- Li- A- Li, O- La- E:  
breath as sweet as su- gar cane, U- Li- A- Li, O- La- E;

Ab Bb7

eyes as dark as Win- ter night, Lips as red as ber-ries bright; When  
feet so large and come- ly toe, Might make a cradle of eachshoe,

Eb Bb7

first I did her woo- ing go, she said "Now don't be fool- ish, Joe"  
Ro- sa, Take me for your beau; she said "Now don't be fool- ish, Joe"

Eb CHORUS Ab Eb Bb7

U- Li- A- Li, O- La- E, Cour- tin' down in Ten- nes- see,

Eb Bb7 Eb Bb7 Eb

U- Li- A- Li, O- La- E, 'Neath the wild Ban- an- a tree. D.C.

SUSAN JANE

Lyric revised by Alan Skelly

Allegro moderato

William S. Hays

1. I went to see my Su-san, She met me at the door, And  
 2. Her mouth is like a cel-lar, Her foot is like a ham, Her

told me that I need- n't come to see her a- ny more; She  
 eyes are like and owl's at night, her voice is nev- er calm; Her

fell in love with Ru- fus She An- drew Jack- son Payne, I  
 hair is long and cur- ly She looks just like a crane, I

look'd her in the face and said: "Good - bye Su- san Jane." Fine  
 look'd her in the face and said: "Good - bye Su- san Jane."

CHORUS  
 Em B7 Em B7 Em D A D A7 D7 \*

Su- san Jane. Oh! Su- san Jane. D.S.-Al Fine

AUNT DINAH'S QUILTING PARTY

W: J. Fletcher

Moderato with expression

M: Francis Kyle

In the sky the bright stars glitter'd, On the grass the moon- light fell, hushed the  
 sound of day- light bus- tle, clos'd the pink- eyes pim- per- nell; As a-  
 down the moss grown wood- path, where the cat- tle love to roam, from Aunt  
 Di- nah's quilt- ing par- ty I was see- ing Nel- ly home. In the  
 sky the bright stars glit- ter's, on the grass the moon- light shone; From Aunt  
 Di- nah's quilt- ing par- ty I was see- ing Nel- ly home.

## 01 THEM GOLDEN SLIPPERS

James Bland

Moderato

Oh, my gold- en slip- pers are a laid- a- way, 'Cause I don't 'spect to wear 'em till my  
wed- ding day, And my long- tailed coat, that I loved so well, I will  
wear up in the char-iot in the morn. And my long white robe that I  
bought last June. I'm going to get changed 'cause it fits too soon, and the  
old gray horse that I used to drive, I will  
hitch him to the char-iot in the morn. Oh, them gold- en slip- pers!  
Oh! them gold- en slip- pers! Gold- en slip- pers I'm  
going to wear. be- cause they look so neat; Oh' them  
gold- en slip- pers! Oh' them gold- en slip- pers  
gold- en slip- pers I'm going to wear, to walk the gold- en street.

2. Oh, My Old Banjo Hangs On The Wall, 'Cause It Hasn't Been Tuned Since Way Last Fall,  
But The Folks All Say We Will Have A Good Time, When Ye Ride Up In The Chariot In The Morn.  
There's Brother Ben And Sister Luce, They Will Telegraph The News To Uncle Baccho Joe,  
What A Great Camp- Meeting There Will Be That Day, When We Ride Up In The Chariot In The Morn.

3. So, It's Good-Bye Children, I Will Have To Go  
Where The Rain Doesn't Fall Of The Wind Doesn't Blow, And Your Ulster Coats, Why, You Will Not Need,  
When You Ride Up In The Chariot In The Morn.  
But Your Golden Slippers Must Be Neat And Clean, And Your Age Must Be Just Sweet Sixteen,  
And Your White Kid Gloves, You Will Have To Wear, When You Ride Up In The Chariot, In The Morn.

# AT A GEORGIA CAMP MEETING

Lyric revised: Alan Skelly

Moderato

M: Kerry Mills



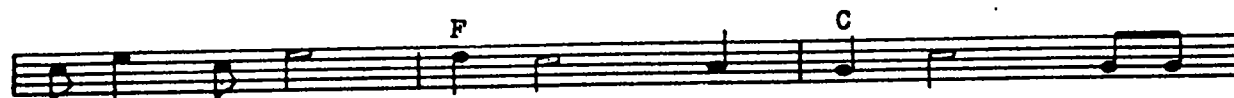
A cam- meet- ing took place at the old meet- ing place, way down in



Geor- gia. There were folks large and small, lank-y lean, fat, and tall,



at that great old camp meet- ing. When church was out, how the



old folks did shout, they were so hap- py But the



young folks ~~was~~ ~~was~~ ~~sit~~ ~~ed~~ and wished to be in- spi- red, and hir- ed a big brass band. \_\_\_\_\_



When they heard that trump- et be- gin to play \_\_\_\_\_



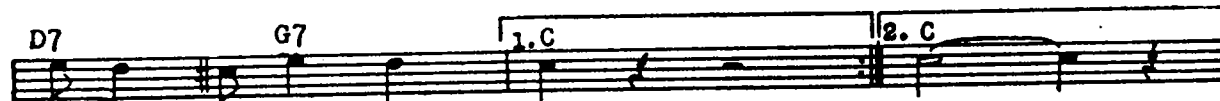
pret-ty mu- sic so gay, \_\_\_\_\_ Cares were then thrown a- way, \_\_\_\_\_



Thought those foo)- ish young-sters their necks would break, \_\_\_\_\_



When they stopp'd their laugh- ing, and talk- ing and start- ed walk- in



for a big choc' - kate cake. \_\_\_\_\_ cake. \_\_\_\_\_

## DRINK TO ME ONLY WITH THINE EYES

W: Ben Johnson

M: Traditional

Drink to me on- ly with thine eyes, And I will pledge with  
 I sent thee late a ro- sy wreath Not so much hon- 'ring  
 mine, Or leave a kiss with- in the cup, And  
 thee, As giv- ing it a hope that there It  
 I'll not ask for wine, The thirst that from the  
 could not with- ered be, But thru- there- on did'st  
 soul- doth rise, doth ask a drink - di- vine,  
 on- ly breath and send'st it back - to me,  
 But might I of joyves nec- tar sip, I would not change for thine.  
 Since when it grows and smells, - I swear, not of it- self, but thee.

## LOGIE O'BUCHAN

W: George Halket

M: Traditional

It's Lo- gie O' Buch-an, It's lo- gie the laird, He was ta'en a-way Ja- mie that  
 delved in the year; Wha played on the pipe and the vi- ol see sma', He was  
 ta' an- a- we' Ma- mie, the flow'r o' them a', he said, "Think nae lang, las- sie, tho'  
 I gang a- wa', For I'll come back and see ya, in spite o' them a'"

Though Sandy Has Ousen, Has Gear, And Has Kye,  
 A House And A Hadden, Siller Forbye;  
 Yet I'd Tak' My Ain Lad Wi' His Staff In His Hand,  
 Before I'd Hae Sandy Wi' Houses And Land.  
 Saying, "Think Nae Lang, Lassie," & C.

I Sit On My Creepie And Spin At My Wheel,  
 And Think On The Laddie That Lo'es Me So Neel;  
 He Had But Ae Sarpence, He Brak' It In Twa'  
 And Gied Me The Half O't When He Caed Awa'.  
 Saying, "Think Nae Lang, Lassie", & C.



## ANNIE LAURIE

Lady John Douglas Scott

Max - wel - ton's braes are bon - nie, Where ear - ly falls the  
 dew And 'twas there that An - nie Lau - rie gave  
 me her prom - ise true. Gave me her prom - ise  
 true, And ne'er for - get will I, But for  
 bon - nie An - nie Lau - rie, I'd lay me down and dee.

## BLUE BELL OF SCOTLAND

W: Mrs. Anne Grant

Moderato

M: Mrs. Dorothea Jordan (Bland)

Oh, where, tell me where does your high - land lad - die dwell? Oh  
 where, tell - me - where, does your high - land lad - die dwell? He  
 dwells in mer - ry Scot - land at the sign of the blue bell, And 'tis  
 oh in my heart that I love my lad - die well.

Oh Where, And Oh Where Is Your Highland Laddie Gone? Oh Where And O Where Is Your Highland, Etc.  
 He Has Gone To Fight The French For King George Upon The Throne,  
 And 'Tis Oh In My Heart That I Wish Him Safe At Home.

In What Clothing, In What Clothing Is Your Highland Laddie Clad?  
 In What Clothing, In What Clothing, Etc.  
 His Bonnet Is Of Saxon Green, His Waistcoat Of The Plaid  
 And 'Tis Oh In My Heart That I Love My Highland Lad.

## ON THE ROCKS BY ABERDEEN

W: Jean Ingelow

M: A. Scott Gatty

On the rocks, of A-ber-deen, Where the whist-ling wave had seen, a, I  
Then I busked my sel' wi' speed, And the neigh-bors cried, what need? Tis a-

wan-dered and at e'en was eer- - - - ie; There I saw the sail-ing  
las in a-ny wee aye son- - - - nie. Yet my heart, my heart is

West, - - - And I ran with joy op- prest, - - - Ay and took out all my best my  
sair, - - - What's the good tho I be- fair, - - - For thou'lt nev-er see me

1. dear- ie, Mair, Nan

2. John- nie, For thou'lt nev-er see me mair, man John- nie.

## IN THE GLOAMING

W: Metta Orred

M: Annie F. Harrison

In the gloam- ing, Oh, my dar- ling, when the  
lights are dim and low, and the qui- et shad- ows  
fall- ing soft- ly come and soft- ly go,  
Where the winds are sob- bing faint- ly, with a  
gen- tle un- known woe, Will you think of  
me and love me, as you did once long a- go?

## MY HEART IS SAIR FOR SOMEBODY

Moderato

Robert Burns

My heart is sair, I daur-na tell. My heart is sair for some- bod-y:

I could wake a Win- ter night for the sake of som- bod- y oh hon, for some- bod- y!

Oh hey for some- bod- y! I could range the world around for the sake of some- bod- y

INTERLUDE

Ye Powers That Smile On Virtuous Love,  
O! Sweetly Smile On Somebody!  
Free Ilka Danger Keep Him Free,  
And Send Me Safe My Somebody.

Oh Hon, For Somebody!  
Oh Hey, For Somebody!  
I Wad Do-What Wad I Not,  
For The Sake O' Somebody?

## FLOW GENTLY, SWEET AFTON

W: Robert Burns

M: J.E. Spilman

Flow gen- tly, sweet af- ton, a- hang thy green braes, Flow gen- tly, I'll

sing thee a song in thy praise; My Ma- ry's a- sleep by thy

mur- mur- ing stream, Flow gen- tly, sweet af- ton, dis- turb not her dream. Thou

stock- dove, whose ech- o re- sounds from the hill. Ye wild whist- ling

black- birds in yon thorn- y dell, Thou green- crest- ed lap- wing, thy

scream- ing for- bear, I charge you, dis- turb not my slum- ber- ing fair.

## THE CAMPBELLS ARE COMING

W: Robert Burns

Lively

M: Traditional

The camp-bells are com-in', O ho, O ho, The camp-bells are com-in', O  
 ho, O ho! The camp-bells are com-in' to bon-nie Loch-lev-en, The  
 camp-bells are com-in', O ho, O ho! Up- on the Lo- mounds I  
 lay, I lay, up- on the Lo-monds I lay, I lay, I look'd down to  
 bon- nie Loch-lev- en and heard three bon- ie pi- pers play  
 D.C. AlFine

## AULD LANG SYNE

W: Robert Burns

Moderato

M: Traditional

Should auld ac-quin-tance be for- got, And nev- er brought to  
 mind? Should auld ac-quin-tance be for- got, and days of auld lang syne?  
 For auld - lang - syne, my dear, for auld, lang syne; We'll  
 take a cup of kind- ness yet for auld - lang - syne.

2. We Twa Ha'e Run About The Braes, And Pud'd The Gowans Fine;  
 But We've Wander'd Mony A Weary Foot, Sin' Auld Lang Syne. (CHORUS)
3. We Twa Ha'e Sported I' The Burn, Frae Mornin' Sun Till Dine,  
 But Seas Between Us Braid Ha'e Road, Sin' Auld Lang Syne. (CHORUS)
4. And Here's A Hand, My Trusty Frien', And Gie's A Hand O' Thine;  
 We'll Tak' A Cup O' Kindness Yet, For Auld Lang Syne.

## MY LOVE IS LIKE A RED RED ROSE

W: Robert Burns

Andantino

M: Traditional

Oh my love is like a red, red rose that's new-ly sprung in June; My  
Till all the seas gang dry, my dear, till all the seas gang dry; And

love is like a mel-o-dy that's sweet-ly played in tune. As fair art thou, my bon-nie lass, so,  
I will love thee still, my dear till all the seas gang dry.

deep in love as I; And I will love thee still, my dear, till a' the seas gang dry.

Till A' The Seas Gang Dry, My Dear,  
And The Rocks Melt Wi' The Sun;  
And I Will Love Thee Still, My Dear,  
While The Sand O' Life Shall Run.

But Fare Thee Well, My Only Love,  
And Fare Thee Well A While;  
And I Will Come Again, My Love,  
Tho' Twere Ten Thousand Mile.

## COMIN' THRO' THE RYE

W: Robert Burns

Moderato

M: Traditional

If a bod-y meet a bod-y com-in' thro' the

rye. If a bod-y kiss a bod-y,

Need a bod-y cry? Ev-'ry las-sie

has her lad-die, Nane, the say, ha'e I; Yet

a' the lads they smile on me, when com-in' thro' the rye.

## A HIGHLAND LAD MY LOVE WAS BORN

W: Robert Burns

Allegretto

M: Traditional

A high-land lad my love was born, The law-land laws he  
held in scorn; But he still has faith- fu' to his clan, My  
gal- lant braw John high-land man, sing hey, my braw John high-land - man, sing  
ho, my braw John high-land man; There's no a lad - in - a' the lan' was  
match wi' my John high-land man.

With His Philabeg And Tartan Plaid,  
And Gude Claymore Down By His Side;  
The Ladies' Hearts He Did Trepan -  
My Gallant Braw John Highlandman,  
Sing Hey, & C.

They Banish'd Him Beyond The Sea;  
But Ere The Bud Was On The Tree,  
Adoun My Cheek The Pearls Ran,  
Embracing My John Highlandman,  
Sing Hey, & C.

## BRING BACK MY BONNIE TO ME

Moderato

W&amp;M: Traditional

My bon- nie lies o- ver the o- cean, My bon-nie lies  
o- ver the sea! My bon- nie lies o- ver the o- cean.  
Oh, bring back my bon-nie to me. CHORUS Bring back,  
bring back. bring back my bon- nie to me, to me, Bring  
back, bring back, Oh, bring back my bon- nie to me.

## A MAN'S A MAN FOR A' THAT

Robert Burns

Allegretto

Id there for hon-est pov-er-ty that hangs his head an' a' that? The  
 What though on hamely fare we dine, wear hod-din-grey, and a' that, Cie  
 cow-ard slave we pass him by, we dour be puir for a' that. For  
 fools their silks, and knaves their wine; A man's a man for a' that. For  
 a' That and a' That, our toils obs-cure, and a' that; The  
 their tin-sel show and a' that, The  
 rank is but the gui-nea's stamp, the man's the gowd for a' that,  
 hon-est man, though ne'er sea puir, is king o' men for a' that.

2. What Though On Hamely Fare We Dine,  
 Wear Hooden Grey, And A' That;  
 Cie Fools Their Silks; And Knaves Their Wine;  
 A Man's A Man For A' That,  
 Their Tinsel Show, And A' That;  
 The Honest Man, Though E'er Sae Puir,  
 Is King O' Men For A' That.

3. Then Let Us Pray That Come It May,  
 As Come It Will For A' That,  
 That Sense And Worth, O'er A' The Earth,  
 May Bear The Cree, And A' That,  
 For A' That And A' That,  
 It's Coming Yet, For A' That,  
 That Man To Man, The World O'er,  
 Shall Brithers Be For A' That.

## THE LAND O' THE LEAL

Lady Nairne

I'm wear- in' a- wa', Jean, like snaw-wreaths in thaw, Jean, I'm wear- in' a-  
 wa' to the land o' the leal. There's nae sor- row there, Jean, there's  
 neith-er could nor care, Jean, the day is aye fair in the land o' the leal.

2 Ye Aye Were Leal And True, John,  
 Ye're Tosk Is Ended Noo,  
 John, And I'll Welcome You  
 To The Land O' The Leal.  
 Our Bonnie Bairn's There, John  
 She Was Baith Good And Fair,  
 John And We Grudg'd Her Sair  
 To The Land O' The Leal.

3 Then Dry That Tearfu' E'e John,  
 My Soul Langs To Be Free.  
 John, And Angels Wait On Me  
 To The Land O' The Leal.  
 Now Fare Ye Weel, My Ain John,  
 This World's Care Is Vain,  
 John, We'll Meet And Aye Be Fein,  
 In The Land O' The Leal.

# CIRIBIRIBIN

W: Edward Cole

Tempo di Valse

M: A. Pestalozza

Long a-go in sun-ny Na-po-li In a  
lit-tle sun-lit square Quite by chance I heard a  
mel-o-dy at a lit-tle street-side fair.

Just a sim-ple care-free mel-o-dy Heard while  
strel-ling through the town, Just a sim-ple tune sung  
hap-pi-ly by a quaint lit-tle street-side clown.

**CHORUS**

Ci-ri-bi-ri bin, A mel-o-dy your heart can  
toss up to the sky. Ci-ri-bi-ri bin, A  
song to sing when ev-er things have gone aw-ry.

Ci-ri-bi-ri bin, When you feel sad just hum it  
for a lit-tle while, Ci-ri-bi-ri bin,  
soon as you be-gin, Ci-ri-bi-ri bin, The world will smile.



## FUNICULI, FUNICULA

W&amp;M: Luigi Denza

Bright

Some think \_\_\_\_\_ the world is made for fun and fro-lic \_\_\_\_\_ And so do

I \_\_\_\_\_ And so do I \_\_\_\_\_ Some think \_\_\_\_\_ it well to

be all mel- an- chol- ic \_\_\_\_\_ To pine and sigh, \_\_\_\_\_ To pine and

sigh \_\_\_\_\_ But I \_\_\_\_\_ I love to spend my time in

sing- ing \_\_\_\_\_ Some joy- ous song \_\_\_\_\_ Some joy- ous song \_\_\_\_\_ To

set \_\_\_\_\_ the air with mu- sic brave-ly ring- ing \_\_\_\_\_ is far from

wrong, \_\_\_\_\_ Is far from wrong \_\_\_\_\_ List- en!

List- en! Ech- oes sound a- far \_\_\_\_\_ List- en list- en

ech- oes sound a- far Tra La La La Tra La La La Tra La, La, La Tra La La

La Ech- oes sound a- far Tra La La La Tra La La La \_\_\_\_\_

## ALOHA OE

Queen Liliuokalani

Proud-ly swept the rain cloud by the cliff \_\_\_ As on it gli-ded thru the trees \_\_\_ Still fol- low- ing with grief the Li - Ko the A - Hi- Hi- Le- Nua of the vale \_\_\_ Fare- well to thee fare well to thee thou charm- ing one who dwells a- mong the bow- ers one fond em- brace be- fore I now de- part un - til we meet \_\_\_ a - gain.

## FORGET-ME-NOT

By: Chas. K. Hopkins

1. Thou sweet- est bloom of eve- ning hour, Shrin'd with- in my thoughts I  
2. Sweet re - col- lec- tions fond-ly keep- ing, Lov- er like you seem to

hold, While thy rare per- fume dear- est flow - er,  
be, As on my breast thy pet- als sleep- ing;

Fills my heart with joys un - told. Prom - ise nev- er to for-  
Ev- er lov'd and dear to me.

get me, Life with- out thee is but pain.

Lin - ger yet where first I met thee, Stay, to nev- er roam a - gain.

## MAUI GIRL

Traditional

I love a pret-ty Ma- ui girl — She lives at Wai- Ka-  
 Pu, — With ros- y cheeks and pearl- y teeth and  
 love- ly nut- brown hair. — Her waist is so —  
 slen- - der, and her opu so much nui- nui. — And of  
 all the wa- hine I ever did A- loha Sweet Ma- ri- a beats them  
 all — My love to you Ua Hi- Ki No  
 Your love with me — Pe La No Don't tell Ma- Ma Ku- Li Ku- Li  
 She'll tell Pa- Pa Lu- Li Lu- Li Nui- Nui Pi- Li Ki- A with me now. —

Chords: C, F, G7, C, F, G7, C, CHORUS C, G7, C, Dm, G7, C

2. Her Father Keeps A Taro-Patch Ranch Next Door To Bill Cornwell's Sugar Mill,  
 And Being On A Sunday Night To See Them There I Went,  
 As I Was Strolling Through The Cane Field As On My Way I Roam  
 It's There I Met Sweet Maria As She Drove The Puaa Home. - CHO.
3. I Took My Maria For A Walk Among The Bright Green Grass,  
 It's There I Whisper Words Of Love Unto This Young Country Lass.  
 I Placed My Arm Around Her Opu And Sat Down By Her Side  
 And Asked Her To Be True And Be My Loving Bride. - CHO.
4. And Now We Name The Wedding Day And How Happy We Should Be  
 No Thought Of Pilikia Shall Enter The Mind Of Her Or Me.  
 But In Her Firm House We'll Both Be Happy Night And Day  
 And Our Life Shall Pass Like Sunshine For We'll Always Be Loving And Gay. - CHO.

# HUSH, LITTLE GIRL, DON'T CRY

Moderato

E. E. Rice

Bb Edim F7 Bb Bbm

Hush, lit-tle girl, don't cry! You've brok-en your doil I know; Your tea-set too, with its

F Ddim C7 F7 Bb Edim F7

col-or of blue, are things of long a- go. Dry lit-tle eyes and smile, As sun-shine fol-lows

Bb D7-5 G7 Cm Bb C7 F7 Bb

rain; your child-hoodcares will soon pass by; Hush, lit-tle girl don't cry! (Fine)

F Adim C7 Ddim F Bb F

And when you old -er grow, strong hearts you'll serve the same; with-ered, they die for

Gm7 Bbm6 C7 C+ F Adim C7

loss of love, But you'll not be to blame. For lit -tle dolls were made for

Ddim F Bb F Adim Gm Bbm F G7 C7 F

chil- dren, sport to make: and man- ly hearts too oft- en seem for old- er ones to break!

## BECAUSE

W: Charles Horwitz

M: Fred V. Bowers

Moderato

G Gm D7

At night I sit a - lone and dream of days when you were al - ways near, and

G

mem-'ry then re-calls the time, when both our lives were happy dear. I wish I knew where you can

G E7 Am C Cm G

be. I trust your heart is still the same, when na- ture sleeps and all is still, I

A7 D7 CHORUS G G+ C

whis- per fond- ly one sweet name. Be - cause I love you! Be - cause I love you! My

D7 G B7 Em

on - ly one re - gret, since then, we've ne- ver met; Be - cause I love you! Be -

E7 Am Gdim G A7 D7 G

cause I love you! Yes, my heart is yours, Be - cause I love you!

# GET YOUR HEAD ABOVE THE CROWD

W: J. P. Skelly

Moderato

M: Gus Williams

Get your head a - bove the crowd And with  
 cour - age be en - dowed, nev - er seek for care, but, with  
 laugh - ing air, meet the world so stern and proud.  
 If you seek for love or fame, or a  
 grand and loft - y name, make a gal - lant fight for the  
 end so bright, get your head a - bove the crowd!

# LUCKY JIM

W: Charles Horwitz

Moderato

M: Fred V. Bowers

1. Jim and I as chil - dren played to - geth - er  
 2. Years passed by, still Jim and I were com - rades,  
 3. Years rolled up and death took Jim a - way, boys,  
 best of chums for man - y years were we, I, a - las had no luck, was a  
 he and I, both loved the same sweet maid, She loved Jim and mar - ried him one  
 left his wid - ow and she mar - ried me, Now we're mar - ried, oft I think of  
 Je - nah, Jim - my chum was luck - y as could be.  
 eve - ning, Jim was luck - y, I un - luck - y stayed.  
 Jim, boys, sleep - ing in the church - yard by the sea.  
**CHORUS**  
 Ah! luck - y Jim, How I en - vy him,  
 Ah! luck - y Jim, How I en - vy him!

## ON THE BANKS OF THE WABASH, FAR AWAY

Moderato

Paul Dresser

G C G A7

1. 'Round my In - di - a - na home - stead wave the corn - fields, in the  
2. Man - y years have passed since I strolled by the riv - er Arm in

G A7 D7 G

dis - tance loom the wood - lands clear and cool, Off - en  
arm, with sweet - heart Ma - ry by my side, It was

C G A7

times my thoughts re - vert to scenes of child - hood, Where I  
there I tried to tell her that I loved her, It was

G A7 D7 G

first re - ceived my les - sons Na - ture's school, But  
there I begged of her to be my bride, Long

B7 Em

one thing there is mis - sing in the pic - ture, With  
years have passed since I strolled thru the church - yard, She's

A7 D7 G C

out her face it seems to in - com - plete, I long to see my mo - ther in the  
sleep - ing there my an - gel, Ma - ry dear I loved her but she thought I did - n't

G A7 G A7 D7 G

dear - way as she stood there years a - go, her boy to greet,  
mean it, still I'd give my fu - ture were she on - ly here.

CHORUS G B7 Em C E7

Oh, the moon - light's fair to - night a - long the Wa - bash, from the

A7 D7 C B7

fields there comes the breath of new - mown hay, Thru the syc - a - mores the can - dle - lights are

Em C Eb7 G A7 D7 G

gleam - ing, on the banks of the Wa - bash, far a - way.

WHEN YOU AND I WERE YOUNG, MAGGIE

Austin Butterfield

F Bb F

I wan'-der'd to-day to the hill, Mag-gie, to watch the scene be -

C7 F Bb

low, the creek and the crack - ing old mill, Mag-gie, as

F C7 F Bb

we used to, long a - go. The green grove is gone from the

F C G7 C C7

hill, Mag - gie, where first the dai - sies sprung. The

F F7 Bb B#dim F C7 F

creek - ing old mill is still, Mag - gie, since you and I were young.

HONEST JOHN JONES

Charles Horwitz & Fred V. Bowers

G Cdim G B7 C Cm G

1. There once was a man whose name was Jones, hon-est John Jones, he  
 2. They called him hon-est for he looked so good, hon-est John Jones, said  
 3. His wife ran a-way with the hired man, hon-est John Jones, his

G Cdim G Ddim D A7 D D7

nev-er sor-rowed mon-ey nor made an-y loans, hon-est John Jones, he lived all his life by a  
 John I'll be mum and just saw wood, hon-est John Jones, they got him a job in a  
 son stole a horse and was shot by a man, hon-est John Jones, it filled John's, heart with

G Am7 Gdim G G+ C Gdim G C Cm G Chorus G D7

gold-en rule do oth-ers if you can, or they'll think you're a fool, and he  
 bank one day, and ve-ry soon they raised his pay, he be-  
 ter-ri-ble dread, he grew ve-ry sick and now he is dead it don't

G C Cm G

made it a law to take things cool, hon-est John Jones. Hon-est John  
 came cash-ier than he ran a-way, hon-est John Jones.  
 pay to be hon-est were the last words he said, hon-est John Jones.

G C Cm G

Jones, peace be to his bones, he has gone, He has gone (Who?) hon-est John Jones.

## LILY DALE

W: Revised by: Alan Skelly

W&amp;M: H. S. Thompson

Andante

Bb Eb Bb C7

Near the chest-nut tree, where the wild flow'rs grow, and the stream flows soft thru the

F Bb Eb

vale, where the thrush-es shall sing their sweet songs to my love there

Bb F7 Bb CHORUS Bb Eb F7 Bb

sleeps poor lil - ly dale. Oh! lil - ly sweet lil - ly

Eb F Bb

dear lil - ly dale, Now the wild rose blos-soms s on her

Eb Bb F7 Bb

lone-ly green grave, near the trees in the flow-er - y vale.

## DARLING NELLEY GRAY

W: Revised by: Edward Cole

W&amp;M: B. R. Hanby

Moderato

Eb Ab

There's a low love-ly val-ley on the old Ken-tuck-y shore where I

Eb Bb Eb

whiled man-y hap-py hours a-way. Just a' sit-ting and a sing-ing by the

Ab Eb Bb7 Eb

lit-tle cot-tage door, where once lived my poor dar-ling Nel-ly Gray.

CHORUS Bb7 Eb

Oh! my poor Nel-ly Gray, they have tak-en you a-way, And I'll

Bb Eb

nev-er see my dar-ling an-y more; Oh; I'm sit-ting by the riv-er and I'm

Ab Eb Bb7 Eb

weeping all the day. For you've gone from the old Ken-tuck-y shore.



## KENTUCKY BABE

W: Richard Buck

M: Adam Geibel

C Am C Am

'Skeet - ers are a - hum - min' on the hon - ey - suck - le vine,

C G7 Dm G7

sleep, Ken - tuck - y Babe; Sand - man is a - com - in' to this

Dm G7 D7 G7

lit - tle one of mine. sleep, Ken - tuck - y, Babe!

C Em D7 G7

Sil - v'ry moon is shin - in' in the heav - ens up a - bove,

C Em F C

be - bo - link is pin - in' for his lit - tle la - dy love,

Fm7 G7 Ab7

You are might - y luck - y, babe of old Ken - tuck - y,

C D7 G7 G7+ CHORUS C

close your eyes and sleep. Fly a - way!

Am C A7 Dm

fly a - way ken - tuck - y babe, fly a - way to rest, fly a -

G7 Dm G7 C

way! Lay your lit - tle cur - ly head on your mam - my's breast.

Ab C Ab C G C G7 C

close your eyes in sleep.

DIXIE

Dan Emmett

Allegretto

*Tacet* C F

I wish I was in the land of cot- ton, Old times there are  
 not for- got- ten, Look a- way, Look a- way: Look a-  
 way! Dix- ie Land. In Dix- ie Land where  
 I was born in, Ear- ly on one frost- y mor- nin', Look a-  
 way! Look a- way! Look a- way! Dix- ie Land.

CHORUS

3 C F D7 G

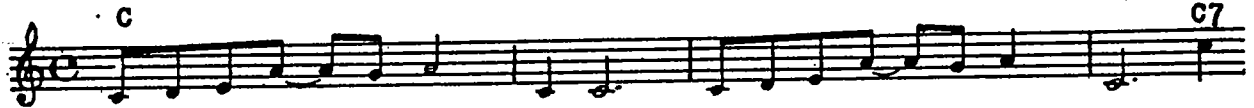
Then I wish I was in Dix- ie, Hoo- ray! Hoo- ray! In -  
 Dix- ie Land, I'll take my stand, To live and die in Dix- ie, a-  
 way, A- way, A- way down South in Dix- ie, A-  
 way, A- way, A- way down South in Dix- ie.

- |  |  |
|--|--|
| <p>2. Old Missus Married "Will The Weaver,"<br/>                 William Was A Gay Deceiver;<br/>                 Look Away, Look Away! Look Away! Dixie Land.<br/>                 But When He Put His Arm Around Her,<br/>                 He Smiled As Fierce As A Forty Pounder,<br/>                 Look Away, Look Away, Look Away, Dixie Land.</p>             | <p>3. His Face Was Sharp As A Butcher's Cleaver,<br/>                 But That Did Not Seem To Grieve Her;<br/>                 Look Away, Look Away! Look Away! Dixie Land.<br/>                 Old Missues Act The Foolish Part,<br/>                 And Died For A Man That Broke Her Heart.<br/>                 Look Away, Look Away, Look Away, Dixie Land.</p>    |
| <p>4. Now Here's A Health To The Next Old Missus,<br/>                 And All The Gals Who Want To Kiss Us;<br/>                 Look Away, Look Away! Look Away! Dixie Land.<br/>                 But If You Want To Drive Away Sorrow,<br/>                 Come And Hear This Song Tomorrow,<br/>                 Look Away, Look Away, Look Away, Dixie Land.</p> | <p>5. There's A Buckwheat Cakes And Indian Batter,<br/>                 Makes You Fat Or A Little Fatter;<br/>                 Look Away! Look Away! Look Away! Dixie Land.<br/>                 Then Hoe It Down And Scratch Your Gravel,<br/>                 To Dixie's Land I'm Bound To Travel,<br/>                 Look Away, Look Away, Look Away, Dixie Land.</p> |

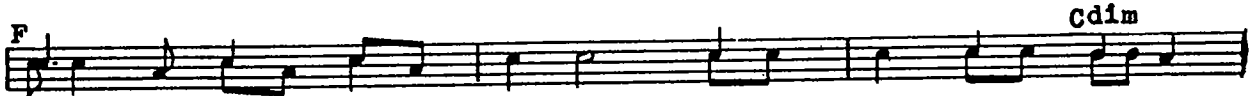
FRANKIE AND JOHNNY

Traditional

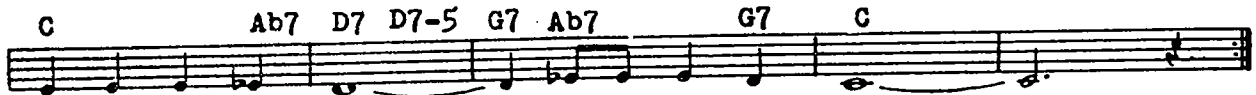
Moderately



1. Frank- ie and John- nie were lov- ers, O- my gawd how they did love, They
2. Frank- ie she was a good wo- man, Just like ev- 'ry one knows, She'd
3. Frank- ie and John- nie went walk- ing, John- nie in his brand new suit, O- my
4. Frank- ie went down to Mem- phis, She went on the morn- ing train, She
5. Frank- ie lived down in a crib- house, Crib- house with on- ly two doors, Gave



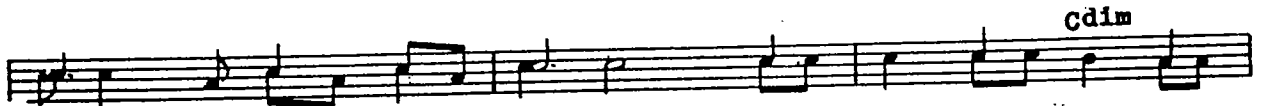
1. Swore to be true to each oth- er, Just as true as the stars a-
2. Give a man a hun- dred dol- lars, Just to buy him- self a suit of
3. Gawd, o- my gawd, said Frank- ie But don't my John- ny look
4. Paid a hun- dred dol- lars For John- nie a watch and
5. All her mon- ey to John- nie, He spent it on par- lor



1. Bove, He
2. Clothes, He
3. Cute?, He was her man, \_\_\_\_\_ But he done her wrong. \_\_\_\_\_
4. Chain, He
5. Girls, He



6. Fran- kie went down to the cor- ner, Just for a buck -- et of beer, She said
7. I don't want to cause you no trou- ble, I don't want to tell you no lie, But I
8. Fran- kie went down to the pawn shop, She bought a little for- ty- four, She
9. Fran- kie went down to the hot- el, She rang that ho-- tel bell, Stand
10. Fran- kie looked o- ver the tran- som, And there to her great sur- prise, Yes,
11. Fran- kie threw back her ki- mo- na, She took out the for- ty- four, Root-



6. Oh, mis- ter bar- ten- der, has my lov- in' John - - - ny been
7. Saw your lov- er half hour ago with a girl named Nel- ly
8. Aimed it at the ceil- ing and she shot a big hole in the
9. Back, all of you chip- pies, or I'll blow you all to
10. There on the bed sat John- nie, mak- in love to Nel- ly
11. Toot- toot three times she shot, right through that hard- wood



6. Here? He is my man, \_\_\_\_\_ And he wouldn't do wrong. \_\_\_\_\_
7. Bly. He is your man, \_\_\_\_\_ But he's doin' you wrong. \_\_\_\_\_
8. Floor, Where is my man? \_\_\_\_\_ He is do- in me wrong. \_\_\_\_\_
9. Hell, I want my man, \_\_\_\_\_ He is do- in me wrong. \_\_\_\_\_
10. Bly, He was her man, \_\_\_\_\_ But he done her wrong. \_\_\_\_\_
11. Door. She shot her man, \_\_\_\_\_ 'Cause he done her wrong. \_\_\_\_\_

## A TOAST

Alfred Williams

1. Oh, the king will take the queen, and the queen will take the Jack, And  
 now we're in your com - pa - ny, We'll drink to all the pack.

CHORUS

Here's to you, my jo - vial soul, Here's to  
 you, with all my heart, And, now we're in your com - pa - ny, we'll  
 drink be - fore we part, here's to you, John - ny Har - vard.

2. Oh, the ten will take the nine, and the nine will take the eight,  
 And, now we're in your company, we won't go home till late,  
 Here's to you, my jovial soul, here's to you with all my heart,  
 And, now we're in your company, we'll drink before we part,  
 Here's to you, Johnny Harvard.

3. Oh, the seven will take the six, and the five will take the four,  
 And now we're in your company, we'll have a bottle more.  
 Here's to you my jovial soul, here's to you, with all my heart,  
 And, now we're in your company, we'll drink before we part,  
 Here's to you, Johnny Harvard.

4. Oh, the three will take the two, and the ace will take them all,  
 And, now we're in your company, we won't go home at all.  
 Here's to you my jovial soul, here's to you with all my heart  
 And, now we're in your company, we'll drink before we part,  
 Here's to you, Johnny Harvard.

## FORTY-NINE BOTTLES

Traditional

For - ty nine bot - tles hang - ing on the wall, For - ty nine bot - tles  
 hang - ing on the wall; Take one a - way from them all  
 For - ty eight bot - tles hang - ing on the wall. For - ty eight bot - tles, etc.  
 (To return by the same route, use: - "Add one bottle to them all.")

## DRINKING SONG

Slowly,

Traditional

1. How cool and fair this cel-lar where my throne a- dusk-y cask is! To  
 2. Be- grudge me not this co- sy spot in which I- an re- clin- ing. Why,  
 3. And yet I think, the more I drink, it's more and more I pine for. Oh,

do no thing but just to sing and drown the time my task is! The  
 who would burst with en- vious thirst when he can live by wi- ning? A  
 such as I (for ev- er dry!) God made this land of Rhine for. And

coop- er he's re- solved to please, and an- swering to my wink- ing, he  
 re- seate hue seems to im- bue the world on which I'm blink- ing; my  
 there is bliss in know- ing, this, as to the floor I'm sink- ing; I've

fills me up cup af- ter cup for drink- ing, drink- ing, drink- ing.  
 fel- low men I love them when I'm drink- ing, drink- ing, drink- ing.  
 wrong'd no man, and nev- er can, while drink- ing, drink- ing, drink- ing.

## WHISKEY-STILL

W: James Barnes

Moderato

M: R. T. Townsend

1. There's a whis- key still on the top of the hill, and I think, as we home- ward  
 2. There's a maid lives there with a face as fair as the ros- es on the  
 3. When we leave there, we leave all care, and a- ban- don ev- ry

roll, 'twixt you and me we will both a- gree to  
 hill, and her fig- ure's trim, so tall and slim, and her  
 ill; we'll drink a toast to our ge- nial host, and

stop and have a bowl. For the in- cense fair it  
 fa- ther keeps the still.  
 one to the whis- key still.

scents the air, and I think, 'twixt you and me, as

home we roll, we'll have a bowl of the real old I- rish 'skie.

## PASS AROUND THE GOOD OLD BEER

Moderato

Traditional

unison



Pass a - round the good old beer, — Pass a-round the good old beer, —



for it makes you feel so queer; — For it makes you feel so queer;



Pass a-round the good old beer, for it makes you feel so queer; And to -



mer-row'll be an-oth-er wed - ding day. So we'll drink, for to - mor - row'll be an -



eth - er wed - ding day; Yes, we'll drink, for to - mor - row'll be an -



eth - er wed - ding day; And we'll drink un - til to -



mor - row, for to - mor-row'll be an - oth - er wed - ding day.

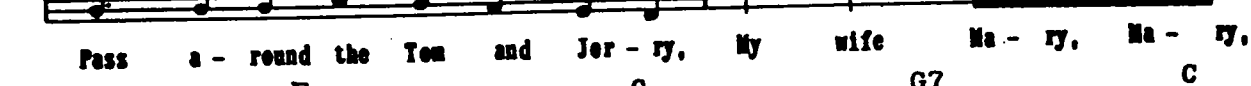
unison



My wife Ma - ry, Ma - ry, my wife Ma - ry, Ma - ry, pass a-round the Tom and Jer - ry.



Pass a - round the Tom and Jer - ry, My wife Ma - ry, Ma - ry,



Pass a - round the Tom and Jer - ry, for to - mor-row'll be an - oth - er wedd - ing day.

2. Pass around the good old whiskey, for it makes you feel so frisky;  
And tomorrow'll be another wedding day. CHD. - And we'll drink, etc.
3. Pass around the good old wine, for it makes you feel so fine;  
And tomorrow'll be another wedding day. CHD. - And we'll drink, etc.
4. Pass around the good old sherry, for it makes you feel so merry;  
And tomorrow'll be another wedding day. CHD. - And we'll drink, etc.
5. Pass around the good old milk, for it makes you feel like silk;  
And tomorrow'll be another wedding day. CHD. - And we'll drink, etc.

# BUFFALO GALS

Traditional

**Brightly**

Buf - fa - lo gals, won-cha come out to - night,  
 come out to - night, come out to - night; Buf - fa - lo gals won-cha  
 come out to - night and dance by the light of the moon? I

**CHORUS**

danced with the gal with the hole in her stock-in and her  
 heep kep' a-rock-in' and her toe kep' a-knock-in, I danced with the gal with the  
 hole in her stock-in' and we danced by the light of the moon.

# THE YELLOW ROSE OF TEXAS

M: Traditional

**Moderato**

There's a yel-low rose in Tex-as I'm go-ing there to see, No  
 cried so when I left her, it al-most broke her heart, and  
 oth-er fel-low knows her No-bod-y on-ly me, She  
 if we ev-er meet a-gain, We

**CHORUS**

nev-er more shall part. She's the sweet-est rose of col-or, this  
 fel-low ev-er knew, Her eyes are bright as dia-monds, they spark-le like the  
 dew. You may talk a-bout your dear-est maids and sing of Ro-sy  
 Lee, But the yel-low rose of Tex-as beats the belles of Ten-nes-see.

'CROSS THE WIDE MISSOURI

Moderato Traditional

1. Oh Shen - an - doah, I long to hear you  
 2. Oh Shen - an - doah, I love your daugh - ter way  
 3. Oh Shen - an - doah, I'm bound to leave you

hay, you roll - ing riv - er! Oh, Shen - an - doah,  
 Oh, Shen - an - doah,  
 Oh, Shen - an - doah,

I long to hear you  
 I love your daugh - ter, way, hay, we're bound a -  
 I'll not de - ceive you,

way, 'Cross the wide Mis - sou - ri!

ON TOP OF OLD SMOKEY

Moderato Traditional

On top of old smok - ey, \_\_\_\_\_ all cov - ered with  
 For court-in's a pleas - ure, \_\_\_\_\_ and part-ing is  
 A thief will just rob you, \_\_\_\_\_ and take what you

snow, \_\_\_\_\_ I lost my true lov - - er \_\_\_\_\_  
 grief, \_\_\_\_\_ And a false-heart-ed lov - - er \_\_\_\_\_  
 have, \_\_\_\_\_ But a false-heart-ed lov - - er \_\_\_\_\_

\_\_\_\_\_ for court - in' so slow. \_\_\_\_\_  
 \_\_\_\_\_ is worse than a thief. \_\_\_\_\_  
 \_\_\_\_\_ will lead you to the grave. \_\_\_\_\_



# RED RIVER VALLEY

W: Alfred Williams

Slowly

Traditional

G G7 C

From this val - ley they say you are go - ing \_\_\_\_\_ We will  
 Won't you think of the val - ley you're leav - ing \_\_\_\_\_ Oh, how

G D7

miss your bright eyes and sweet smile, For they  
 lone - ly and sad it will be, Oh, think

G C

say you are tak - ing the sun - shine \_\_\_\_\_ That sure  
 of the fond heart you are break - ing \_\_\_\_\_ And the

G D7 G

bright - ens our path - way a - while.  
 grief you are caus - ing me to see.

# DOWN IN THE VALLEY

Brightly

Traditional

G

1. Down in the val - ley, val - ley so  
 2. Ros - es love sun - shine, vi' - lets love  
 3. Write me a let - ter, send it by

D7

low, \_\_\_\_\_ Late in the eve - ning,  
 dew, \_\_\_\_\_ An - gels in heav - en  
 mail, \_\_\_\_\_ Send it in care of

G

hear that train blow, \_\_\_\_\_ Hear that train  
 know I love you, \_\_\_\_\_ Know I love  
 Bir - ming - ham jail, \_\_\_\_\_ Bir - ming - ham

D7

blow - ing, hear that train blow, \_\_\_\_\_  
 you, dear, know I love you, \_\_\_\_\_  
 jail house, Bir - ming - ham jail, \_\_\_\_\_

G

late in the eve - ning hear that train blow, \_\_\_\_\_  
 an - gels in heav - en know I love you, \_\_\_\_\_  
 send it in care of Bir - ming - ham jail, \_\_\_\_\_

## BURY ME OUT ON THE PRAIRIE

Traditional

Now, I've got no use for the men-en \_\_\_\_\_ A true one may  
 sel - don be found, \_\_\_\_\_ They use a man for his  
 mon - ey \_\_\_\_\_ When it's gone they'll turn him down, \_\_\_\_\_ They're  
 all a - like at the bot - tom \_\_\_\_\_ Sel - fish and  
 grasp - ing for all \_\_\_\_\_ They'll stay by a man while he's  
 win - ning, \_\_\_\_\_ and laugh in his face at his fall. \_\_\_\_\_

## HAND ME DOWN MY WALKING CANE

Moderato

Traditional

Hand me down \_\_\_\_\_ my walk - ing cane, \_\_\_\_\_  
 \_\_\_\_\_ hand me down \_\_\_\_\_ my walk - ing  
 cane, \_\_\_\_\_ Oh, hand me down my  
 walk - ing cane, I'm a goin' to leave on the mid - night train, 'Cause  
 all of my sins are tak - en a - way. \_\_\_\_\_

## DOGIE SONG

Traditional

1. As I was a - walk - ing one morn - ing for pleas - ure, I  
 2. It's ear - ly in spring that we round up the do - gies, We  
 3. It's whoop - ing and yell - ing and driv - ing the do - gies, And  
 4. Some boys they go up on the trail just for pleas - ure, But

spied a cow - punch - er all rid - ing a - long; His hat was thrown back and his  
 mark them and brand them and bob off their tails; We round up our hors - es, load  
 on, now I wish you would on - ly go on; It's whoop - ing and punch - ing, go  
 that's where they get it most aw - ful - ly wrong; You have - n't a ho - tion the

spurs was a - jing - ling, and as he ap - proached he was sing - ing this song:  
 up the chuck wag - on, And then throw the do - gies out on - to the trail.  
 on, lit - tle do - gies, You know that Wy - o - ming will be your new home.  
 trou - ble they give us, It takes all our time to keep mov - ing a - long.

Whoop - ee ti - yi - yo, get a - long, lit - tle dog - ies, it's  
 your mis - for - tune and none of my own; Whoop - ee ti - yi - yo, Get a -  
 long, lit - tle do - gies, You know that Wy - o - ming will be your new home.

## THE RAILROAD CORRAL

Traditional

1. We're up in the morn - ing ere break - ing of  
 day, The chuck wag - on's bus - y, the flap - jack's in  
 play. The herd is a - stir o - ver hill - side and vale, with the  
 night rid - ers crowd - ing them in - to the trail.

O BURY ME NOT ON THE LONE PRAIRIE

Moderato

Traditional

**F**

1. "O bu - ry me not \_\_\_\_\_ on the lone prai - rie!" \_\_\_\_\_  
 2. "O bu - ry me not \_\_\_\_\_ on the lone prai - rie!" \_\_\_\_\_  
 3. "It mat - ters not, \_\_\_\_\_ so I've been told, \_\_\_\_\_

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

\_\_\_\_\_ these words came low \_\_\_\_\_ and mourn - ful - ly \_\_\_\_\_  
 \_\_\_\_\_ where coy - otes howl \_\_\_\_\_ and the wind blows free \_\_\_\_\_  
 \_\_\_\_\_ where the bod - y lies \_\_\_\_\_ when the heart grows cold \_\_\_\_\_

\_\_\_\_\_ from the pal - lid lips \_\_\_\_\_ of a youth who lay \_\_\_\_\_  
 \_\_\_\_\_ in a nar - row grave \_\_\_\_\_ Just six by three \_\_\_\_\_  
 \_\_\_\_\_ Yet Grant, o' Grant \_\_\_\_\_ this wish to me, \_\_\_\_\_

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

\_\_\_\_\_ on his dy - ing bed \_\_\_\_\_ at the close of day \_\_\_\_\_  
 \_\_\_\_\_ O bu - ry me not \_\_\_\_\_ on the lone prai - rie." \_\_\_\_\_  
 \_\_\_\_\_ O bu - ry me not \_\_\_\_\_ on the lone prai - rie." \_\_\_\_\_

THE OLD CHISHOLM TRAIL

Brightly

Traditional

**G** **D7**

1. Well, come a - long boys, and lis - ten to my tale, I'll  
 2. I start - ed up the trail Oe - to - ber twen - ty third, I  
 3. I went to the boss to draw my roll, And he

**G** **Am7**

\_\_\_\_\_ tell you of my trou - bles on the Old Shis - helm Trail, \_\_\_\_\_  
 \_\_\_\_\_ start - ed up the trail with the 7 U herd. \_\_\_\_\_  
 \_\_\_\_\_ had me fig - ured nine dol - lars in the hole, \_\_\_\_\_

**CHORUS**

**D7** **G** **D7** **G** **D7** **G** **D7**

Com - a - ti - y - yip - ee - yip - ee yay, yip - pee - yay, Com - a ti - y - yip - ee - yip - ee

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

yay - yay ay! eeeyow! com - a - ti - yi - yip - ee - yip - ee ay!

It's cloudy in the west and it looks like rain, and my derned old slicker's in the wagon again (Chorus)  
 On a ten-dollar horse and a forty dollar saddle, I'll never punch no more Texas cattle, (Chorus)  
 Well, I think I'll marry me a pretty young squaw, and settle on the banks of the old Choctaw, (Chorus)

ROSALIE, THE PRAIRIE FLOWER

Moderato

G.F. Wurzel

1. On the dis-tant prai-rie, where the heath-er wild in its qui-et beau-ty  
 2. On that dis-tant prai-rie, when the days were long, trip-ping like a fai-ry,  
 3. But the sum-mer fa-ded, and a chil-ly blast o'er that hap-py cot-tage

liv'd and smil'd, Stands a lit-tle cot-tage, and a creep-ing vine  
 sweet her song, With the sun-ny blos-soms, and the birds at play,  
 swept at last, When the Au-tumn song-birds woke the dew-y morn,

loves a-round its porch to twine. In that peace-ful dwell-ing  
 beau-ti-ful and bright, as they. When the twi-ght sha-dows  
 lit-tle "Prai-rie Flow'r" was gone. For the an-gels whis-per'd

was a love-ly child, With her blue eyes beam-ing soft and mild,  
 ga-ther'd in the West, And the voice of na-ture sank to rest,  
 Soft-ly in her ear, Child, thy fa-ther calls thee, stay not here."

And the wav-y ring-lets of her flax-en hair, float-ing in the sum-mer  
 Like a che-rub kneel-ing seem'd the love-ly child, with her gen-tle eyes so  
 And they gen-tly bore her, rob'd in spot-less white, to their bliss-ful home of

air. Fair as a Li-ly, joy-ous and free, Light of that prai-rie  
 mild. Fair as a Li-ly, joy-ous and free, Light of that prai-rie  
 light. Tho' we shall nev-er, look on her more, Gode with the love and

home was she, Ev-'ry one who knew her felt the gen-tle pow'r of  
 home was she, Ev-'ry one who knew her felt the gen-tle pow'r of  
 joy she bore, Far a-way she's bloom-ing in a fade-less bow'r, sweet

Ro-sa-lie, "The Prai-rie Flow'r." Fair as a Li-ly, joy-ous and free,  
 Ro-sa-lie, "The Prai-rie Flow'r."  
 Ro-sa-lie, "The Prai-rie Flow'r."

light of the prai-rie home was she, Ev-'ry one who knew her

felt the gen-tle pow'r of Ro-sa-lie, "The Prai-rie Flow'r."

## HOME ON THE RANGE

Traditional

Oh, give me a home where the buf-fa-lo roam, where the deer and the  
 an-te-lope play, \_\_\_\_\_ where sel-don is heard a dis-  
 cour-ag-ing word, and the skies are not cloud-y all day. \_\_\_\_\_

CHORUS

Home, home on the range, \_\_\_\_\_ where the deer and the  
 an-te-lope play. \_\_\_\_\_ where sel-don is heard a dis-  
 cour-ag-ing word, and the skies are not cloud-y all day. \_\_\_\_\_

## THAT BIG ROCK CANDY MOUNTAIN

Moderato

On a sum-mer day in the month of May a bur-ly bum came hik-ing, down a  
 shad-y lane through the su-gar cane he was look-ing for his lik-ing as he  
 reamed a-long he sang a song of the land of milk and hon-ey \_\_\_\_\_ Where a  
 bum can stay for man-y a day and he won't need an-y mon-ey.

CHORUS

Oh, the buz-zin' of the bees in the cig-a-rette trees, near the so-da wa-ter foun-tain, at the  
 lem-on-ade springs where the blue-bird sings in that big rock can-dy moun-tain.

## LIFE ON THE OCEAN WAVE

Allegro

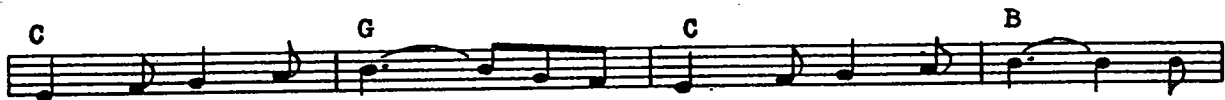
Traditional



A life on the o - cean wave, \_\_\_ A - home on the roll - ing deep, - wherethe



scat - ter'd wa - ters rave, \_\_\_ and the winds their rev - els keep! Like an



ea - gle caged, I pine \_\_\_ on the dull un - chang - ing shore; \_\_\_ 0



give me the flash - ing brine \_\_\_ the spray and the temp - est roar. \_\_\_ A



life on the o - cean wave \_\_\_ A home on the roll - ing deep \_\_\_ where the



scat - ter'd wa - ters rave, \_\_\_ and the winds their rev - els keep. \_\_\_ The



winds, \_\_\_ The winds \_\_\_ The winds their rev - els keep \_\_\_ The



winds, \_\_\_ The winds, \_\_\_ The winds their re - vels keep. \_\_\_

Once more on the deck I stand  
Of my own swift gliding craft;  
Set sail! farewell to the land,  
The gale follows far abaft.

We shoot through the sparkling foam,  
Like an ocean bird set free;  
Like an ocean bird, our home,  
We'll find, far out on the sea.

## SAILING, SAILING

Lively

Godfrey Marks

1. Y'heaveho! my lads, the wind blows free; a  
 2. The sail- or's life is bold and free; his  
 3. The tide is flow- ing with the gale; Y'heave

pleas- ant gale is on our lee, and soon a-  
 home is on the roll- ing sea, and nev- er  
 ho! my lads, set ev- ry sail. The har- bor

cross the o- cean clear our gal- iant barque shall  
 heart more true or brave than he who launch- es  
 bar we soon shall clear, fare- well once more to

brave- ly steer; but are we part from England's shore, To  
 on the wave. A- far he speeds in dis- tant climes to  
 home to dear; for when the temp- est ra- ges loud and

night, a song we'll sing for home and beau- ty bright.  
 roam; with jo- cund song he rides the spark- ling foam.  
 long; that home shall be our gui- ding star a- mong.

Then here's to the sail- or and here's to the hearts so true who will

think of him up - on the wa - ters blue. Sail - ing

sail- ing o- ver the bound- ing main for ma- ny a storm - y wind shall blow ere

Jack comes home a - gain Sail - ing, sail- ing e- ver the bound- ing

main, for ma- ny a storm- y wind shall blow ere Jack comes home a - gain.

CHORUS



## POLLY WOLLY DOODLE

Allegro

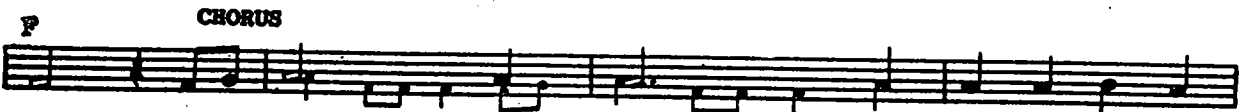
Traditional



Oh, I went down south for to see my Sal, sing  
Oh, my Sal she an a maid-en fair; sing Pol - ly - wol - ly - doe - die all the



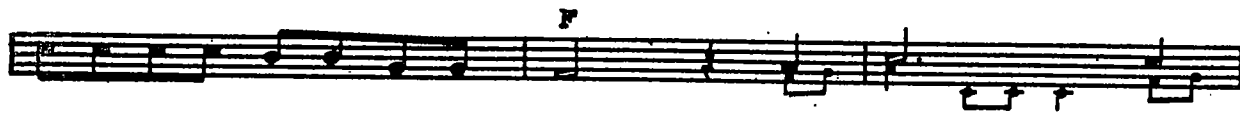
day: My Sal - ly an a spunk - y gal, sing, Pol - ly - wol - ly - doe - die all the  
With laugh - ing eyes and cur - ly hair, sing



day: Fare thee well, Fare - well; Fare - well, my fai - ry



Fay: Oh, I'm off to Lou - si - an - a, for to see my Su - sy - an - na, sing - ing



"Pol - ly - wol - ly - doe - die - all the day! Fare - well! Fare -



well! Fare - well my fai - ry fay! Oh, I'm off to Lou - si - an - na, for to



see my Su - sy - an - na, sing - ing "Pol - ly - wol - ly - doe - die, all the day.

Oh, I came to a river an' I couldn't get across;  
Sing, "Polly", etc.

An' I jumped upon a fellow, an' I tho't he was a  
horse;

Sing, "Polly", etc.

Oh! a grasshopper sittin' on a railroad track,  
A-pickin' his teef wid a carpet tack.

Oh! I went to bed, but it wasn't no use;  
My foot stuck out for a chicken roost.

Behind the barn down on my knees;  
I thought I heard that chicken sneeze.  
He sneezed so hard wid de hoopin'-cough,  
He sneezed his head an' his tail right off.

THE BULL DOG

Bright

Traditional



Oh! the bull-dog on the bank, and the bull-frog in the pool, Oh! the  
Oh! the bull-dog stopped to catch him, and the snap-per caught his paw, Oh! the



bull-dog on the bank, and the bull-frog in the pool Oh! the bull-dog on the  
bull-dog stopped to catch him and the snap-per caught his paw. Oh! the bull-dog stopped to



bank, and the bull-frog in the pool, the bull-dog called the  
catch him, and the snap-per caught his paw, the pol-ly wog died a



bull-frog, a green-oid wa-ter feel. Sing-ing tra la la la la  
laugh-ing to see him wag his jaw.



la \_\_\_\_\_ sing-ing tra la la la la la la la



\_\_\_\_\_ sing-ing tra la la la la la, sing-ing tra la la la la



la, tra, la la la, tra la la la, tra la la la la la

Says the monkey to the owl:  
"Oh, what'll you have to drink?"  
"Why since you are so very kind,  
I'll take a bottle of ink."  
(To Chorus)  
Oh! the bulldog in the yard,  
And the tom-cat on the roof,  
Are practising the highland fling,  
And singing opera Bouffe.  
(To Chorus)  
Says the tom-cat to the dog:  
"Oh, set your ears agog,  
For Jules about to tete-a-tete  
With Romeo, Incog.  
(To Chorus)

Says the bulldog to the cat:  
"Oh, what do you think they're at?  
They're speering in the dead of night,  
But where's the harm in that?"  
(To Chorus)  
Pharaoh's daughter on the bank,  
Little Moses in the pool,  
Pharaoh's daughter on the bank,  
Little Moses in the water.  
Pharaoh's daughter on the bank.  
Little Moses in the pool,  
She fished him out with a telegraph pole,  
And sent him off to school.  
(To Chorus)

## THE MAN WHO BROKE THE BANK AT MONTE CARLO

W&amp;M: Fred Gilbert

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of a main melody and a chorus. The main melody is divided into several lines of music, each with lyrics underneath. Chord symbols are placed above the notes. The chorus is marked 'CHORUS' and also has lyrics underneath. The score ends with a double bar line and a repeat sign, with two endings marked '1. F' and '2. F'.

I've just got here from Par- is from the sun - ny South- ern  
 shore, I to Mon - te - car - lo went just to raise my win- ter's  
 rent. Dame for - tune smiled up - on me as she'd nev - er done be -  
 fore, and I've now such lots of mon - ey I'm a gent. \_\_\_\_\_  
 — Yés I've now such lots of mon - ey I'm a gent. \_\_\_\_\_

**CHORUS**  
 As I walk a - long the Bois Boo-long, with an in - de - pen - dent  
 air, \_\_\_\_\_ You can hear the girls de - clare \_\_\_\_\_ He must be a mil - lion -  
 aire. \_\_\_\_\_ You can hear them sigh and wish to die, you can  
 see them wink the oth - er eye at the man who broke the  
 bank at mon - te - car - lo. \_\_\_\_\_ As I lo. \_\_\_\_\_

1. F | 2. F

## SON OF A GAMBOLIER

Traditional



1. I used to be as gay a sport as ev - er walked the  
 2. I wish I had a barrel of rum, and su - gar three hun - dred



street, \_\_\_\_\_ I was so ve - ry hand - some \_\_\_\_\_ I was  
 pound, \_\_\_\_\_ With the chap - el bell to put it in, And the



al - most fit to eat; \_\_\_\_\_ But now I'm old and  
 clapper to stir it round; \_\_\_\_\_ I'd drink to the health of



seed - y grown, and the pov - er - ty holds me fast, \_\_\_\_\_ The  
 nas - sau hall, and the girls both far and near, \_\_\_\_\_ Fer I'm a



boys and girls they smile at me, But still I take my glass. \_\_\_\_\_  
 ramb - ling rake of pov - er - ty, And the son of a gam - be - lier. \_\_\_\_\_

**CHORUS**


1. Come, join my hum - ble dit - ty, \_\_\_\_\_ From Tit - ter - y town I  
 2. For I'm a son of a son of a, son of a, son of a gam - be -



steer, \_\_\_\_\_ Like ev - 'ry good, hon - est fel - low, \_\_\_\_\_ I  
 lier, \_\_\_\_\_ A son of a, son of a, son of a, son of a,



likes my la - ger beer. \_\_\_\_\_ Like ev - 'ry good hon - est



fel - low, \_\_\_\_\_ I takes my whis - key clear, \_\_\_\_\_ Fer I'm a



ram - bling rake of pov - er - ty, And a son of a gam - be - lier, \_\_\_\_\_

THE THREE LITTLE PIGS

By: A. S. Gatty

A jol-ly old sow once lived in a sty, and three lit-tle pig-gies had she, And she wad-dled a - bout, say - ing umph, umph, umph, While the lit-tle ones said wee, wee; And she wad - dled a - bout say-ing

2. "My dear little brothers," said one of the brats, my dear little piggies," said he, "Let us all for the future say umph, umph, umph, 'tis so children to say wee, wee".
3. Then these three little piggies grew skinny and lean, and lean they might very well be, For somehow they couldn't say "umph, umph, umph," and they wouldn't say "wee, wee, wee".
4. So after a time these little pigs died, they all died of felo de se, From tying too hard to say "umph, umph, umph", when they only could say, "wee, wee."
5. A moral there is to this little song, a moral that's easy to see, Don't try when you're young to say "umph, umph, umph, for you only can say "wee, wee."

THERE WERE THREE CROWS

Traditional

1. There were three crows sat on a tree, O Bil-ly Ma- Gee, Ma- Gaw! There  
 2. There lies a horse on yon- der plain, O Bil-ly Ma- Gee, Ma- Gaw! There  
 3. We'll perch our- selves on his back- bone, O Bil-ly Ma- Gee, Ma- Gaw! We'll  
 were three crows sat on a tree, O Bil-ly Ma- Gee, Ma- Gaw! Said  
 lies a horse on yon- der plain, O Bil-ly Ma- Gee, Ma- Gaw! There  
 perch our- selves on his back- bone, O Bil-ly Ma- Gee, Ma- Gaw! We'll  
 one old crow un- to his mate, "What shall we do for grub to eat?" And they  
 lies a horse on yon- der plain, Who's by some cru- el butch- er slain", And they  
 perch our- selves on his back- bone, And pick his eyes out one by one", And they  
 All flapped their wings and cried, Bil-ly Ma-Gee Ma- Gaw! And they  
 Caw, Caw, Caw, Bil-ly Ma-Gee Ma- Gaw!  
 all flapped their wings and cried, Bil-ly Ma-Gee Ma- Gaw!

TOURELAY

Traditional

1. Oh pa - pa is out break - ing rocks on the street, And  
 2. When pa - pa has gum - drops and ba - by has none, if  
 ba - by is sleep - ing so co - sy and sweet, O ba - by don't  
 pa - pa is fool - ish and gives ba - by one, When four o' clock  
 cry now, but be ver - y good, And when pa - pa comes home he'll bring  
 comes, and the child sleeps no more, Then pa - pa stays up all night  
 you ci - ga - root. Tou - re - lay, Tou - re - lay,  
 pac - ing the floor, Tou - re - lay, Tou - re - lay,  
 with my fil - la - ga - du - sha, -Sin - a - wa - ree - sha bal - der - al - da  
 beam - to - de - ay Tou - re - lay, Tou - re - lay,  
 and the pride of the house is pa - pa's ba - by.

SHE'S GONE, LET HER GO

Traditional

1. They say true love is a bless - ing, but the  
 (Refrain) She has gone; let her go, God bless her, for she's  
 2. There may be a change in the weath - er; There  
 bless - ing I nev - er could see; for the  
 mine wher - e'er she may be, You may  
 may be a change in the sea, There  
 on - ly girl that I ev - er loved has  
 roam this wide world e - ver but you'll  
 may be a change all e - ver, But There'll  
 done gone back on me. (To Refrain)  
 nev - er find a friend like me.  
 nev - er be a change in me. (To Refrain)

## DOWN BY THE RIVERSIDE

Allegretto

Traditional

1. A man and a maid went out row-ing, \_\_\_\_\_ All on a fine sum-mer  
 2. A quest-ion he asked of the maid-en, \_\_\_\_\_ Your hand dearest girl I would  
 Eb  
 day; \_\_\_\_\_ The man made love to the maid-en, \_\_\_\_\_ while the  
 own; \_\_\_\_\_ The way she re-plied to his que-ry \_\_\_\_\_ would have  
 Bb F7 Bb Bb7 Eb  
 cars float-ed soft-ly a-way, \_\_\_\_\_ And then they were left on the  
 melt-ed a hon-ey moon stone. \_\_\_\_\_ He wait-ed to hear her sweet  
 Ab G  
 wa-ter \_\_\_\_\_ And wa-t'ry tears filled their ca- noe, \_\_\_\_\_  
 an-swer: \_\_\_\_\_ "If thou wilt, I'll sure-ly have thee", \_\_\_\_\_ And  
 Ab Eb cdim Eb Bb7  
 For they both start-ed to boo- hoo Down by the riv-er-  
 prompt-ly he wilt-ed for glee, see? Down by the riv-er-  
 Eb CHORUS Eb Bb7 Eb  
 side. \_\_\_\_\_ Down by the Riv-er- side, \_\_\_\_\_  
 side. \_\_\_\_\_ Down by the Riv-er- side, \_\_\_\_\_  
 Ab Eb Ab  
 Down by the riv-er- side, \_\_\_\_\_ He sighed and she sighed, and  
 Down by the riv-er- side, \_\_\_\_\_ She smiled and he smiled, and  
 Eb Ab Eb Bb7 Eb  
 then they sighed, side by side, Down by the riv-er- side, \_\_\_\_\_  
 both of them had a smile Down by the riv-er- side, \_\_\_\_\_

3. "My idol," he cried, as he kissed her, she idled and he idled too;  
 "The belle of creation," he called her, she bellowed, and what could he do?  
 He called for a pony of brandy, and harnessed it up for a ride,  
 And then they drove off to the parson's, down by the riverside.

CHO. - Down by the riverside, down by the riverside,  
 He cried and she cried; Oh! blest be the tie he tied down by the riverside.

4. One day I went out to the races, I thought that the horses I knew,  
 I expected to win a small fortune by risking a dollar or two,  
 I picked an old nag for a winner - hark to my story of woe -  
 The horse could not go, he was so slow, down by the riverside.

CHO. - Down by the riverside, down by the riverside  
 He bet and I bet, but my debts are bad debts yet, down by the riverside.

OLD MAN NOAH

Traditional

1. A- way, way back in the a- ges dark. A- way, way back in the  
 2. Says old man No-ah to him- self one day, Says old man No-ah to him  
 3. The rain came down in show- ers prime, the rain came down in

a- ges dark, The old man No- ah built a sea- go- ing ark.  
 self one day. "The big flood's com- ing on the first of May, the  
 show-ers prime. The ark lit out on sched- ule time, the

old man No- ah built a sea- go- ing ark." Old man No- ah had  
 big flood's com- ing on the first of May." Called all the an- i- mals  
 ark lit out on sched- ule time. And as they neared Con-ney

ner- vious spells when he had to list- en to the an- i- mals' yells!  
 told them to hark, "sky o- ver- head is get- ting might- y dark,  
 Isl- and shore the li- on let out an aw- ful rear,

He was al- ways "There with bells," He was a grand old sail- or!  
 bet- ter get your fam- i- lies and bus- tle in the ark, It's going to rain to- mor- row."  
 "That's the matter," Says No-ah, says the lion, "I'm sore, he's going to sell usto Kingling."

CHORUS

Old man No - ah knew a thing or two, He made em all play  
 ball. Old man No - ah knew a thing or two, he -  
 cause he know a thing or two, He thought he knew it all!. Some say he was an  
 Al - so - ran. He was th'e rig - i - nal cir - cus man!  
 Old man No - ah knew a thing or two, He was a grand old man..



# ETON BOATING SONG

W: Arthur Thomas

Traditional

1. Jol-ly boat-ing weath-er, Jol-ly sweet har-vest breeze, \_\_\_  
 2. Oth-ers will take our pla-ces, "Rah-ing" our dear old yell; \_\_\_  
 3. Flit-ting by the rush-es, Tan-gled in snak-y weeds, \_\_\_

Oars dip and "Feath-er," Cool 'neath the trees, \_\_\_  
 Oth-ers will row the ra-ces, Ring the old col-lege bell, \_\_\_ Yet  
 Brushed by el-der bush-es, Swerved by brake and reeds. \_\_\_ Will

Swing, swing to- geth- er With your bod-ies be-tween your knees, \_\_\_  
 ev-er will beam in our fa-ces Our pride in our old time crew; \_\_\_  
 tears fill our eyes in the fu- ture When we think of the dear old stream? Will our

Swing, swing to- geth- er, With your bod-ies be-tween your knees. \_\_\_  
 'Rah for our hard won ra-ces, Once more for the dear old crew! \_\_\_  
 hearts beat as light in the fu- ture When a float on life's broad-er stream? \_\_\_

# COME BACK TO ME

Andante sostenuto

Alfred Williams

1. Sweetheart, the day has no glad-ness While thus we lin-ger a-  
 2. Sweetheart, the shad-ows are fall-ing; Night com-eth fast o'er the

part. \_\_\_ Moon-light and star-light bring sad-ness, thou are the  
 lea; \_\_\_ Na-ture's sweet voic-es are call-ing, call-ing thee

joy of my heart. \_\_\_ Haste, then, thy com-ing, O dear-  
 love, home to me. \_\_\_ Sum-mer and au-tumn are meet-

est! All lone-ly I'm wait-ing for thee \_\_\_ Come, when my  
 ing; The har-vest is wait-ing for thee, \_\_\_ Soft-ly thy

sigh-ing thou hear-est; Come back sweet vis-ion, to me! \_\_\_  
 name I'm re-peat-ing, Come love, O come back to me! \_\_\_

# STAR OF THE SUMMER NIGHT

Henry W. Longfellow

Andante Moderato

1. Stars of the sum - mer night, far in you  
 2. Moon of the sum - mer night, far down you

a - zure deeps, Hide, hide your gold - en light, she  
 west - ern steep, Sink, sink in gold - en light, she

sleeps, my la - dy sleeps; She  
 sleeps, my la - dy sleeps; She

sleeps, She sleeps, my la - dy sleeps.  
 sleeps, She sleeps, my la - dy sleeps.

# THERE'S MUSIC IN THE AIR

W: Mrs. Fanny J. Crowley

Moderato

M: George F. Root

1. There's mu - sic in the air When the in - fant morn is nigh. And  
 2. There's mu - sic in the air When the moon - tide's sul - try beam re -  
 3. There's mu - sic in the air When the twi - light's gen - tle sigh is

faint its blush is seen On the bright and laugh - ing sky.  
 flects a gold - en light On the dis - tant moun - tain stream.  
 lost on even - ing's breast As its pen - sive beau - ties die.

Many a harp's ec - stat - ic sound, with its thrill of joy pro - found,  
 When be - neath some grate - ful shade, sor - rows ach - ing head is laid,  
 Then, oh, then the loved ones gone wake the pure ce - les - tial song,

while we list - en - chant - ed there to the mu - sic in the air.  
 sweet - ly to the spir - it there comes the mu - sic in the air.  
 an - gel vo - ices greet us there, in the mu - sic in the air.

# THE YELLOW AND BLUE

W: Charles M. Gayley

Moderato

M: Michael William Balfe

1. Sing to the col- lours that float in the light: Hur- rah for the yel- low and  
 2. Blue are the bil- lows that bow to the sun When yel- low rosed morning is  
 3. Here's to the col- lege whose col- ors we wear; Here's to the hearts that are  
 blue! Yel- low the stars as they ride thru the night, And  
 due: Blue are the cur- tains that eve- ning has spun, The  
 true, Here's to the maid of the gold- en hair, And  
 NO CHORDS  
 reel in a roll-ick- ing crew; Yel- low the fields where rip- ens the grain, And  
 slum- bers of phoe- bus to woo: Blue are the blos- soms to mem- o- ry dear And  
 eyes that are brim- ing with blue: Gar- lands of blue- bells and maize intertwine; And  
 yel- low the moon on the har- - vest - wain; Hail! hail to the col- ors that  
 blue is the sap- phire, and gleams like a tear; Hail! hail to the rib- bons that  
 hearts that are true and voi- ces com- bine; Hail! hail to the col- lege whose  
 float in the light; Hur- rah for the yel- low and blue.  
 na- ture has spun; Hur- rah for the yel- low and blue.  
 col- ors we wear; Hur- rah for the yel- low and blue.

# WE MEET AGAIN TONIGHT!

Moderato

Traditional

1. We meet a- gain to- night, boys, with mirth and song; let mel- o- dy flow  
 2. Where hand to hand its greet- ing so kind- ly gives, let mel- o- dy flow  
 where- ev- er we go, we dwell in friend- ship ev- er so,  
 where- ev- er we go, where hope is nev- er dy- ing, and  
 true and strong, and sor- row nev- er knows  
 friend- ship lives, true hearts will nev- er knows,  
 CHORUS  
 We'll laugh and sing and mer- ry be to- night with  
 nev- er a sor- row near, boys, nev- er a fall- ing tear, we ll mer- ry  
 be. Wel- come the time, my boys. We meet a - gain.

## SPANISH PROVERB

Moderato

Arr. by: Atkinson

G D7

1. There's an old Span- ish pro - verb that goes ver - y much like  
 2. Don't let a pret - ty maid - en sit wait - ing for a

G D7 G

this, A - man is half in heav - en if he gets a wom - an's kiss. If you  
 kiss; Don't let an - oth - er fel - low get a - head of you in this.

G D7 G

want the gold - en ap - ple you must find the tree, and shake it; if the  
 D7 G

thing is worth the hav - ing And you want a kiss why, take it; There's no  
 C G

use in wait - ing long - er or the sweet - ness may for - sake it; So I  
 D7 G

tell you, bash - ful lov - er, if you want a kiss, why, take it.

## SHOOL

Moderato

Traditional

Bb Dm Eb Bb Dm

1. I wish I were in New York ci - ty, where all the girls they  
 2.. I wish I were a mar - ried man, and had a wife whose

Eb Bb Dm Eb Cm

are so pret - ty, if I did - n't have a time 'Twould be a pi - ty, dis cum  
 name was Fran, I'd sing her a song on this same plan, dis cum

Bb F7 Bb CHORUS Bb

bib - ble lo - la boo, slow reel. Shoo, shool, shool, I reel,  
 bib - ble lo - la boo, slow reel.

F7 Bb F7 Bb

shool I shag - a - rack, shool - a - barb - a - cool, the first time I saw

Eb Cm Bb F7 Bb

psil - ly bal - ly e el, dis - cum bib - ble lo - la boo, slow reel.

## GYPSY LOVE SONG

W: Harry B. Smith (From the Opera, The Fortune Teller) M: Victor Herbert  
Slowly

Slum - ber on my lit - tle gyp - sy sweet - heart, dream of the field and the  
grove, Can you hear me, hear me in that dream - land  
where your fan - cies rove? Slum - ber on my  
lit - tle gyp - sy sweet - heart, Wild lit - tle wood - land dove,  
Can you hear the song that tells you all my heart's true love?

## JAN WAS A GYPSY BOLD

W: Harry B. Smith (From "The Fortune Teller") M: Victor Herbert  
Lively

Down, down, down, in the moun-tain's heart, where a mor-tal was en-tered  
nev - er down in the mines where the red gold shines, The dwarf-men toil for-  
ev - er, and the clat-ter and clang of their ham - mers rang, till the  
bold jan's heart was cold; yet he swore he would creep to the  
cav - ern's deep to rob the dwarfs for their gold. Ho - ho! For  
Jan was a gyp - sy bold, ay, Jan was a gyp - sy bold.

# GOOD MORNING

W: Harry B. Smith

(From "The Fortune Teller")

M: Victor Herbert

Brightly

**E6**

Cu - ten Mer - gen; Buen; Gior - no! Bon Jour!

**Eb7**

Herr Ma - es - tro; Sig - nor Pro - fes - sor! We're

**Eb**

aw - ful - ly tar - dy, Mens - ieur; But for - give ev - 'ry

**F7** **Bb7** **Eb**

lit - tle trans - gress - er, Now, mein herr, we are read - y. Be -

**Bb7**

gin! Herr ma - es - tro! Sig - nor Pro - fes - sor!

**Fm** **Eb**

And your tem - per we'll try to en - dure. Cu - ten

**Bb7** **Eb** **F7**

Mer - gen; Buen gior - no! Bon jour; Cu - ten Mer -

**Eb** **Bb7**

gen and buon gior - no, Cu - ten Mer - gen, buon gior - no, Bon

**Eb** **F7** **Adim**

jour Cu - ten Mer - gen and buon gior -

**Eb** **Bb7** **Eb**

no! Cu - ten Mer - gen; Buen gior - no! Bon jour!

## THE LILY AND THE NIGHTINGALE

W: Harry B. Smith

(From "The Fortune Teller")

M: Victor Herbert

Brightly

On the lake a white lily lay dream - ing, Where the  
sun - beams loved to stray; A but - ter - fly  
gau - di - ly gleam - ing Just stopped to say "Good - Day"  
And thus there be - gan. a flir - ta - tion, Pro -  
gress - ing you know how Ere the sun went to  
rest the lily con - fessed "I nev - er loved till  
now". She said: "I was so lone - ly,  
Dar - ling, till you came, You and you, dear,  
on - ly set my heart a - flame;  
Ev - er I'll be true, dear, none is like you  
none. I love you, dear, on -  
ly, You are the on - ly one".

## ROMANY LIFE

(From "The Fortune Teller")

M: Victor Herbert

W: Harry B. Smith

We have a home 'neath the for- est shades,  
 nev- er an- y oth- er \_\_\_ have we. Our camp- - fires glow in the  
 nooks and glades, where our tents are white \_\_\_ to see.  
 Nan- d'ring ev- er \_\_\_ here and there. \_\_\_ Our  
 roof \_\_\_ is the sky a- bove Ju- che! But the Rom- an- y eyes are  
 rare, \_\_\_ And the Rom- an- y life \_\_\_ is love. \_\_\_

**Presto**

Thru' the for- est, wild and free, sounds our mag- yar  
 mel- o- dy; Ev- er danc- ing, none can be  
 half so mer- ry \_\_\_ As are we. Sing ye Rom- an- y,  
 child- ren ev- er, sing ye Rom- an- y child- ren all! Life's short  
 let it \_\_\_ Then be gay! \_\_\_

Chords: Dm, A7, Dm, Gm6, Dm, Bb7, Dm, A7, Dm, Gm6, Dm, Bb7, Dm, A7, Dm, F, C7, F, Bb, Dm, Dm6, A, Dm, A7, Dm, Bb, F, Gm, C7, F, Dm, A7, Dm, C7, F, Bb7, Dm, A7, Dm, A7, Dm, A7, Ddim, A7, Dm, A, Dm, Adim, A7, Ddim, Adim, A7.



ROMANY LIFE

D A7 Bm F#m G D  
 Thru' the fo- rest, wild and free, Sounds our nag- yar  
 Em7 A7 D A7 Bm  
 mel- e- dy; Ev- er danc- ing, none can  
 F#M G D A7 D A7 D  
 be half so mer- ry As lads of Rom- an- y;  
 D Dma7 Bm D+ D A7 D  
 None so gay as we, the lads of Rom- an- y,  
 D Dma7 Bm D+ D Em7 A7 D A7 D Bm  
 None so gay as we, the lads of Rom- an- y. El- jen!  
 G D  
 El- jen! Ha!

IF PEOPLE SAID THE THINGS THEY MEAN

(From "The Fortune Teller")

M: Victor Herbert

W: Harry B. Smith

Waltz Tempo

Eb Bb7  
 If peo- ple said the things they mean, And meant the  
 Eb C7 Fm D7  
 things they say, No hearts would break, No hearts would  
 Gm Bb F7 Bb7  
 ache, And love were joy al- way. All  
 Eb Bb7  
 might be- lieve, None would de- ceive, No fair words  
 Eb C7 Fm  
 would be- tray, If peo- ple said the  
 F7 Eb Bb7 Eb  
 things they mean and meant the things they say

WITH LANCE IN REST

(From "The Fortune Teller")

M: Victor Herbert

W: Harry B. Smith

March Tempo

Where- e'er in the thick of the fight our ban- ners guide, we

ride, And all nob- le hearts are a- glow with joy and

pride; We ride, the drum - beats fill the air, the

trum- pets loud- ly blare, Oh, com- rades, do and dare

For Hun- ga- ri- A. A. With lance in

rest, Where gleams the lead- er's crest, With trust- y

sword in hand, Who fears to

fall when it is free- dom's call? Come, Mag- yars,

save the fa- ther- land!

THE ANGELUS

(From the Musical Show "The Serenade")

W: Harry B. Smith

Andante

M: Victor Herbert

C Am Dm G7 C

The An- ge- lus sounds from the con- vent bells like a dear voice low and

G7 C Am Dm G7

ten — der, And o- ver the crest of the hills in the West the

C Cm G D7 G G9 C

red sun dies in splen- dour, To all it brings peace, And la-bors all cease at

D7 G7 C7

voice of the eve- ning blest; 'Tis a call un- to pray'r it is

F Fm6 C Cdim Dm7 G7 CHORUS C F

so- lace to care, And it brings to the wear- y rest! Ring on, ring on, gen- tle

C G7 C G7 C F

An- ge- lus! Born of the con-vent bells; Ring on, ring on, gen- tle

C Em A7 G D7 G G7

An- ge- lus! 'tis the hour of fond fare- wells! Ring- ing, swing- ing,

C G7 E C7 E Dm7 G7 Dm7 G7

fair thought spring- ing; Sweet thy peal- ing, Soft- ly steal- ing. Ring on, — Ring on, —

Dm7 G7 C F C G7

Ye chimes, — Ring on, Ring on, gen- tle An- ge- lus! Born of the con-vent

C G7 C D7 C Cdim C G7 C

bells; Ring on, Ring on, gen- tle An- ge- lus, At this hour of fond fare- wells.

CUPID AND I

(From the Musical Show "The Serenade")

W: Harry B. Smith

Waltz Tempo

M: Victor Herbert

1. Cu - pid once found me a - dream - ing, Lulled by the soft sum - mer  
 2. I found young Cu - pid a - sleep - ing, cap - tured his ar - row and

breeze \_\_\_\_\_ Where gold - en sun - light was stream - ing thru the deep  
 bow, \_\_\_\_\_ Tho he em - plored me with weep - ing I would not

shade of the trees. \_\_\_\_\_ He gave no heed to my sigh -  
 let my prize go. \_\_\_\_\_ "Come! For my bow's safe re - turn -

ing, \_\_\_\_\_ What could I know of his art? \_\_\_\_\_ Ah! How swift - ly his  
 ing I prom - ised thee", Sobb'd the boy, \_\_\_\_\_ "Nev - er more shalt thou

ar - row came fly - ing; True was his aim at my heart \_\_\_\_\_  
 know love's sad year - ing, Thou shalt know on - ly its joy". \_\_\_\_\_

Ah! Love, Hap - py was the day for me, Now I \_\_\_\_\_ know thee  
 Ah! Love, Hap - py was the day for me, Free now \_\_\_\_\_ is my

well \_\_\_\_\_ From thy pleas - ant fol - ly I am free, Vain  
 heart; \_\_\_\_\_ Ay, love, gai - ly I can laugh at thee, My

is thy spell \_\_\_\_\_ Ev - er; Ay love, smil - ing I can go my  
 slave thou art \_\_\_\_\_ Ev - er; Ay love, smil - ing I can go my

way, Brok - en is \_\_\_\_\_ is thy chain; \_\_\_\_\_ Cu - pid \_\_\_\_\_ is my  
 way, Life is \_\_\_\_\_ joy to me \_\_\_\_\_ Cu - pid \_\_\_\_\_ is my

ru - ler no long - er, I'm free a - gain. \_\_\_\_\_  
 seek to en - snare me, I laugh at thee. \_\_\_\_\_

## WOMAN, LOVELY WOMAN

(From the Musical Show "The Serenade")

W: Harry B. Smith

Allegretto

M: Victor Herbert



1. Who was it in E- den en-coun-tered the snake? No- man, at-tract-ive wo- man; — Who  
 2. Who is it de-nounc-es the dress of the stage? No- man, con-tra- ry wo- man; — The



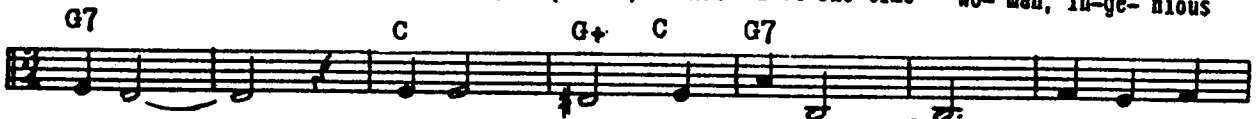
looked at the ap-ple and longed for a rake? No- man, at-tract-ive wo- man. — To  
 sight of a bal-let girl caus- es her rage? No- man, er- rat- ic wo- man, — But she



this day we men would have been per- fect quite, Ser- pents and sin would have  
 thinks a low dress at a ball is no crime, While a bath- ing suit bob- bed off like



kept out of sight; But the ap-ple was ros- y, She longed for one bite; No- man, im- puls- ive  
 this is sub- lime; This she makes her good points, But not all at one time No- man, in- ge- nious



No - man — No- man, love- ly wo- man. — Since first the



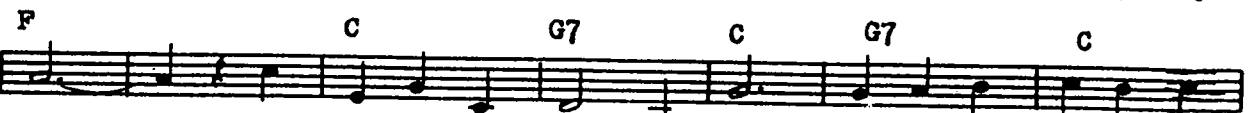
world be- gan, — You've made dou- ble the share of trou- ble — For



poor un- for- tun- ate man — I but state the froz- - en facts,



De- ny them if — you can; "Cher-chez La Femme", If there's an- y-thing



wrong, — With mar- ried or sin- gle man "Cher-chez La Femme", If there's



An- y thing wrong, — With mar- ried or sin- gle man. —

## GAZE ON THIS FACE

W: Harry B. Smith

(From the Musical Show "The Serenade")

M: Victor Herbert

Moderato



1. Gaze on this face so no- ble so se- rene, Look in these eyes, How  
 2. That chis- elled lip in no- ble art en- dures, And such a nose is



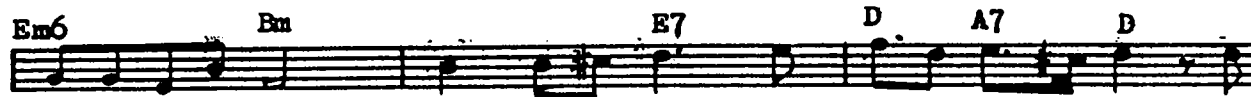
ra- di- ant are they; Dost thou not see the splen- dour of his mien?  
 cer- tain signs of pow'r; That jove - like brow is far a- head of yours;



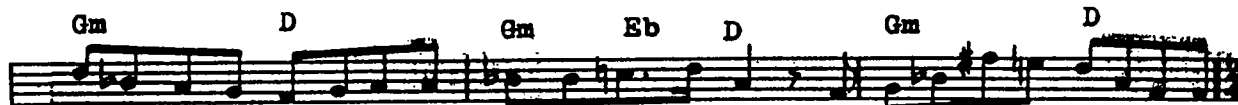
Such is the glance \_ that com- mon souls o- bey. /// Oh, I ad- mit, The  
 Ah! I could gaze \_ en- chant- ed by the hour. I do not think you've



fel- low's pre- ty well, Al- tho with brains he does not look in- bued; Stu- pid he seems, But  
 ev- er not- ieed mine, My jove like brow has oft- en been ad- mired; My chis- elled lips are



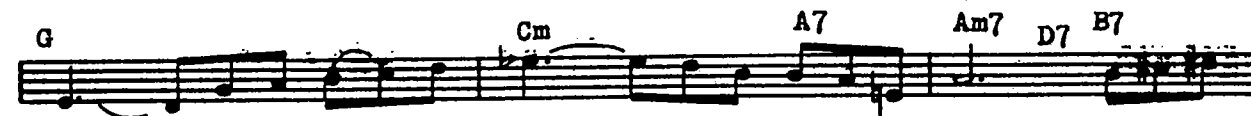
one can nev- er tell. I've an i- dea my looks are just as good.// His  
 won- der- ful- ly time, So your re- flec- tions, dear, are not re- quired.// So



locks are of an au- burn hue.//To my eyes red's the tint;// His eyes are of a sap- phire blue//Don't  
 ra- di- ant his dark eyes are//It seems to me they're crossed.//That smile shows teeth so regular//No



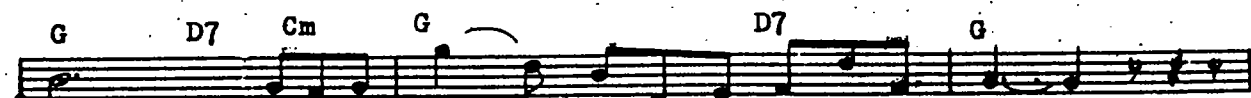
you ob- serve his squint?// \_ I love on- ly thee, \_ Oh my dis- tant I-



deal, \_ Vague art thou \_ to me, \_ But my love is most real; I must for-



sake thee an oth- er fills my mood; I can- not take \_ thee, So be that un- der-



stood, I can- not take \_ thee, So be that un- der- stood. \_

## WITH CRACKING OF WHIP

(From the Musical Show "the Serenade")

W: Harry B. Smith

M: Victor Herbert

Allegretto

With crack-ing of whip, And rat-tle of spur, O'er moun-tain-ous ways — We  
 ride, — The clat-ter we make and the dust we stir to our pres-ence is cer-tain  
 guide — There's nev-er a jour-ney that can be drear-y, And  
 nev-er a day be-long, — When the trav-el-er hears the post-horn cheer-y, And  
 joins the pos-til-lion's song — O- La! Hey! — O- La! Hey! — O- La!  
 Hey! For I am a jol-ly pos-til-lion, With a  
 heart that is light and free; — There's man-y a man with a mil-lion would  
 glad-ly change pla-ces with me. — Click, click! My whip-lash is  
 swing-ing in the air of an Au-tumn morn, — Oh, the  
 travel-er loves the ring-ing of the sil-ver toned post-horn.

## DON JOSE OF SEVILLA

(From the Musical Show "The Serenade")

W: Harry B. Smith

Temp Di Marcia

M: Victor Herbert

1. Don Jo- se, of Se- vil- la, Was a gay Rou- e, Act- ing parts,  
 2. Don Jo- se, of Se- vil- la, met his fate one day, Met a maid,

break- ing hearts, Half a score a day. Ev- er with his req- in- ment a-  
 not a- fraid of his win- ning way. She was just a coun- try lass who

march- ing here and there, Thought it fun when he's won fa- vors from the  
 milked and raked the hay, Tall and stout at a- bout mus- cu- lar, They

fair. No one could re- sist him, Oh, dear no! Ev- 'ry dam- sel  
 say. Said she, list- 'ning to him, "You're too now!" Thought she's try to

kiss'd him loved him so, Then at once she missed him, Off He'd  
 do him, Just a few. In the mill- pond threw him, Soaked him

go Then this dash- ing Don Jo- se snapped his fin- gers as he'd say:  
 thru: Aft- er this day Don Jo- se quit the bus'- ness of Rou- e.

That for love! Pif! Paf! Let her go! Pif! Paf! 'Tis on- ly

one more vil- lage belle! \_\_\_\_\_ Love's a bore! Pif! Paf! I've girls ga-

lore: Paf! Paf! My mot- to's ev- er vive la ba- ga- telle! \_\_\_\_\_



## IN FAIR ANDALUSIA

(From the Musical Show "The Serenade")

W: Harry B. Smith

Moderato

M: Victor Herbert

Where are the stars so brightly twin-king as in fair An- da- lu- si- a?

Where are gui-tars so light-ly tin- kling as in fair An- da- lu- si- a?

The girls' dark eyes are like the stars, Their voi-ces like the soft gui-  
tars. Oh, noth-ing love and pleas-ure mars in fair An- da- lu- si-a.

When it is eve-ning we dance the Bo- le- ro, Dressed in Man- til- la and  
gau- dy Som- bre- - - - ro With oth- er things, such as  
span- gled trou- se- ro peas-ants, But gay- er than ev- er was Pha- - - - rach.

Let ev- 'ry care, ev- 'ry mis- er- y hang go! Ah!

Ha Ha Ha Ha Ha! While a- mid groves of the ol- live and man- go;

Ah! Ha Ha Ha Ha Ha! Whirl- ing Jua- ni- ta,  
Twirl- ing Pe- pi- ta, Sing- ing we trip the Fan- dan- go Whirl- ing Jua-  
ni- ta, Twirl- ing Pe- pi- ta, Sing- ing we trip in the dance.

## I ENVY THE BIRD

(From the Musical Show "The Serenade")

W: Harry B. Smith

M: Victor Herbert

Andante

1. I en- vy the bird with-in its cage, Whose song to her is not de-  
 2. If I were a wand' ring Zeph-yr light, 'Twere sweet her snow-y brow to

nied, His love for her she may as- suage, By  
 kiss, Were I a moon-beam shin- ing bright To

song, And in her pres-ence may a- bide. I en- vy the red rose in her  
 touch her ros- y lips should be her bliss But woe, woe is me and said my

hair; The And-'ring breezeca-ress-ing her fair face; But I, a- las can scare-ly  
 lot, For it is ve- ry clear I'm none of these; And so 'tis plain that I can-

Am *dim* G D7 G CHORUS C  
 dare To look up- on her from my low- ly place. The bird, the breeze, the  
 not Be bold as can the moon-beam or the breeze.

heed- less flow'r can love her, she will not de- ny; They

by her side can dwell an hour; And in their fash- ion soft- ly

sigh. She wel- comes to her maid- en bow'r the moon- beam, And the

but- ter- fly; Na- ture's ro- vers are her lov- ers, Yes, all,

all can love her. Can love her; Why not I?

## SONG OF THE CARBINE

W: Harry B. Smith

(From the Musical Show "The Serenade")

M: Victor Herbert

Allegro Marciale

no chords G no chords

Here's a friend that al- ways an- swers at your call Pif! Paf! Ar- gue

Am Am7 B7

with it if you can, sirs, when it speaks; Pif! Paf! There's a flash and a spark in the

Am7 B no chords D7

dark, The dark, And a voice from a foe un- seen. Here's a

G no chords G no chords

friend that al- ways an- swers at your call. Pif! Paf! Ar- gue

Am Cdim Em

with it if you can, sirs, when it speaks: Pif! Paf! Oh, the judge or king is a

Gdim G Gdim G A7 D7 G

help- less thing who ... fa- -- ces my car- bine keen

## I LOVE THEE

W: Harry B. Smith

(From the Musical Show "The Serenade")

M: Victor Herbert

Moderato

G7 C G7

I love thee, \_\_ I a- dore \_ thee, \_\_ Oh my heart, Life and soul, all are

C D7 C

thine; \_\_ Give me hope, dear, \_\_ I im- plore thee, \_\_ Let thine

G D7 G7

eyes look with fond-ness in mine, \_\_ Look in mine, ah, say not \_\_ We must

C G7 C

sev- er, \_\_ Since I've found thee at last, dear- est heart, \_\_ I will

D7 E7 A7 Dm G7 C

wor- ship \_\_ thee for- ev- er, \_\_ For my dream and my star thou art. \_\_

## IN THE FAIR HAMLET OF FANCY

(From the Opera "Prince Ananias")

M: Victor Herbert

W: Francis Neilson

Moderato

Come all ye wear-y whosigh for bright skies, O - ver the moun-tains to Fan- cy  
 There dwell the maid-ens with flashing black eyes, Charm-ing with grace and piq-uau- cy  
 Joys are sub- line, And life is di- vine,  
 Joys are sub-line, And life is di- vine, In the fair Ham-let of Fan - cy  
 Of Fan - cy In the fair Ham- let, The  
 Ham- let of Fan- cy, In the fair Ham-let of Fan- cy.

## THE SILENT ROSE

W: Max Bendix

M: Victor Herbert

Slowly

When all on earth is si- lent, And stars in heav- en shine I'd be thy lit- tle  
 rose love and on my heart re- cline. My heart felt love, My se- cret,  
 I'd give thee in a kiss for in my soul I feel it for I my soul I  
 feel it to bloom for thee were bliss. I will not ques- tion fur- ther  
 what fu- ture shall be mine. Con- tent to be thy rose love. And On my heart re-  
 cline. Con- tent to be thy rose love, And - on thy heart re- cline.

## IN GLORY BREAKS THE GOLDEN MORN

(From the Opera "Prince Ananias")

W: Francis Neilson

M: Victor Herbert

Moderato

In glo- ry breaks the gold- - en morn, For  
 eye my heart \_\_\_ is thine; \_\_\_ The fair - - est  
 blooms of ros- - - y morn shall deck the prize \_\_\_ of  
 thine. \_\_\_ With fair - - est blooms love to \_\_\_ a-  
 dorn, Dear heart. \_\_\_ For- ev- er mine. \_\_\_

## I'M THE MOST ORIGINAL

W: Francis Neilson

(From the Opera "Prince Ananias")

M: Victor Herbert

Lively

I am the most o - rig- in- al of au- thors teen'd dra-  
 ma- ti- cal: My brain is large and whim- si- cal, Oh, it's  
 act- ing all the time. Some say I'm as o- rig- in- al, in  
 ev- 'ry- thing dog- ma- ti- cal; In me there's noth- ing  
 (lim- si- cal I'm dis- tinct- ly su- per- fine..

AMARYLLIS

(From the Opera "Prince Ananias")

W: Francis Neilson

Moderato

M: Victor Herbert

Shy Streph-on tuned his pipe at morn, And has-tened to the  
 up-land lawn to greet fair Am-a-ryl-lis. His  
 doubt-ing heart filled with a-larm, A wreath of flowers hung  
 on his arm, with win-some Ma-dri-gal. To claim the  
 wait-ing Am-a-ryl-lis (Dance)

Chord markings: Gm, Cm, D7, Gm, Cm, D7, Gm, Cm, D7, Gm, Cm, D7, Gm, Cm, Gm, A7, D, F7, Cm, F7, Cm7, F7, Cm7, F7, Cm7, F7, Cm7, Fm, G7, Fm6, G, Cm7, F7, Gm, Cm7, Gdim, A7, D, G, Am, E7, Am, Am7, D7, B7, E7, Am, Gdim, D, G, A7, D7, G.

# MY HEART IS PALPITATING

(From the Opera "Prince Ananias")

W: Francis Neilson

Moderato

M: Victor Herbert

He can't help but rhapsodize on my lovely Grecian nose,  
 For his ecstasy implies For his ecstasy im-plies,  
 I'm a perfect lovely maid,  
 From my eye-brows to, my toes, From my eye-brows to my toes,  
 My Toes My heart is palpitating,  
 caused by his bold confession He is so fascinating, He's gained my heart's possession,  
 My heart is palpitating caused by his bold confession,  
 He is so fascinating, He's gained my heart's possession,  
 I cannot give the love you crave, For Valentine I wed,  
 I cannot give the love you crave for Valentine I wed

**Chords:** Eb, Bb7, Eb, Bb7, G, D7, G, Bb, F7, Bb, Eb, Bb7, Eb, Bb7, Eb, F7, Bb7, Eb, Gdim, G7, G, G7, G7, C, E7, A7, Dm, G7, C, Cdim, G7, C, G7, C, E7, A7, Dm, G7, C, Dm, C, Dm, C, Dm, G7, C

## TITLED WIDOWS ALL ARE WE

(From the Operetta "Prince Anania")

W: Francis Neilson

Moderato

M: Victor Herbert

Musical score for the song "Titled Widows All Are We" from the operetta "Prince Anania". The score is in B-flat major and 4/4 time, marked "Moderato". It consists of 16 staves of music with lyrics underneath. The lyrics describe the plight of titled widows who must perform on stage to survive, despite their social status. The music features various chords and melodic lines, with some passages marked "dim" (diminuendo).

Ti- tled wid- ows all are we, Each a brand new di- vor- cee;  
 Noth- ing for us but the stage, High the wage, All the rage, There our woes we can as- suage.  
 Al- so cage, Youth and sage, Ma- tri- mo- nial al- ter- ra- tions make the- a- tric con- stel- la- tions;  
 Rouge and pow- der for the fad- ed; Wigs and pad- ding for the ja- ded. Rus- tic maids new beauties make  
 Why not we? Why not we? Why not we?  
 The fair rus- tic maid- en needs naught on her  
 lips, No chalk or rouge laid on, She suf- fers no quips; For  
 na- ture kind moth- er a- dorned her fair child, The gra- ces on  
 her, too, have smiled \_\_\_\_\_ The fair rus- tic maid- en needs  
 naught on her lips, No chalk or rouge laid on, She suf- fers no  
 quips; For na- ture, kind moth- er, a- dorned her fair child, The  
 gra- ces on her, too, have smiled. \_\_\_\_\_



## TIME WILL COME (The Outlaw's Song)

W: Fred Dixon  
Moderato

(From the Musical Show "Prince Ananias")

M: Victor Herbert

Who rides a-broad so fierce and fast thru the storm and the blind- ing rain, And  
out- law bold, so fierce and strong, like a hunt- ed dog he flies:

1. laughs a- loud at the thun- der's blast as he cross-es the o- pen plain 'Tis the

2. But he laughs as he rides with an oath and a song to the goal that be- fore him lies

For the time will come when the out- law he will es-cape to a land a-  
far; And he'll rat- tle his chains as he shouts with glee: Ho!

Ho! The out- law's free! For the Ho! Ho! The out- law's free! \_\_\_\_\_

## DREAMING, DREAMING

(From the Musical Show "The Wizard Of The Nile")

W: Harry B. Smith

Waltz Tempo

M: Victor Herbert

Dream- ing, Dream- ing, Talk- ing in my

sleep, \_\_\_\_\_ Wan- der- ing in dream- land where hap- pi-  
ness is cheap. \_\_\_\_\_ When we a- wake \_\_\_\_\_

things are not what they seem, \_\_\_\_\_ I thought it was a

kiss, But it was just an i- dle dream. \_\_\_\_\_

## FAIRY TALES

W: Harry B. Smith (From the Musical Show "The Idol's Eye") M: Victor Herbert

Moderato

Musical score for "Fairy Tales" in G major, 4/4 time, Moderato. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes.

Fai- ry tales, Fai- ry tales, We hear them  
 ev- 'ry day, \_\_\_\_\_ List! For a while, With pi- ty- ing  
 smile, Then, wink and walk a- way. \_\_\_\_\_ Pha- rach's fair  
 daugh- ter said she found Mo- ses in the  
 pond half drowned, Fai- ry tales, Fai- ry  
 tale., 'Tis on- ly a fai- ry \_\_\_\_\_ tale. \_\_\_\_\_

## THE TATTOOED MAN

W: Harry B. Smith (From the Musical Show "The Idol's Eye") M: Victor Herbert

Moderato

Musical score for "The Tattooed Man" in F major, 4/4 time, Moderato. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes.

He was a hu- man pic- ture gal- le- ry Such a spec- tac- ul- ar  
 gent; He won her heart and drew her sa- la- ry,  
 he nev- er gave her a cent; Till one good Jay with her  
 sea- son's pay and the fat la- dy off her ran, Oh 'tis  
 per- fect- ly true you can beat a tat- too, But you can't beat a tat- tooed man! \_\_\_\_\_

## HEY-DIDDLE-DIDDLE! WHEN MAN IS IN LOVE

(From the Music Show "THE GEISHA")

W: Harry Greenbank

Brightly

M: Sidney Jones

The musical score is written in G major, 2/4 time. It consists of a single melodic line on a treble clef staff. Chords are indicated by letters (F, C7, C, G7) above the staff. The lyrics are written below the staff, with some words underlined. The score is divided into a main body and a chorus.

He's long-ing to mar-ry a dear lit-tle bride, So beau-ti-ful charm-ing and  
So come where the ban-quet is lav-ish-ly laid, Our wel-come is sure to be

sup-ple \_\_\_\_\_ That peo-ple still say, As he walks at her side, "By  
heart-y; \_\_\_\_\_ We'll learn from the lips of some quaint lit-tle maid the

Jove! What a good-look-ing cou-ple!" \_\_\_\_\_ But won't he be wild when he  
joys of a Ja-pa-nese par-ty! \_\_\_\_\_ For dash-ing young sail-ors there's

knows that we dare to laugh at his a-mour-ous fol-ly, Be-  
al-ways a charm in flirt-ing with short or with tall ones; I

cause we in-tend to take jol-ly good care he does-n't get mar-ried to  
know I can do with a girl on each arm and two on my knees if they're

Mo-l-ly' ly' ones!  
small ones!

**CHORUS**

For hey- did- dle- did- dle! When man is in love he thinks that he's luck-y all

oth-ers a-bove to wed such a squeeze-a-ble, Sit on your knees-a-ble,  
An em-brace-a-ble, Pat-on the face-a-ble,

Dear lit-tle du-ti-ful duck of a dove, Such a dear lit-tle duck of a dove!

## THE FLOWERS THAT BLOOM IN THE SPRING

(From "The Mikado")

W: William S. Gilbert

Allegro Gracioso

M: Sir Arthur Sullivan

The flow- ers that bloom in the Spring, Tra La, Breathe pro- mise of mer- ry sun- shine \_\_\_ As we mer- ri- ly dance and we sing, Tra La, We wel- come the hope that they bring, Tra, La, Of a sum- mer of ro- ses and wine, Of a sum- mer of ro- ses and wine; And that's what we mean when we say that a thing is wel- come as flow- ers that bloom in the Spring. Tra La La La La, Tra La La La La, The flow- ers that bloom in the Spring.

Chords: G, D7, G, B7, Em, A7, D, Ddim, A7, D, unisono, G, D7, G.

## TIT WILLOW

W: W.S. Gilbert

Andante espressivo

(From "The Mikado")

M: Sir Arthur Sullivan

On a tree by a riv- er a lit- tle Tom- Tit sang "Wil- low, Tit-Wil- low, Tit-Wil- low" \_\_\_ And I said to him, "Dick- y - bird why do you sit sing- ing "Wil- low, Tit-Wil- low, Tit-Wil- low"? \_\_\_ "Is it weak- ness of in- tel- lect, bir- die? I cried, Or a ra- ther tough worm in your lit- tle in- side?" With a shake of his poor lit- tle head he re- plied "Oh Wil- low, Tit- Wil- low, Tit- Wil- low!"

Chords: G, G, G, D7, G, G, D, A7, D, Dm6, E7, Am, Dm6, E7, Am, F, C, Em6, D, G, C, G.

SAID I TO MYSELF, SAID I

(Operetta "Iolanthe")

W: William S. Gilbert

Allegretto

M: Sir Arthur Sullivan

C G7

When I went to the bar as a ve- ry young man, (Said I to my- self, Said

C

I,) And I'll work on a new and o- rig- in- al plan, (Said

G7 C D7

I to my- self, Said I,) I'll nev- er as- sume that a

G Em Am

rogue for a thief is a gen- tle man worth-y im- plic- it be- lief. Be-

B7 Em G7 C G7 C

cause his at- tor- ney has sent me a brief, (Said I to my- self, Said I).

A WANDERING MINSTREL

(From "The Mikado")

W: W.S. Gilbert

Allegretto con gracia

M: Sir Arthur Sullivan

F C7

A wan- d'ring min- strel I a thing of shreds \_ And patch- es Of

F G7 C7

bal- lads songs and snatch- es, And drea- - my lul- la- by! \_ My

F C7

ca- ta- logue is long. Thro' ev- 'ry pas \_ sion rang- ing, And

F7 Bb

to your hum- ours chang- ing I tune my sup- ple song! \_

F D7 Gm C7 F

I tune my sup- ple song! \_

## ON WINGS OF SONG

W: Edward Cole &amp; Alan Skelly

Andante Tranquille

M: Felix Mendelssohn OP.39 No.2

On wings of song came fly - ing and sigh - ing low in the breeze; \_\_\_\_\_  
 Prom-is-ing love nev - er dy - ing, Its tune ech-oed soft thru the trees. \_\_\_\_\_ The  
 eve-ning was fill'd with its ma - gic, A cloud hid the moon a - bove, \_\_\_\_\_ Your  
 lips met mine in a mo - ment of bliss and life was a bliss-ful love. \_\_\_\_\_ On  
 wings of song love came fly \_\_\_\_\_ ing that night we fell in love.

## THE LORELEI

Andante

Philipp Silcher

O tell \_\_\_\_\_ me what it mean - eth, This gloom and tear - ful  
 eye? \_\_\_\_\_ 'Tis mem \_\_\_\_\_ 'ry that \_\_\_\_\_ re - tain - eth the  
 tale of years - gone by; \_\_\_\_\_ The fad \_\_\_\_\_ ing light grows  
 dim - mer, The Rhine doth calm - ly flow, \_\_\_\_\_ The  
 loft \_\_\_\_\_ y hill tops glim - mer red with the sun - set glow.

## WHO IS SYLVIA?

W: William Shakespeare

Moderato

M: Franz Schubert

Who is Syl - via? What is she? That  
all our swains com - mend - her? Ho - ly fair and  
wise is she, The heav'ns such grace did lend her.  
That a - dored she might  
be That a - dored she might - be.

## HARKI HARKI THE LARK

W: William Shakespeare

Allegretto

M: Franz Schubert

Hark! Hark! The Lark at heav'ns gates sings And Phoebus 'gins a - rise, His steeds to wa - ter  
at those springs on chalic'd flow'rs that lies, On cha - lic'd flow'rs that lies. And  
wink - ing Ma - ry - buds be - gin to ope the gold - en eyes; With ev - 'ry - thing that  
pret - ty bin; My la - dy sweet, a - rise With ev - 'ry - thing that pret - ty bin; My  
la - dy sweet a - rise, A - rise, A - rise, My la - dy sweet, A -  
rise, A - rise, A - rise, My la - dy sweet, A - rise.

## NONE BUT THE LONELY HEART

W: Edward Cole &amp; Alan Skelly

M: Peter I. Tschaikowsky

Here in my twi- light dreams, I dream of you, Dear; —  
 Here in my twi-light dreams, When day is through, Dear. I hold you  
 close to me. But I'm just dream- ing; For in my heart I see  
 it was- n't meant to, be: Fate had a dif- f'rent plan so  
 now I'm left a - lone. Here in my twi - light dreams,  
 I dream of you, Dear; Here in my twi-light dreams, When  
 day is through, Dear. Each night — The twi-light finds me  
 where mem- 'ry binds me; In thoughts of you; And then once more —  
 I -- hear you whis - per soft - ly. Here in my  
 twi - light dreams, I keep on dream- ing.



VILLANELLE

W: Nathan Haskell Dole

M: Eva Dell'Acqua

Moderato

Oft have I seen the swift swal - low Dart thru the clear morn-ing  
 blue, Swift - ly the keen eye could fol - low  
 as to the land of A - pol lo, As to the land of A -  
 po - lo, Sun - shine and jas - mine she flew.  
 Oft have I seen the swift swal - low! (Fine)  
 Long I strained my eager eyes Where she van-ished in the a- sure,  
 And my soul with dreamy pleas-ure spreadwith herthru distant skies, Ah!  
 Ah! Where the land of mys- t'ry lies!  
 O-ver hill and o-ver hol- low would I still her path pursue,  
 Of-ten have I seen the swal - low scarce- ly  
 could The keen eye fol - low, The keen eye fol - low.  
 (Repeat from top to fine)

## A DREAM

J.C. Bartlett

Slowly

Last night I was dream-ing of thee love, Was dream-ing I dream'd thou didst  
 prom-ise me nev-er should part, While thy lov'd voice ad-dress'd me, And  
 soft hands ca-ress'd me I kiss'd thee, And press'd thee once more to my  
 heart I kiss'd thee and press'd thee once more to my heart

## MY LOVE WAS JUST A DAY DREAM

W: Alan Skelly

Moderato

M: Muritz Moskowski

My love was just a day dream, A mas-quer-ade that I  
 thought a gay dream. I tried to ride on it to the  
 sky; I did-n't know then that dreams could lie; Oh,  
 my love was just a day dream, A flight of fan-cy that  
 seemd a gay dream. My heart soon found it was all un-  
 true. But I'm still lost in that day dream of you.

COME INTO THE GARDEN MAUD

By: Michael William Balfe

Moderato

C G7 C F D7 G7  
 Come in- to the gar - den Maud, For the black bat, night has flown;

C G7 C F Ddim Am Dm  
 Come in- to the gar - den Maud, I am here at the gate a - lone. I am

C G7 C C7 F  
 here at the gate a- lone. And the wood-bine spi - ces are waft- ed a-broad, And the

C7 F A7 Dm  
 musk of the ros- es blown, For a breeze of morn - ing moves, — And the

A7 Dm G7 C  
 plan-et of love is on high, Be - gin-ning to faint in the light that she loves, On a

G7 C E7 Am Dm  
 bed of daf-fo-dil sky. To faint in the light of the sun — She loves, to

Am E7 Am Bb7 G7  
 faint in the light — And to die. Come! Come!

C G7 C F D7 G7  
 Come in - to the gar - den Maud, For the black bat, night, is flown,

C G7 C F E7 Am  
 Come in- to the gar - den Maud, I am here at the gate a - lone. I am

Gdim Dm Cdim C G7 C  
 here at the gate a - lone, I am here at the gate a - lone.

# ABSENCE MAKES THE HEART GROW FONDER

W: Arthur Gillespie

Slowly

M: Herbert Dillea

Ab-sence makes the heart grow fond - er, That is why I long for  
 you. Lone- ly thru the nights I pond - er  
 wond-'ring dar- ling, if you're true. Dis- tance on - ly lends en-  
 chant - ment, tho the o - cean waves di - vide, Ab - sence makes the heart grow  
 fond - er, long - ing to be near your side.

# ROLL ON, SILVER MOON

Slowly

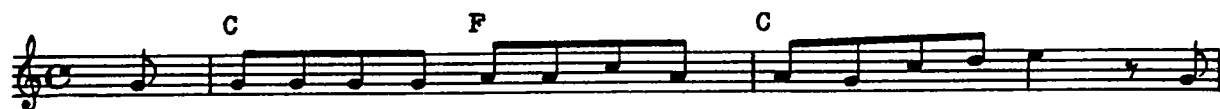
By Joseph W. Turner

1. As I strayed from my cot \_ at the close of the day, 'Mid the rav-ish- ing beau-ties of  
 2. As the hart on the moun- tain my lov - er was brave so \_ no - ble and man- ly and  
 June, \_ 'Neath a jes - sa - mine shade I es - pied a fair maid, \_ and she  
 clev - er, so \_ kind and sin- cere, And he loved me full dear, \_ Oh, my  
 plain - tive- ly sighed to the moon. Roll \_ on, sil - ver moon, \_ guide the  
 trav - 'ler his way, while the night - in- gale's song is in tune; \_ I \_  
 nev- er nev- er more with my true love will stray by the soft sil- ver beams, gen- tle moon.

## JUST TELL THEM THAT YOU SAW ME

Paul Dresser

Moderato



While strol-ling down the street one eve up - on mere pleas-ure bent, 'Twas



aft-er busi-ness wor-ries of the day I saw a girl who shrank from me, in



whom I re-cog-nized, My school-mate in a vil-lage far a -



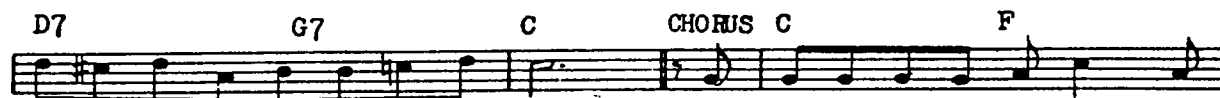
way. "Is that you, Madge," I said to her, she quick-ly turned a - way, "Don't



turn a - way. Madge, I am still your friend, Next



week I'm go - ing back to see the old folks, and I thought per-



haps some mes-sage you would like to send". "Just tell them that you saw me", She



said, "They'll know the rest: Just tell them I was look - ing well, you



know, Just whis- per, if you get a chance, to



math- er, dear, and say. I love her as I did long, long a- go.

## HOME, SWEET HOME

W: John Howard Payne

Moderato

M: Henry R. Bishop

'Mid pleas--ure and pal- ac--es though we may roam, Be it  
 ev- er so hum- ble there's no place like home. A  
 charm from the skies seems to hall- ow us there, which, seek thru the  
 world is ne'er met with else- where. Home! Home! Sweet, sweet  
 home! Be it ev- er so hum- ble, There's no place like home.

## WHAT IS HOME WITHOUT A MOTHER

Alice Hawthorne

Moderato

1. What is home with- out a mo- ther? What are all the joys we  
 2. Things we prize are first to van- ish; Hearts we love to pass a-  
 meet, When her lov- ing smile no long- er  
 way; And how soon, e'en in our child- hood,  
 greets the coming, coming of our feet? The days seem long, The  
 we be-hold her turning, turning gray; Her eyes grow dim, Her  
 nights are drear, and time rolls slow- ly on; And  
 step is slow; Her joys of earth are past; And  
 oh! How few - are - child-hood's plea-sures, When her gentle, gentle care is gone!  
 some- times ere - we - learn to know her, She hath breath'd on earth her last.  
 on earth,

LONG, LONG AGO

Thomas Haynes Bayly

Musical score for 'LONG, LONG AGO' in G major. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes: F, C7, F, C7, F, C7, F, C7, F.

Tell me the tales that to me were so dear, Long, Long a--go,  
 Long, Long a- go. Sing me the songs I de- light- -ed- to hear,  
 Long, Long a- go, Long a- go. Now you are come, all my grief is re- moved  
 let me for--get that so long you have roved. Let me be- lieve that you  
 love as you loved. Long, Long a- go, Long a- go.

THINE EYES SO BLUE AND TENDER

Eduard Lassen

Musical score for 'THINE EYES SO BLUE AND TENDER' in G major. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes: F, C7, F, Am, Dm, F, Bb, C7, F, Am, Dm, Am, D#dim, G#dim, Am, Dm, Am, C7, Ab, Db, F, C, F.

Thine eyes so blue and ten-- - -der, When their soft glance I  
 seek. A- wake me to vi- sions of splen- dor,  
 Tho'ts that I may not speak, Dear eyes so blue and  
 ten- der, I see them ev- 'ry where, My  
 soul like waves of o- cean, They drown in light - so fair.

## SWEET GENEVIEVE

W: George Cooper

M: Henry Tucker

O, Ge- ne-vieve I'd give the world to live a--gain the love- ly past The  
 rose of youth is dew-in-pearl'd, But now it with- ers in the blast. I  
 see tny face in ev- 'ry dream, My wak- ing thoughts are full of thee, My  
 glance is in the star- ry beam that falls a- long the Sun- mer sea.

**CHORUS**  
 O, Ge- ne-vieve, sweet Ge- ne-vieve, the days may come, the days may go, But  
 still the hands of mem- ry weave the bliss- ful dreams of long a- go.

## THE OLD OAKEN BUCKET

W: W.S. Woodworth

M: M.G. Kiallmark

How dear to my heart are the scenes of 'my child-hood when fond recol-lec-tion pre-  
 sents to my view the or- chard. the mead- ow the deep- tan- gled wild- wood, And  
 ev- 'ry lov'd spot which my in- fan- cy knew; The cot of my fath- er. The  
 dai- ry house nigh it, And e'en the rude buck- et that hung in the well. The  
 old oak-en buck-et, The i- ron bound buck-et, The moss cov-ered bucket that hung in the well.



## WHISPERING HOPE

Alice Hawthorne

Soft as the voice of an an- gel, Breath-ing a les-son un- heard,\_\_\_\_\_

Hope with a gen-tle per- sua- sion whis- pers her com- fort- ing word;\_\_\_\_\_

Wait till the dark-ness is o- ver, Wait till the tem-pest is done.\_\_\_\_\_

hope for the sun- shine to- mor- row, Aft- er the show- er is gone.\_\_\_\_\_

Whis- - per- ing Hope Oh how wel- - come thy voice,\_\_\_\_\_

Mak- - - ing my heart in its sor- - - row re- joice.\_\_\_\_\_

## SILVER THREADS AMONG THE GOLD

Eben E. Rexford

Hart P. Danks

Dar- ling I am grow- ing old, Sil- ver threads among the Shine up- on my brow to- day, Life is fad- ing fast

gold. A- way, But, my dar- ling you will be. will be, Al- ways young and fair to me, Yes, my dar- ling, you will be, Al- ways young and fair to me, Dar- ling I am grow- ing, grow- ing old, Sil- ver threads a- mong the gold, Shine up- on my brow to- day, Life is fad- ing fast a- way.

## THE MONASTERY BELLS

Lucy Crawford

Andantino

M: Louis Lefebure-Wely

When eve- ning bells ring thru the dells, The roam- er's  
 thoughts re- turn to home. He hears the call of  
 those he loves in toll- ing eve- ning bells. Fine  
 Bells, ring- ing out clear in the twi- light; Bells bring thoughts of  
 those he holds' dear. And bells, sing- ing their song in the  
 twi- light, Bring love- ly dreams for the night. S.S. Al Fine

Chords: D7, G, D7, G, G, D7, G, C, G7(C Bass), C, G7, C, G7(C Bass), C

## THE DEAREST SPOT ON EARTH

Moderato

W.T. Wrighton

The dear- est spot on earth to me is home, Sweet  
 home; The fai- ry land I long to see is  
 home, sweet home; Fine There how charm'd the  
 sense of hear- ing, There, where love is so en- dear- ing!  
 All the world is not so cheer- ing as home, sweet home. D.D. Al Fine

Chords: G, C, G, D7, G, G, C, G, D7, G, D, A7, D, G, A7, D7

## I WANT TO SEE MY DEAR OLD HOME

Alan Skelly

Andante

James E. Stewart

I've wan-dered ve-ry far a-way from the place where I was born, And  
 my poor heart has been so sad, De-jec-ted and for-lorn No  
 moth-er dear to treat me well. to cheer me when in pain. I  
 want to see the friends I knew, And my dear old home a- gain.

**CHORUS**  
 Oh, the good old days are pass'd and gone, I long for them in vain. I  
 want to see the friends I knew, And my dear old home a- gain.

## LISTEN TO THE MOCKING BIRD

Moderato

Alice Hawthorne

1. I'm dream- ing now of sweet hal-ly, My sweet Hal- ly, My sweet Hal-ly; I'm  
 2. She's sleep- ing down in the val-ley, In the val- ley, In the val-ley; She's  
 dream- ing now of sweet Hal- ly, For the thought of her is one that nev-er dies;  
 sleep- ing down in the val- ley, And the mock- ing bird is sing- ing  
**CHORUS**  
 Where she lies. Lis-ten to the mock- ing bird, Lis-ten to the mock- ing bird The  
 mock- ing bird, sing- ing o'er the grave; Lis- ten to the mock- ing bird, Lis-ten to the  
 mock- ing bird, Still sing- ing where the weep- ing wil- lows wave.

## THE SWEETEST STORY EVER TOLD

By: R.M. Stults

Slowly

Musical score for "The Sweetest Story Ever Told" by R.M. Stults. The score is in 2/4 time and features a melody line with lyrics and a piano accompaniment line with chords. The tempo is marked "Slowly".

Lyrics:

Tell me, Do you love me? Tell me soft-ly, sweet-ly as of  
 old! Tell me that you love me, For  
 that's the sweet-est sto-ry ev-er told, Tell me, Do you  
 love me? Whis-per soft-ly, sweet-ly, as of old!  
 Tell me, that you love me, For that's the sweetest sto-ry ev-er told.

Chords: F, C7, A7, Dm, C, G7, C, F, F7, Bb, G7, F, G7, C7, F.

## WHEN THE SWALLOWS HOMEWARD FLY

W. &amp; M. Franz Abt

Moderato

Musical score for "When the Swallows Homeward Fly" by W. & M. Franz Abt. The score is in 2/4 time and features a melody line with lyrics and a piano accompaniment line with chords. The tempo is marked "Moderato".

Lyrics:

When the swal- lows home-ward fly, When the ro- ses scat-tered  
 lie, When from nei- ther hill nor dale chants the sil- v'ry night- in- gale;  
 In these words my bleed- ing heart would to thee its grief in- part,  
 "When I thus thy im- age lose, Can I, Ah, Can I  
 e'er know re- pose, Can I, Ah, Can I e'er know re- pose?"

Chords: Bb, F7, Bb, Eb, Bb, F7, Bb, D7, Gm, D7, Gm, F, C7, F, F, F7, Bb, Cm, Bb, F7, Bb.

## SWEET AND LOW

W: Alfred Tennyson

M: Sir Joseph Barnby

C Cdim C F C G D D7 G  
 Sweet and low, Sweet and low, Wind of the West- ern sea.\_\_\_\_  
 C Cdim C D7 G C C6 D7 G  
 Low, low, Breathe and blow, Wind of the West- ern sea.\_\_\_\_  
 G7 C Cdim C G7  
 O- ver the roll- ing wa- ters go come from the dy- ing  
 C Cdim C Am E7 F Ab7  
 moon\_\_\_\_ and blow, Blow him a- gain to me,\_\_\_\_  
 C G7 C Cm G7 Bbm6 C7 F Fm C  
 While my lit- tle one, While my pret- ty one sleeps.\_\_\_\_

## BEN BOLT

Nelson Kneass

F C7  
 Oh, Don't you re-mem- ber, sweet Al- ice, Ben-Bolt, Sweet Al- ice, With hair so  
 F F7 Bb Gm  
 brown. She wept with de- light when you gave her a smile and  
 F C F Tacet C G7 C  
 tremb- led with fear at your frown, In the old church- yard, In the val- ley Ben Bolt in a  
 Dm G7 C C7 F Gm  
 cor- ner ob- scure and a- lone.\_\_\_\_ They have fit- ted a slab of- gran- ite so gray and sweet  
 F C F  
 Al- ice lies un- der the stone. They have fit- ted a slab of  
 Gm F C F  
 gran- ite so grey, And sweet Al- ice lies un- der the stone.

## LOVE'S OLD SWEET SONG

W: G. Clifton Bingham

M: James Lyman Molloy

Just a song at twilight When the lights are  
 low, And the flick'ring shadows softly come and  
 go, Tho' the heart be weary, Sad the day and  
 long, Still to us at twilight comes love's old  
 song, Comes love's old sweet song.

## DO THEY THINK OF ME AT HOME?

W: J.E. Carpenter

M: Charles W. Glover

Do they think of me at home, Do they ever think of me? I who  
 shared their ev'ry grief, I who mingled in their glee, Have their  
 hearts grown cold and strange, To the one now doom'd to roam? I would  
 give the world to know, Do they think of me at home? I would  
 give the world to know, Do they think of me at home?

## BREEZE OF NIGHT

Lucy Crawford

M: Georges Lamothe

Moderato

Musical score for "Breeze of Night" by Lucy Crawford, composed by Georges Lamothe. The tempo is Moderato. The score is written in treble clef with a key signature of one flat (B-flat). The lyrics are:

Wear my rose in your hair, Let it  
 tell you I care, On its glow- ing lips find the kiss.  
 My lips have love- ing- ly press'd there. Wear my rose on your  
 breast, Where my head longs to rest, In its blush- ing  
 heart find the love, My heart to it con- fess'd.

Chord markings above the staff include: F, Fdim, F, C7, Cdim, C7, F, Fdim, F, C, G7, C7, F, Fdim, F, C7, Cdim, C7, F, Fdim, F, F, F#dim, Gm, C7, F.

## GRANDFATHER'S CLOCK

Moderato

W&amp;M: Henry C. Work

Musical score for "Grandfather's Clock" by Henry C. Work. The tempo is Moderato. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are:

My grand-fa-thers clock was too big on the shelf so it stood nine- ty years on the  
 tall- er-by half, than the old man him-self, tho' it weighed not a pen-ny weight  
 floor; It was it was bought on the morn, of the day that he was born, And was  
 more.  
 al- ways his pleas- ure and pride. But it stopped, short,  
 nev- er to go a- gain, When the old man died. Nine-ty years with- out slum-ber- ing  
 (Tick Tock Tick Tock) His life sec-onds num- ber- ing (Tick Tock Tick Tock) It  
 stopped, short Nev-er to go a- gain, When the old man died.

Chord markings above the staff include: Bb, F7, Bb, Eb, Bb, F7, Bb, Eb, Bb, Bb, Bb, Bb, F7, Bb, G7, Cm, Bb, F7, Bb, F7, Bb, G7, Cm, Bb, F7, Bb.

## THE LITTLE BROWN CHURCH IN THE VALE

William S. Pitts

Bb Eb Bb Cm7 F7

1. There's a church in the val-ley by the wild-wood, No love-li-er place in the  
 2.- How sweet on a bright sab-bath morn-ing to list to the clear ringing

Bb Eb Bb

dale, No spot is so dear to my child- - - hood as the  
 bell; Its tones so sweet-ly are call- - - ing O

F7 Bb *Her* F7 Bb

lit- tle brown church in the vale. O come  
 come to the church in the vale.

Cm7 F7 Bb

come to the church in the wild- wood O come to the church in the dale. No

Eb Bb F7 Bb

spot is so dear to my child- hood as the lit- tle brown church in the vale.

## OFT IN THE STILLY NIGHT

W: Thomas Moore

M: Traditional

Affettuoso

C F C G7 C

Oft in the stil- ly night, Ere slum- ber's chain has bound me,

F C G7 C

Fond mem- 'ry brings the light of oth- er days a- round me. The

G7 C

smiles, the tears, of child-hoods years, the words of love then spok- en, The

G7 C

eyes that shone now dimm'd and gone the cheer- ful heart now brok- - en.

F C G7 C

Thus in the stil- ly night, Ere slum- ber's chain has bound me,

F C G7 C

Sad mem- 'ry brings the light of oth- er days a- round me.



GOOD-BYE

W: G.J. Whyte-Melville

M: Francesco Paolo Tosti

Andantino

Fall- ing leaf, and fad- -ing tree, Lines of  
 white in a sui- len sea, Shad- ows ris- ing on you and  
 me, Shad- ows ris- ing on you and me; The swal- lows are  
 mak- ing them read- y to fly, Wheel- ing out on a wind- y  
 sky, Good- bye, Sum- mer, Good- bye, Good- bye, Good-  
 bye, Sum- mer, Good- bye, Good- bye.

BEAUTY'S EYES

W: Frederic E. Weatherly

M: Francesco Paolo Tosti

I want no stars in heav'n to guide me, I need no moon, no sun to  
 shine while I have you, sweet-heart, be- side me, While I know that you are  
 mine. I need not fear what- e'er be- tide me for  
 straight and sweet my path- way lies, I want no stars in heav'n to  
 guide me, While I gaze in your dear eyes, I want no  
 stars in heav'n to guide me, While I gaze in your dear eyes.

## EMMET'S LULLABY

W&amp;M: Joseph K. Emmett

Moderato with much expression

Close your eyes Le-na, my dar-ling; While I sing your lul-la-  
 by, Fear thou no dan-ger, Lena. Move not, dear Le-na, my dar-ling,  
 for your brood-er watch-es nigh you, Le-na dear, An-gels guard thee,  
 Le-na dear, my dar-ling, noth-ing e-vil can come near.  
 Bright-est flow-ers bloom for thee, Dar-ling sis-ter, dear to  
 me \_\_\_\_\_ Go to sleep, go to sleep my ba- - - by, My  
 ba- - - by, My ba- - - by, Go to sleep my ba- - - by \_\_\_\_\_  
 ba- - - by, Oh bye, Go to \_\_\_\_\_ sleep, Le-na sleep.

Chorus: *CHORUS* *pdim* *f*

## ALOUETTE

French Canadian Folk Song

Moderato

A-lou-et-te, Gen-tle A-lou-et-te, A-lou-et-te, Je te plu-me rai.  
 Je te plu-me-rai la tete, Je te plu-me-rai La tete, Et la tete, Et la tete, Oh!  
 D.C.

## STRIKE THE HARP GENTLY

Andante Affetuoso

Isaac Baker Woodbury

Strike the harp gent-ly to the mem-'ry of those who  
 ev-er loved fond-ly, Ere call'd to re- pose: Be-  
 neath the green turf, where the wild flow-ers bloom, While  
 scent-ing the earth, and em- broid-'ring the tomb; Oh;  
 strike the harp gent-ly to the mem-'ry of those who  
 ev-er loved fond-ly, Ere called to re- pose.

## GIPSY'S WARNING

Traditional

Do not trust him gen-tle la- dy, Tho' his voice be low and sweet, Heed not  
 him who kneels be- fore you, Gen-tly plead- ing at thy feet. Now thy  
 life is in - its morn- ing, Cloud not this thy hap- py lot, Lis- ten  
 to the gip- sy's warn- ing, Gen- tle la- dy trust him not, Lis- ten  
 to the gip- sy's warn- ing, Gen- tle la- dy trust him not.

2. Do Not Turn So Coldly From Me, I Would Only Guard Thy Youth  
 From His Stern And Withering Power, I Would Only Tell The Truth;  
 I Would Shield Thee From All Danger, Save Thee From The Tempter's Snare,-  
 Lady, Shun The Dark-Eyed Stranger, I Have Warned Thee, Now Beware.
- 3 Lady, Once There Lived A Maiden, Pure And Bright, And Like Thee, Fair;  
 But He Wooded, And Wooded And Won Her, Filled Her Gentle Heart With Care.  
 Then He Heeded Not Her Weeping, Nor Cared He Her Life To Save,  
 Soon She Perished, Now She's Sleeping In The Cold And Silent Grave.

# THE STAR SPANGLED BANNER

W: Francis Scott Key

M: John Stafford Smith

Oh Say can you see, By the dawn's early light, What so proudly we  
 hailed at the twilight's last gleaming? Whose broad stripes and bright stars thro' the  
 perilous fight, O'er the ramparts we watched, were so gallantly  
 streaming; And the rocket's red glare, The bombs bursting in air, Gave proof thru the  
 night that our flag was still there. Oh! say does that star span-gled  
 banner yet wave O'er the land of the free, and the home of the brave.

Chords: Bb, F, Gm, D7, Gm, C7, F, Bb, F7, Bb TACET, Bb, F, Gm, D, Gm, C7, F, Bb, F7, Bb TACET, Bb, F7, Bb, F7, Gm, C7, F, Bb, Eb, G7, Gm, F7, Bb, Gm, Bb, F7, Bb

## AMERICA

W: Samuel F. Smith

Moderato

M. Henry Carey

1 My coun-try, 'Tis of thee, Sweet land of lib-er-ty, Of thee I  
 2, My na-tive coun-try, thee, land of the no-ble free, Thy name I  
 sing; Land where my fath-er died, Land of the Pil-grims' pride,  
 love; I love thy rocks and hills, Thy woods and temp-led hills  
 From ev-ry moun-tain side let free-dom ring!  
 My heart with rap-ture thrills like that a-bove.

Chords: G, Em, Am, D7, A7, D, G, Em, Am, D7, Cd1m, Em, Am, G, D7, G, D7, G, Am, G, D7, G

3. Let Music Swell The Breeze  
 And Ring From All The Trees,  
 Sweet Freedom's Song;  
 Let Mortal Tongues Awake,  
 Let All That Breathe Partake,  
 Let Rocks Their Silence Break,  
 The Sound Prolong.

4. Our Fathers' God, To Thee,  
 Author Of Liberty,  
 To Thee We Sing;  
 Long May Our Land Be Bright  
 With Freedom's Holy Light;  
 Protect Us By Thy Might  
 Great God Our King!

# AMERICA THE BEAUTIFUL

W: Katherine Lee Bates

Moderato

M: Samuel A. Ward

1. O beau-ti-ful for spa-cious skies, For am-ber waves of grain, For  
 2. O beau-ti-ful for Pil-grims feet whose stern in-pas-sioned stress, A  
 3. O beau-ti-ful for he-ros prov'd in lib-er-at-ing strife, Who  
 4. O beau-ti-ful for pa-triot dream that sees be-yond the years. Thine

pur-ple moun-tain ma-jes-ties a-bove the fruit-ed plain, A-  
 thor-ough-fare for free-dom beat a-cross the wild-er-ness, A-  
 more than self their coun-try loved and mer-cy more than life, A-  
 al-a-bas-ter cit-ies gleam, un-dimmed by hu-man tears. A-  
 mer-i-ca! A-mer-i-ca! God shed his grace on thee, And  
 mer-i-ca! A-mer-i-ca! God mend thine ev-'ry flaw, Con-  
 mer-i-ca! A-mer-i-ca! May God thy gold re-fine, Till  
 mer-i-ca! A-mer-i-ca! God shed his grace on thee, And

crown thy good with broth-er-hood from sea to shin-ing sea.  
 firm thy soul in self-con-trol, thy lib-er-ty in law.  
 all suc-cess be no-ble-ness and ev-'ry gain di-vine.  
 crown thy good with broth-er-hood from sea to shin-ing sea.

# MARYLAND, MY MARYLAND

W: James R. Randall

Andante

Traditional

Thou wilt not cow-er in the dust, Mar--y-land, My  
 Mar-y-land. Thy beam-ing sword shall nev-er rust,  
 Mar-y-land, My Mar-y-land. Re-mem-ber Car-roll's  
 sa-cred trust; Re-mem-ber How-ard's war-like thrust and  
 all thy slump-'rers with the just Mar-y-land, My Mar-y-land.

## COLUMBIA, THE GEM OF THE OCEAN

Moderato

Thomas a Becket

Oh, Co-lum-bia, The gem of the o-cean, The home of the brave and the  
free. The shrine of each pa-triot's de-vo-tion  
world-of-fers hom-age to thee. Thy man-dates make he-roes as-  
semble, When lib-er-ty's form stands in view. Thy  
ban-ners make ty-ran-ny trem-ble, When borne by the red, white and  
blue. When borne by the red, white and blue, When  
borne by the red white and blue. Thy ban-ners make ty-ran-ny  
trem-ble When borne by the red, white and blue.

2. When War Wing'd Its Wide Desolation  
And Threaten'd The Land To Deform,  
The Ark Then Of Freedom's Foundation,  
Columbia, Rode Safe Thro' The Storm;  
With The Garlands Of Vict'ry Around Her,  
When So Proudly She Bore Her Brave Crew,  
With Her Flag Proudly Floating Before Her,  
The Boast Of The Red, White And Blue,....  
The Boast Of The Red, White And Blue,....  
The Boast Of The Red, White And Blue,....  
With Her Flag Proudly Floating Before Her,  
The Boast Of The Red, White And Blue....

3. The Star-Spangled Banner Bring Nither,  
O'er Columbia's True Sons Let It Wave...  
May The Wreaths They Have Won Never With'er,  
Nor Its Stars Cease To Shine On The Brave,  
May The Service United Ne'er Sever,  
But Hold To Their Colors So True;  
The Army And Navy Forever,  
Three Cheers For The Red, White And Blue...  
Three Cheers For The Red, White And Blue...  
Three Cheers For The Red, White And Blue...  
The Army And Navy Forever,  
Three Cheers For The Red, White And Blue...

## BATTLE HYMN OF THE REPUBLIC

W: Julia Ward Howe

Allegretto

Traditional M:

G  
 Nine eyes have seen the glo- ry of the com- ing of the Lord, He is  
 Eb Bb  
 tram- pling out the vin- tage where the grapes of wrath are stored: He was  
 D7 Gm  
 loosed the fate- ful light- ning of his ter- ri- ble swift sword, His  
 Cm F7 Bb CHORUS Bb  
 truth is march- ing on. Glo- ry, Glo- ry, Hal- le-  
 Eb Bb  
 lu- jah! Glo- ry, glo- ry, hal- lu lu- jah!  
 Cm F7 Bb  
 Glo- ry, glo- ry, hal- le- lu- jah, His truth is march- ing on!

## HAIL, COLUMBIA

W: Joseph Hopkinson

Moderato

M: J. Fayles

D7 D7 G D7 G  
 O hail Co- lum- bia hap- py land O hail ye he- roes, eav'n- born band! Who  
 D7 G D7 G D A7 D  
 fought and bled in free- dom's cause, The fought and bled in free- dom's cause, And when the storm of  
 G Gm D A7 D Dm E7  
 war was gone, En- joyed the peace your val- or won, Let in- de- pen- dence  
 Am D G D D7 G  
 be our boast, Ev- er mind- ful what it cost, ev- er grate- ful for the prize  
 D7 G CHORUS D7 G  
 Let it's al- tar reach the skies. Firm u- ni- ted let us be, Rally- ing round our  
 D7 G Am D7 G C G D7 G  
 lib- er- ty. As a band of broth- ers joined peace and safe- ty we shall find.

## ARTILLERY SONG (Caisson Song)

Edmund L. Gruber

Marcia

0- ver hill, o- ver dale, We have hit the dust- y trail, And our  
 cais- sons go roll- ing a- long. In and out, hear them shout: "Count- er  
 March! And right a- bout" And the cais- sons go roll- ing a- long. Then it's  
**C CHORUS**  
 Hi! Hi! Hee! In the field ar- til- ler- y. Shout out your num- bers good and  
 strong, where e'er you go, You will al- ways know, That these caissons are  
 roll- ing a- long; And these cais- sons go roll- ing a- long.

## TENTING ON THE OLD CAMP GROUND

Walter Kittredge

Moderato with expression

We're tent- ing to- night on the old camp ground, Give us a song to  
 cheer our wear- y hearts, A song of home, and  
**CHORUS**  
 friends we love so dear. Man- y are the hearts that are  
 wes- ry to- night wish- ing for the war to cease:  
 Man- y are the hearts look- ing for the right, To  
 see the dawn of peace; Tent- ing to- night,  
 Tent- ing to- night, Tent- ing on the old camp ground.



COLUMBIA

W: Clay M. Greene

M: Victor Herbert

Bb F Bb

While free- dom guides ex- --ult- ing- ly the gen- - ius of our count-ry's

F D7 Gm D7 Gm Dm

fame, Let no fall breath of tyr- an- ny be-

A7 Dm F7 Bb

dim the lus- tre of her name, Else fired by pa- tri-

F Bb F D7

o- tic seal, Our guar- don ev- 'ry free man's right with

Gm D7 Gm F Ddim F Gm7 C7 F

com- mon woe and com- mon weal, We'll bat- tle for Co- lum- bia's might. We'll

CHORUS Bb F7 Bb Eb Bb C7

fight for the right, fair Co- lum- bia, Thou art moth-er, Thou art god-dess, Thou art

F Eb F7 Bb Eb F7 Bb

shrine: Ev- er be our proud-est boast and our nev- er fail- ing toast; Heart and

F C7 F Bb F7 Bb Eb Bb

soul and good right arm we're ev- er thine. Co- lum- bia! Co- lum- bia! Thou'rt

Eb F7 Bb C7 F Bb F7 Bb Ddim Cm Bb F7

god-dess, moth-er, shrine. Co- lum- bia, Co- lum- bia! Our strong right arms are

Bb F7 Bb Ddim Cm Bb C7 F7 Bb

thine Co- lum- bia! Co- lum- bia! Our strong right arms are thine.

# RULE, BRITANNIA

Thomas Arne

Moderato

1. When Brit-ain first at heav'n's com- mand a- rose  
 2. The na- tions not so blessed as thee, shall in  
 3. To thee be- longs the ru- ral reigh, thy cit-  
 from out the a- sure main. A rose from out the a- sure main, The  
 their turn to ty- rants bend, Shall in their turn to ty- rants bend, To  
 ies shall with com- merce shine, Thy cit-ies shall with com- merce shine. With  
 a- sure main, This was the char-ter, The char-ter of the land, And  
 ty- rants bend, Whilst thou shalt flou- rish, Shalt flou- rish great and free, And  
 com- merce shine, And lands far o- ver, Far o'er the spread- ing main, Shall  
 guard- ian an- gels sung this strain: Rule, Bri- tan- nia, Bri-  
 to the weak pro- tec- tion lend.  
 stretch a hand to grasp with thine,  
 tan- nia rules the waves! Brit- ons nev- er shall be slaves.

# THE MAPLE LEAF FOREVER

(NATIONAL SONG OF CANADA)

Alexander Muir

Moderato

1. In days of yore, from Brit-ain's shore, Wolfe, the daunt- less he- ro came, And  
 2. At Queens- ton Heights and Lun- dy's Lane, Our brave fath- ers, side by side, For  
 plant- ed firm Bri- tan- nia's flag on Can- a- das's fair do- main! Here may it wave, our  
 free- dom, homes and loved ones dear, firm- ly- stood and no- bly died; And those dear rights which  
 boast, our pride, and joined in love to- geth- er, The this- tle, sham- rock rose en- twine the  
 they maintained, we swear to yield them ne- ver! Our watch- word ev- er- more shall be the  
 Ma- ple Leaf For- Ev- er! The Ma- ple Leaf, Our em- blem dear, The Ma- ple Leaf For-  
 Ev- er! God save our Queen, And heav- en bless the Ma- ple Leaf For- ev- er!

## HAIL TO THE CHIEF

W: Sir Walter Scott

Maestoso

M: James Sanderson

Hail to the chief who in tri - - umph ad - van - ces; Hon - ored and blessed be the  
 ev - er - green \_\_\_ pine! Long may the tree, in his ban - - ner that glan - ces,  
 flou - rish, the shel - - ter and grace of our line! Hail to the chief who in  
 tri - - umph ad - van - ces, Hon - ored and blessed be the ev - er green pine!  
 Long may the tree, in his ban - - ner that glan - ces, flou - rish, the shel - - ter and  
 grace of our line! Heav'n send it hap - py dew, Earth lend its sap a - new,  
 gai - - ly to bour - geon and broad - ly to grow. While ev - 'ry high - land glen,  
 sends our shout - back a - gain, "Rod - er - igh Vich Al - - pine dhu, Ho! I - e - roe!"

2. Ours Is No Sapling, Chance-Sown By The Fountain,  
 Blooming At Beltane, In Winter To Fade;  
 When The Whirlwind Has Stripp'd Ev'ry Leaf On The Mountain  
 The More Shall Clan-Alpine Exult In Her Shade.  
 Ours Is No Sapling, Chance-Sown By The Fountain,  
 Blooming At Beltane, In Winter To Fade,  
 When The Whirlwind Has Stripp'd Ev'ry Leaf On The Mountain,  
 The More Shall Clan-Alpine Exult In Her Shade.  
 Moor'd In The Rifted Rock, Proof To The Tempest Shock,  
 Firmer He Roots Him, The Ruder It Blow;  
 Mentieth And Bread-Albane, The Echo His Praise Again,  
 "Roderigh Vich Alpine Dhu, Ho! Ieroe!"

## JOHN BROWN'S BODY

W. Steffe

Moderato

John Brown's bod-y lies a mould-'ring in the grave, John Brown's bod-y lies a  
mould-'ring in the grave, John Brown's bod-y lies a mould-'ring in the grave, His  
soul goes march- ing on. Glo- ry, glo- ry, hal- le-  
lu- jah. Glo- ry, glo- ry, glo- ry hal- le- lu- jah,  
Glo- ry, glo- ry, hal- le- lu- jah! His soul is march- ing on.

## TRAMP, TRAMP, TRAMP

George F. Root

March time

In the pris- on cell I sit, think- ing moth- er dear, of you, And our  
bright and hap- py home, so far a- way. And the tears they fill my eyes, spite of  
all that I can do, Tho I try to cheer my com- rades and be gay,  
CHORUS  
Tramp, tramp, tramp, the boys are march- ing; Cheer up, com- rades, they will  
come, And be- neath the star- ry flag we shall  
breathe the air a- gain of the free- land in our own be- lov- ed home.

## LA MARSEILLAISE

W: Alfred Williams

Moderato

M: Rouget de Lisle

Ye sons of free-dom, wake to glo- ry- Har! Hark! What my- riads bid you  
 rise! Your chil- dren, wives and grand-sires hear- y, Be-hold their tears and hear their  
 cries, Be-hold their tears and hear their cries! Shall hate-ful ty- rants, mis- chief-  
 breed- ing, with hire-ling hosts a ruf- fian band, Af- fright and de-so- late the land, When  
 peace and lib-er-ty lie bleed- ing, To arms, To arms ye brave!- Th'a- veng- ing sword un-  
 sheath! March on. March on, all hearts re- solved on lib- er-ty or death.

## FINLANDIA

W: Lucy Crawford

M: Jan Sibelius

Oh, my Fin- land- ia, Thee I'll love for- ev- er.  
 Though dark days be- set thee,  
 Thy rug- ged soil has cra- dled lib- er- ty. From ev-'ry  
 Daunt- less the cour- age of each val- iant heart. Our her- i-  
 flor, From ev-'ry might- y moun- tain, Thy loy- al sons sing  
 tage to love the ways of free- dom, No ty- rants grasp will  
 thy cu- -- lo- gy. Fear not the hand of ty- rants that would  
 we long en- dure. Thy loy- al sons will rend the chains that  
 bind thee. Thy icy- al sons will e're hold thee free.  
 hold thee, To bring thee free- dom for ev- er more.

MEXICAN NATIONAL HYMN

Eng. W: M. Barnett

Con Spirito

Sp. W & M: Jaime Nuno

At the loud cry of war all as-semble then your  
 Mo-xi-ca-nos al gri-to de guer-ra el a-  
 swords and your steeds all pre-pare, And the  
 ce-ro a- prestad y el bri-don, Y re-tien-  
 earth to its cen-tre shall trem-ble, When the  
 ble en sus cen-tros la tier-ra Al so-  
 can-nons deep roar rends the air. And the earth to its cen-tre shall  
 no-ro ru-gir del ca-non, Y re-tien-ble en sus cen-tros la  
 trem-ble, When the can-non's deep roar rends the air.  
 tier-ra Al so-no-ro ru-gir del ca-non.

OH, THE LAND THAT WE LOVE

W: L.F. Lewis

Moderato

M: Michael William Balfe

1. Oh, the land that we love is our own na-tive land, Spreading proudly from sea to sea;  
 2. Should a foe e'er in-vade thee, my own na-tive land, Ev-'ry sword shall unsheath'd quickly  
 sea; Her moun-tains so grand-ly like sen-ti-nels stand, E'er guard-ing the land- of the  
 be; And ev-er to guard thee we firm-ly will stand, U-nit-ed, de-ter-mined and  
 free. In her broad fer-tile val-leys her chil-dren may dwell, un-  
 free. In that mo-ment of dan-ger when free-dom shall call all the  
 rest-ed by ty-rant's de-cree; And the wrong'd of the earth shall our  
 fet-ter-less sons of her pride, With a cour-age un-daunt-ed what-  
 num-bers e'er swell, And find in our land li-ber-ty,  
 e'er may be-fall, We'll con-quer or die by her side.

THE STARS AND STRIPES FOREVER

John Philip Sousa

March Tempo  
no chords

Bm Bb Gm A D F#7 Bm Em

A E7 A A7 D A7 D F#7 Bm F#

D A7 D Dm

E7 1. A 2. A D A7 D G

E7 D A7 D A7 D D7 G Gm D

A7 1. D 2. D G

D7 G C D7

G B7 Em Cm Eb

G D7 G no chords  
FINE

Am B no chords Cm D Cm6

no chords Dm6 no chords

Cm6 D7 no chords  
D. C. al FINE

# THUNDERER

March Tempo

John Philip Sousa

Musical staff with notes and chords: F, C7, F

Musical staff with notes and chords: G7, C

Musical staff with notes and chords: F, C7, F, C7

Musical staff with notes and chords: F, C7, F, C7, F. 1., 2.

Musical staff with notes and chords: Bb, Cm, F7, Bb

Issue 8-4

Musical staff with notes and chords: Cm, F7

Musical staff with notes and chords: 1. Bb tacet, Bass, 2. Bb tacet, Bass, tacet

Musical staff with notes and chords: F, Tacet, Fdim, tacet

Musical staff with notes and chords: F7, \* From sign to sign, Bass, Bb tacet, 2. Bb



HIGH SCHOOL CADETS

March Tempo

John Philip Sousa

The musical score is written on a single staff in 2/4 time. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'March Tempo'. The score consists of 12 measures. The first measure has a chord of F. The second measure has a chord of C7. The third measure has a chord of F. The fourth measure has a chord of Dm. The fifth measure has a chord of Gm. The sixth measure has a chord of Dm. The seventh measure has a chord of Ddim. The eighth measure has a chord of G7. The ninth measure has a first ending with a chord of C. The tenth measure has a second ending with a chord of C. The eleventh measure has a chord of C7. The twelfth measure has a chord of F. The thirteenth measure has a chord of C7. The fourteenth measure has a chord of F. The fifteenth measure has a chord of C7. The sixteenth measure has a chord of F. The seventeenth measure has a chord of Dm. The eighteenth measure has a chord of Db7. The nineteenth measure has a chord of F. The twentieth measure has a chord of C7. The twenty-first measure has a first ending with a chord of F. The twenty-second measure has a chord of Bb. The twenty-third measure has a chord of Gm. The twenty-fourth measure has a chord of Cm. The twenty-fifth measure has a chord of Bb. The twenty-sixth measure has a chord of F. The twenty-seventh measure has a chord of Bb. The twenty-eighth measure has a chord of Gm. The twenty-ninth measure has a chord of Cm. The thirtieth measure has a chord of F7. The thirty-first measure has a first ending with a chord of Bb. The thirty-second measure has a second ending with a chord of Bb. The thirty-third measure has a chord of F7. The thirty-fourth measure has a chord of Bb. The thirty-fifth measure has a chord of Ddim. The thirty-sixth measure has a chord of Cm. The thirty-seventh measure has a chord of Edim. The thirty-eighth measure has a chord of Bb. The thirty-ninth measure has a chord of F7. The fortieth measure has a first ending with a chord of Bb. The forty-first measure has a second ending with a chord of Bb.

Issue 4-4

GLADIATOR MARCH

March Tempo John Philip Sousa

Gm A7 Dm Eb E

A Dm Gm A7 Dm Bb7

A 1. tacet 2. tacet C7 F

C7 F Ddim F C7 F

C7 1. F 2. F

TRIO

\* Bb F7 Bbdim Bb

Eb Ebm Bb F7 1 Bb

Bb tacet

\* From sign to sign 1. Bb 2. Bb

# SEMPER FIDELIS

March Tempo

John Philip Sousa

The musical score for "Semper Fidelis" consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various chords and repeat signs:

- Staff 1: G7, C
- Staff 2: G7, C, G7, C, G7
- Staff 3: C, Gdim, G
- Staff 4: D7, 1. G, 2., C, F, G7
- Staff 5: C, G7, C
- Staff 6: G7, C, F, E7, Am, Ab7
- Staff 7: C, G7, 1. C, 2., F
- Staff 8: C7
- Staff 9: F, C7, F
- Staff 10: C7, F, C7
- Staff 11: F, C7, -F, Db7
- Staff 12: F, C7, 1. F, 2. F

# THE LIBERTY BELL

John Philip Sousa

March Tempo  
Tacet

Chord symbols: F, C7, G7, C, G7, C, G7, C, F, Bb, C7, F, Fm, C, G7, C, Bb, A7, Dm, A, Gm, F, C7, F, Bb, F7, Fdim, F, Bb, Gdim, Bb, 1. F, C7, F7, 2. Cm, Bb, F7, Bb, Cdim, Gm, Cdim, Gm, Cdim, Gm, Gm, Cm, D, F7, Bb, F7, Bb, C7, F, D.S., al Fine

# EL CAPITAN

John Philip Sousa

March Tempo  
tacet

The musical score for "El Capitan" consists of ten staves of music. The first staff begins with the tempo marking "March Tempo" and the instruction "tacet". The music is written in a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various chords such as G, C, G7, Am, E, Em, E7, Cm6, D7, F, C, Am, G7, Cdim, and Bbm. There are two first and second endings marked with "1." and "2." at the end of the piece. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

# KING COTTON

John Philip Sousa

March Tempo  
tacet

F

C7

F Dm Gm Dm

Fm C G7 C F C7

F C7 F Dm G7 C tacet

F Bb D7 Gm F C7

1. F 2. F Bb

Gm Eb Bb F Bb

D7 Cm Gdim Bb F7 1. Bb

2. Bb Fine Bb Dm

Fm Db Ab7 Db Ab7 Db

Ab7 Db Ab7 Db Db Ab7 Db F Bbm Ebm F

D.S. al Fine

THE WASHINGTON POST MARCH

March Tempo

John Philip Sousa

Am D7 G

D7 G A7

D7 G Gm D A7

D A7 D A7 1. D 2. D D7

G D7 G G

D7 G Eb G

D7 1. G 2. G C G7

C G7 C G7 C

F A7 Dm A7 Dm

C Cdim G7 to Coda 1. G 2. G

Coda C G7 C

D.S. al Coda

# MANHATTAN BEACH

John Philip Sousa

March Tempo

F D7 Gm D7 Gm G7 C F

C7

F

C tacet 1. C

2. C C7 F C7

F C7 F

(March)

Db F G7 C7 F Bb

Eb Gm Eb Bb Eb C7

F7 Bb Eb Gm Eb Bb Eb Ebm6

F7 Bb Bb

F7 Bb D7

Eb Ebm Bb F7 Bb



# CORCORAN CADETS

March Tempo

John Philip Sousa

Bb Bbdim Bb Bbdim.Bb Cm C7  
 F7 Bb Bbdim Bb Bbdim Bb  
 C7 F 1. 2. F7  
 Bb F7  
 Bb F7 Bb F7 Bb F7  
 Bb F7 1. Bb  
 2. Bb Eb Bb7  
 Bb7 Eb7 C7 Fm  
 Eb Adim Eb Bb7 1. Eb 2. Eb tacet  
 Mel. in Bass  
 G7 Cm tacet  
 Mel. on top Mel. in Bass  
 F7 Bb  
 Mel. on top  
 From sign to sign  
 Eb Eb

THE CRUSADERS MARCH

John Philip Sousa

March Tempo

Chord markings: Bb7, Eb, Bb7, Eb, Bb, F7, Bb, 1. tacet, 2. tacet, Eb, Bb7, Eb, Fm, Fdim, Eb, Bb7, 1. Eb tacet, 2. Eb tacet, Ab, Eb7, Ab, Eb7, Fm, Bbm, F7, Bbm, Bb7, Eb7, Ab, Eb7, Ab, Db, F7, Bbm, Ab, Eb7, Ab, Ddim, Ebm, Abm, Bb, Edim, Fm, Bbm, C, tacet, Ab, Ab.

# CORCORAN CADETS MARCH

March Tempo

John Philip Sousa

Bb F7 Bb F7 Bb F7 Bb Cm D7  
 Gm D7 Gm Cm6 D Bb Eb Bb Eb  
 Bb Eb Bb F7 Bb Eb Bb F7 Bb Eb Bb F7  
 Bb Bdim F C7 | 1. F | 2. F Bb  
 F7  
 Bb Cm Bb tacet  
 F7 1. Bb 2. Bb \* Eb  
 Bb7 Eb Bb7 Eb Bb7 Eb Bb7 Eb Bb7 Eb  
 Bb7 ⊕ Eb Ab Eb Ebm F7 Bb7  
 Eb Bb7 Eb Bb7 Eb Bb7 Eb Cm tacet  
 Eb tacet Mel. in Bass Gb Ebm  
 Bb Gb Ebm Bb Gb Ebm Bb Bb7 \* ⊕ Eb.  
 D.S. al ⊕

# RIFLE REGIMENT MARCH

John Philip Sousa

March Tempo

Bb7 Eb Bb7

Eb Bb7 Eb Edim

Bb F7 Bb Bb F7 Bb7 Eb

Fm Bb7 Eb

Bb F7 Bb7 Eb Fm Eb tacet Bb7

1. Eb 2. Eb TRIO Ab

Eb7 Ab Eb7 Ab

Eb Bb7 Eb Ab

Eb Ab Eb7 Ab Db

Ab Bb7 Ab Eb7 Ab Eb tacet Fine

C tacet Bb tacet

Bb tacet \*

D.S.al Fine

# OUR FLIRTATION MARCH

John Philip Sousa

March Tempo

The musical score for "Our Flirtation March" is written in 2/4 time and features the following elements:

- Staff 1:** Melody with chords F, C7, F, C7.
- Staff 2:** Melody with chords F, C7, F, D7, G, E7.
- Staff 3:** Bass line with chords Am, E+, G7, C, G7, and first/second endings (1.C, 2.C).
- Staff 4:** Bass line with chords C7, F, C7.
- Staff 5:** Bass line with chords F, C7, F, C7.
- Staff 6:** Bass line with chords F, first/second endings (1., 2.), and Bb.
- Staff 7:** Bass line with chords Cm, F, Bb.
- Staff 8:** Bass line with chords Cm, F7, Bb.
- Staff 9:** Bass line with chords Gm, D7, Gm, Cm, Gm, Cm, Gm, D7, Gm, D7.
- Staff 10:** Bass line with chords Gm (labeled "in Bass"), Cm, Gm, Cm, Gm, D7, Gm, F7, Bb.
- Staff 11:** Bass line with chords Cm, F7, Bb.
- Staff 12:** Bass line with chords Cm, F7, Bb, and first/second endings (1., 2.).

MARCH OF THE PICADORE

John Philip Sousa

March Tempo

Chords and markings in the score:

- Staff 1: Gm, D7, Gm, D7
- Staff 2: Gm, D7, Gm
- Staff 3: Dm, A7, Dm, 1. tacet, 2. tacet, F7, Bb
- Staff 4: F7, Bb, F7
- Staff 5: Bb, F7, Bb, Gb, Bb, F7, 1. Bb
- Staff 6: 2. Bb, Eb, Fm, Bb7, Eb
- Staff 7: Fm, Adim, Eb, Bb7, Eb, 1.
- Staff 8: 2., D7, Gm, D7, Gm, F7, Bb
- Staff 9: F7, Bb, Abm6, Bb, Abm6, Bb
- Staff 10: \* 1. Eb, 2. Eb

\* From sign to sign

SOUND OFF

March Tempo

John Philip Sousa

Dm A7

Dm Gm

Dm A7 Dm 1. A7 2. C7 F

C7

F

D7 Gm D7 Gm

Bdim F C7 F

TRIO \* Bb Eb C7 F C7 F

Bb Eb Edim F7 1. Bb tacet

Bb tacet Gm D7 Gm  
Mel. in Bass

Cm Gm Cm D7

Gm F7 \* From sign to sign 1. Bb tacet 2. Bb tacet Bb

ORIENTAL MARCH

Victor Herbert

March Tempo

Chords: G, A7, D, D7, E7, C, G, F#m, C#7, A7, D, A7, Cdim, A7, Ddim, A7, D, A7, D7, G, D7, A7, D7, C, G, D7, G, D, A7, 1. D7, 2. D7, G, Em, A7, D7, G, A7, G, A7, G, D7, G



## THE AMERICAN GIRL

Victor Herbert

March Tempo  
no chords

C7 F C7  
 C7 F  
 C7 F C7 F  
 C7 G7 C F Dm C G7  
 1. C7 2. C F C7  
 F F7 Bb  
 Fdim F C7 1. F 2. F  
 FINE  
 F7 Bb  
 F7 Bb F7  
 Bb Dm A7 Dm F7  
 Bb F7 Bb  
 F7 Bb Cm F7 Bb

D.C.

# THE BELLE OF PITTSBURG

Victor Herbert

March Tempo

D7 G C D G

D7 G

D A7 D

Am G D7

G Edim D7 Am G

Am D7 G 1. 2.

no chords Bb7 Eb

Bb7 Eb

1. Bb F7 Bb7 2. Fm

Bb7 Eb Gm Cm Gm Cm Gm

FINE

Cm Gm D7 Gm Cm Gm Cm F7 Bb

Bb7 Edim Bb7 Edim Bb7 Edim Bb7

# LORRAINE

March Tempo  
no chords

Louis Ganne

Am G C

G7 Am D7 G

C G7 Am C+

C G7 to continue FINE C G C G C G

Am7 G C G C G Am7 D7 G D7

G B7 Em Am D7 Em G Am7 D7 G

TRIO F Dm F Dm F Dm F Dm F Dm F Dm F Gm7 C7 Gm7

C7 Gm7 C7 Dm 1. G7 C7

2. F C7 F Dm FINE

Eb Bb Gdim Bb6 Eb Bb Eb Bb A

F Gb Db6 Gdim Db6

Gb Db Gb Db C Ab6 C Am C7

TRIO D.C. al FINE

# SWEDISH WEDDING MARCH

August Soderman

Moderato *f* C7 *f* F

Bb *f* F tacet

*f* A Dm Gm C7 F *f* Fine

(Bass continues)  
(in Bass)

F

tacet

Dm G7 C *f* D.C. al Fine

TRIO (in Bass) Bb

F7 *f* Bb 1. Eb Bb F

2. Gm Gm6 Bb F7 Bb tacet

F7 Eb Bb

F7 *f* Bb (in Bass) D.S. al Fine

## FATINITZA MARCH

Franz von Suppé

Moderato

C G7

C

F C G7

C E7 Am E Am Em B7-5 E Gdim

G7 Gdim G7 C

G7

C F

Dm C G7 C

Fine

G D G7 c

C G Bm Bm

A7 D G D7

G D7 G

D.C. al Fine

THE AMERICAN PATROL

F.W. Meacham

Moderato

3 F

C7

F G7 C F

F

Bb Dm

Gm C7 F C7

F

C7 F

Bb F

C#dim Dm Bb

F C7 F

THE BRITISH PATROL

George Asch

*Allegro*

F C7

Ddim F

Am E7 Am

C7 F

Bb F C7

F Bb F C7 F

F Gm F C7 F

*Fine*

TRIO

Bb F7 Bb

G7 Cm 1. C7

1. F tacet 2. Cm F7 Bb

*D.C. al Fine*

THE TURKISH PATROL

Theodore Michaelis

Moderato, tempo di marcia

F C7 (F Bass) F

Dm A7 (D Bass) Dm

C7

C7 (F Bass) F C7 G7

C (Instrumental) Bb Gm Bb Gm Bb Gm F

Dm A7 Dm A7 1. Dm

2. A7 Dm C7 (F BASS)

F Dm A7 (D BASS) Dm

C7 F C7 (F Bass)

F Fine



GERMAN PATROL (The Guardmount)

Richard Eilenberg

March Tempo

1. *f* C *f* *f* 1. G7 *f*

1. G | 2. G *f* D7

G C G7

C 1. G

1. Am D7 G | 2. Dm Cdim C

G7 C G7 C F F

*fine*

C7

F Gm Bbm

F C7 1. F | 2. F C7 F

C7 F C7

F Fdim F C7 F C7 II. F

II. F G7 Gdim G7 Gdim G7 Gdim G7

D.C. al Fine

THUNDER AND BLAZES

Julius Fucik

Tempo di Marcia

C G7

C

1. B Em B

G7 2. D7 Eb7 G D7 G

C G7 C

Mel. in Bass Adim C G7 C 1. (7-4)

2. TRIO F \*

Db F Bb Bbm F G7 C7

F Db Db7 F ⊕ Bdim F

G7 C7 F A Dm A

C \*

⊕ Fdim F C7 F From sign to sign

# UNDER THE DOUBLE EAGLE

Joseph Franz Wagner

March tempo

Chords: Bb7, Eb, Bb7

Staff 1: Treble clef, 2/4 time signature. The melody starts with a quarter rest, followed by eighth notes. Chords Bb7, Eb, and Bb7 are indicated above the staff. There are triplets of eighth notes in the final measure.

Chords: Eb, Bb7, Eb, Bb

Staff 2: Treble clef. The melody continues with eighth notes. Chords Eb, Bb7, Eb, and Bb are indicated above the staff. There are triplets of eighth notes in the final measure.

Chords: F7, Bb, Eb

1. | 2.

Mel. in Bass

Staff 3: Bass clef. The melody starts with a quarter rest, followed by eighth notes. Chords F7, Bb, and Eb are indicated above the staff. There are first and second endings marked above the staff.

Chords: Bb7, Eb

Staff 4: Bass clef. The melody continues with eighth notes. Chords Bb7 and Eb are indicated above the staff.

Chords: Bb7, Eb

1. | 2. Fine

Staff 5: Bass clef. The melody continues with eighth notes. Chords Bb7 and Eb are indicated above the staff. There are first and second endings marked above the staff, ending with a double bar line and the word 'Fine'.

TRIO

Chord: Ab

Staff 6: Treble clef, 2/4 time signature. The key signature changes to three flats (Ab major). The melody starts with a quarter rest, followed by eighth notes. Chord Ab is indicated above the staff.

Chord: Eb7

Staff 7: Treble clef. The melody continues with eighth notes. Chord Eb7 is indicated above the staff.

Chord: Ab

Staff 8: Treble clef. The melody continues with eighth notes. Chord Ab is indicated above the staff.

Chords: Ab7, Db, Bb7

Staff 9: Treble clef. The melody continues with eighth notes. Chords Ab7, Db, and Bb7 are indicated above the staff.

Chords: Ab, Eb7, Ab, Eb, Ab

1. | 2. Ab Eb Ab

D.C. al Fine

Staff 10: Treble clef. The melody continues with eighth notes. Chords Ab, Eb7, Ab, Eb, and Ab are indicated above the staff. There are first and second endings marked above the staff, ending with a double bar line and the instruction 'D.C. al Fine'.

# JOLLY COPPERSMITH

Carl Peter

Moderato

Chords: G, D7, A7, D, G, D7, Gdim, G, D7, G, D7, 1. G, 2. G, TRIO, C, G7, G7, C, G7, C, G7, C, G7, C, D.C. al Fine

MARCH OF THE LITTLE LEAD SOLDIERS

Gabriel Pierne

Allegretto

*tacet*

etc. till \*

etc. till \*

etc. till \*

etc. till \*

etc. till \*

etc. till \*

etc. till \*

etc. till \*

etc. till \*

etc. till \*

Bb F7 Bb

Fine

Gm D Gm Dm Gm6 D D

Gm D Gm Dm Gm6 A Dm

Cm6

Dm6 F7 \*

D.S. al Fine

MARCHE MILITAIRE

March Tempo

Franz Schubert

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes. Chords are indicated above the staff: D, A7, D, A7, D, B7, Em, B7. The second staff continues the melody with chords: Em, A7, D, A7, D, A7, D. The third staff is marked '1.' and contains a 'tacet' section. The fourth staff is also marked '1.' and contains a 'tacet' section. The fifth staff is marked '1.' and contains a 'tacet' section. The sixth staff is marked '2.' and contains a 'tacet' section. The seventh staff is marked '1.' and contains a 'tacet' section. The eighth staff is marked '1.' and contains a 'tacet' section. The ninth staff is marked '1.' and contains a 'tacet' section. The tenth staff is marked '1.' and contains a 'tacet' section. The score concludes with the instruction 'D.C.al Fine'.

D.C.al Fine

QUI VIVE!

W. Ganz

Vivo

C Cdim C Cdim C G7 C Cdim C Cdim C Dm G7 C F Gm D7 Gm C7 Cdim C7 F Gm Fdim F D7 Gm C7 F

FINE

D.C. al FINE

YPSILANTI GALOP

W. Rogestein

Vivo

C Cdim C G7 Gdim G7 C Cdim C G D7 1. segue G Fine G7 C Bb7 Eb Ab Bb7 Eb Bb7 Bb7 Cm Ab Fm D-57 G tacet

D.C. al Fine

# POET AND PEASANT OVERTURE (1)

Franz von Suppe

*Moderato*

Chords: D, A7, D, Bm, A, E7, A, Bm, F#m, Bm, F#m, D, A7, D, G, Gm, D, A7, Gdim, Bm, E7, A, E7, A7, D, G, Gm, D, A7, Gdim, Bm, Em7, D, A7, D, Fast Dm, Eb, Edim, A7, Dm, F, C7, F, A7, Dm, Eb, Dm, Edim, F7, Bb



POET AND PEASANT OVERTURE (2)

Musical score for Poet and Peasant Overture (2), consisting of 11 staves of music. The score includes various chords and performance markings:

- Staff 1: Chords F7, Bb, F7, Bb.
- Staff 2: Chords F7, Bb, no chords, Rit.
- Staff 3: Chords F7, Bb, F7, Bb.
- Staff 4: Chords F7, Bb, F7.
- Staff 5: Chords Bb, D, A7, D, A7, D.
- Staff 6: Chords A7, D, A7, D, no chords.
- Staff 7: Chords F7, Bb, D, Gm.
- Staff 8: Chords Eb, Bb, F7.
- Staff 9: Chords Bb, Bb, Presto, Cm, F7, Bb.
- Staff 10: Chords Bb, Cm, F7.
- Staff 11: Chord Bb.

# LUSTSPIEL OVERTURE

Moderato

Keler Bela

The musical score is written on ten staves. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked 'Moderato' at the beginning and 'Fast' later in the piece. The chords are indicated above the notes.

Chords: Eb, Fm7, Bb7, Eb, F7, Bb7, Eb, Bb7, Eb, Eb, Bb7, Eb, Fm, G7 tr, Cm, Fm, Eb, Bb7, Eb, Fm, G7 tr, Cm, Fm, Eb, Bb7, Eb, Cm, B7-5, Bb, F7, Bb, F7, Bb, Fast Eb, Bb7, Eb, Cm, F7, Bb, F7, Bb, Cm, Bb, F7, Bb, Bb7, Eb, Bb7.

RAYMOND OVERTURE (1)

Moderate Ambroise Thomas

Chords: Dm, Gm, A7, Dm, D7, Gm, C7, F, A7, Dm, Gm6, A7, Dm, A7, Dm, A7, Dm, Gm, Dm, A7, Dm, A7, Dm, Gdim, Dm, Gm, Dm, A7, Dm, Bb, D, A7, D, Bb, A7, D, G, D, Em7, D, tacet

Fast

Chords: F, C7, F, F+, Bb, C7, F, F+, Dm, F7, Cdim, F7, Cdim, F7, Cdim, F7, Bb, F7

RAYMOND OVERTURE (2)

Musical score for Raymond Overture (2) featuring six staves of music with various chords and first/second endings. The chords are: F7, Bb, Eb, Bb, F7, Bb, 1. Bb, 2. Bb, Eb, F7, Bb, F7, Bb, F7, Eb, Bb, 1. C7, F7, Bb, 2. F7, Bb, Cdim, Bb, Cdim, Bb, Cdim, Gdim, Ebm6, Edim, Ebm6, Gdim, Dm, Gm6, Dm, F, Bb, C7, F, Bb, Eb, F7, Bb, F7, Eb, Bb, C7, F, Bb, Eb, Adim, Gm, Bdim, Cm, G7, Cm, G7, Cm, Bb, F7, Bb.

WILLIAM TELL OVERTURE (1)

Gioacchino Rossini

Musical score for William Tell Overture (1) by Gioacchino Rossini, marked Moderato. The score consists of six staves of music with various chords and performance markings. The chords are: G, D7, Am, D7, G, Gdim, G, G, C, G, D7, G, D7, G, D, G, C, G, D7, G, D, Em, B, G, Eb7, G, D7. Performance markings include *trm* and *tacet*.



BELLE GALATHEA (1)

Lively

Franz von Suppe

The musical score is written for a single melodic line with chordal accompaniment. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Lively'. The score consists of ten staves of music. The first nine staves contain the main melody and accompaniment, featuring a variety of chords including G, Em, D, D7, B7, F#7, Bm, A7, and Eb. The tenth staff is a separate line of accompaniment with chords A, Adim, F#m, C#, B7, E7, A, Adim, F#m, B7-5, A, E7, and Ddim. There are two sections marked 'SLOWLY' with 'no chords' written above the notes.

BELLE GALATHEA (2)

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Above the first staff are the chords G and C6. Above the second staff are the chords A7, D, D7, G, A-57, and D7. Above the third staff are the chords G and D7. Above the fourth staff are the chords G, D, A7, D, and A7. Above the fifth staff are the chords D, A7, D, A7, D, D7, G, and D7. Above the sixth staff are the chords Eb and Bb7. Above the seventh staff are the chords Eb, G7, Cm, Ab7, and b. Above the eighth staff are the chords C and G7. Above the ninth staff are the chords C, F, C, G7, C, and F6. Above the tenth staff are the chords C, G7, C, F6, C, G7, and C. Above the eleventh staff is the chord G7. Above the twelfth staff are the first and second endings, both marked with the chord C.

# BARBER OF SEVILLE OVERTURE (1)

Gioacchino Rossini

Moderato

no chords

C#7 F#m C#7 F#m B

no chords

B7 E B7 E

C#m G#7 E7 Bb7 D C7

E B7

E G# E E F#m E A C# A F#m G#m7 F#m B7 Cdim B7

E B7 E B7 E G#7

C#m F#m E B7 E E7

A F#7 B E B7 E

B E B7 E B E B7 Em

B Em B7 Em B

ALLEGRO Em

B7 Em C



BARBER OF SEVILLE OVERTURE (2)

This musical score is for the second part of the Barber of Seville Overture. It is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The score consists of 12 staves of music. Above the staves, various guitar chords are indicated, including B, Em, D7, G, B7, Am, F#m, and E. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes first and second endings. The piece concludes with a final chord of E.

# ONE HEART, ONE SOUL

Johann Strauss

Waltz Tempo

Chord symbols: G7, C, G7, C, G7, C, Dm, G7, C, D7, G, D7, G, E7, Am, G, D7, C, G7, C, G7, C, D.C. al Fine, C, TRIO F, C7, F, C, G7, 1. C C7, 2. C, Gm, F, C7, F, Gm, F, 1. A, E, A, Am, E, Am, 2. C7, F, D.C. al Fine

Fine and to Trio

D.C. al Fine

# BLUE DANUBE WALTZ (1)

Waltz Tempo

Johann Strauss

D A7

D

G6

A7 D G A7 D Fine

E7 A

BLUE DANUBE WALTZ (2)

The musical score for "Blue Danube Waltz (2)" consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various chords and first/second endings. The chords are: G, D7, Am, F#7-5, B, G, D7, Am, G, D7, G, Am, D7, G, D7, G, Am, G, D7, G, F, C7, F, Bb, F, Gm, F, C7, F, Dm, Bb7, A, C7, F, C7, F, A, C#7, F#m, C#7, F#m, and *tacet*.

### BLUE DANUBE WALTZ (3)

Musical score for Blue Danube Waltz (3) in D major, 3/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature. The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are the chords D and A. The second staff continues with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are the chords E7, A, and E7. The third staff has a first ending bracket over the first two measures (D4, E4, F#4, G4, A4, B4) with the chord A, and a second ending bracket over the next three measures (C5, B4, A4, G4, F#4, E4) with the chords E, B7, and E. The fourth staff has notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are the chords A and Bm. The fifth staff has a first ending bracket over the first two measures (D4, E4, F#4, G4, A4, B4) with the chord A, and a second ending bracket over the next three measures (C5, B4, A4, G4, F#4, E4) with the chords E7 and A, followed by the instruction 'tacet'. The sixth staff has notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are the chords A, E7, and A.

### LAGOON WALTZES (1)

Musical score for Lagoon Waltzes (1) in G major, 3/4 time. The tempo is marked 'Allegretto' and the composer is 'Johann Strauss'. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (G major), and a common time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Above the staff is the chord G. The second staff continues with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Above the staff is the chord D7. The third staff has notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Above the staff is the chord G. The fourth staff has notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Above the staff are the chords E7 and Am. The fifth staff has notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Above the staff are the chords G, D7, and G.

LAGOON WALTZES (2)

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a waltz-like 3/4 time signature. The score includes various chords and performance markings:

- Staff 1: Chords G, Dm, G7, C. Marking: *tacet*.
- Staff 2: Chords G7, C.
- Staff 3: Chords Dm, G7, C, A7, Dm.
- Staff 4: Chords G7, Bb7, Eb. Marking: *tacet*.
- Staff 5: Chords Bb7, Eb, Bb7, Eb.
- Staff 6: Chords Cm, G, D7, G, C. Markings: 1., 2.
- Staff 7: Chords G, Ddim, D7.
- Staff 8: Chords G, E7, Am.
- Staff 9: Chords G, D7, G, G, C. Markings: 1., 2.
- Staff 10: Chords Dm7, G7, C.
- Staff 11: Chords Am, Dm, G7. Marking: 1.
- Staff 12: Chords C, G7, C. Markings: 1., 2.

# COLISEUM WALTZES

Waltz Tempo

Johann Strauss

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Waltz Tempo'. The composer is 'Johann Strauss'. The score includes various chords such as C, Dm, G7, Em, B7, D7, E7, A7, F, Gm7, and Gm. Performance instructions include 'tacet', '1.', '2.', 'Fine', and 'D.S.al Fine'. The score is divided into sections, with the 'TRIO' section starting on the 7th staff.

TALES FROM VIENNA WOODS (I)

Waltz Tempo

Johann Strauss

The musical score for "Tales from Vienna Woods (I)" by Johann Strauss is presented in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Waltz Tempo". The score consists of 11 staves of music. The first staff starts with a treble clef and a key signature of one sharp. The music is primarily composed of eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staffs to indicate harmonic structure. The piece concludes with a double bar line and repeat signs, indicating the end of the section.

Chord symbols and other markings include:

- Staff 1: F, Gm
- Staff 2: C7, F
- Staff 3: Gm
- Staff 4: Ddim, Gm - F, C7
- Staff 5: C7, F, C7
- Staff 6: F, F7, Gm, C7, F
- Staff 7: Bb, Cm7, Bb
- Staff 8: F7, Bb, Cm7
- Staff 9: Bb, F7, 1. Bb, 2. Bb
- Staff 10: Bb
- Staff 11: Eb, Cm, Bb



TALES FROM VIENNA WOODS (2)

The musical score consists of ten staves of music in a single system. The key signature is one flat (Bb) and the time signature is 4/4. The notes are written in a treble clef. The score includes various chords and first/second endings.

Staff 1: Chords F7, Bb. First ending (1.) and second ending (2.).

Staff 2: Chords Eb, Eb+, Fm, Bb7.

Staff 3: Chords Eb, 37, Fm.

Staff 4: Chords Eb, Bb7, Eb. First ending (1.) and second ending (2.).

Staff 5: Chords Bb, Cm, F7.

Staff 6: Chord Bb.

Staff 7: Chords Cm, D, Gm, D, tacet. First ending (1.).

Staff 8: Chords Bb, F7. Second ending (2.).

Staff 9: Chord Bb.

Staff 10: Chords G7 *trane*, Cm, Edim, Bb, F7, Bb.

# VIENNA LIFE (Wiener Blut)

Waltz Tempo

Johann Strauss

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The tempo is marked "Waltz Tempo". The score consists of 12 staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. The first measure has a double bar line with a repeat sign and a first ending bracket. The second measure has a C chord above it. The second staff starts with a G7 chord above it. The third staff has a first ending bracket over the first two measures, with a C chord above the first measure, and a second ending bracket over the last two measures, with a C chord above the last measure. The fourth staff has D7, G, D7, and Em chords above it. The fifth staff has D7, G, A7, and A7-5 chords above it. The sixth staff has D7, G, G, C, and G chords above it. The seventh staff has F and D.S. al FINE above it. The eighth staff has "no chords" written above it and a C7 chord above the second measure. The ninth staff has G7, C7, F, and C7 chords above it. The tenth staff has F, E7, and Am chords above it. The eleventh staff has a first ending bracket over the last two measures, with Gm and F chords above the first and second measures respectively. The twelfth staff has a second ending bracket over the first two measures, with C7 and F chords above the first and second measures respectively. The thirteenth staff has F, C7, Gdim, Gm, C7, and F chords above it.

## VIENNA LIFE (Wiener Blut) (2)

Musical score for "VIENNA LIFE (Wiener Blut) (2)". The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is primarily eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff to indicate harmonic accompaniment. The score includes a first ending and a second ending.

Chord symbols: G, C, G, C, G7, D7, G, C, G, F, C, Cdim, C, G7, C, Cdim, G7, C, 1., 2., C, F, C, Dm, Gm, F, C7, F, Dm, Gm, F, G7, C, F, Gm, C7, F, Dm, Gm, 1., 2.

# TREASURE WALTZES (1)

Waltz Tempo

Johann Strauss

The musical score for 'Treasure Waltzes (1)' by Johann Strauss is presented in 12 staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Waltz Tempo'. The score includes various chords and melodic lines. The chords are: C, G7, C, A7, Dm, Fm, C, G7, C, tacet, E7, tacet, G7, tacet, Dm7, C, G7, C, Dm7, C, G7, C, D7, tacet, Am, D7, G, D7, G, Am, D7, G, A7, D, A7, D, B7, Em, A7, 1. D, 2. D, Am7, G, D7, G, Am7, G, D, A7, D.

TREASURE WALTZES (2)

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The chords for the first staff are G, A7, D, Gm, D, Gm, and D. The second staff includes a *trast* marking. The chords for the second staff are Am, D7, G, and D7. The third staff has chords G, Am, Adim, Em, Gdim, G, D7, and G. The fourth staff has chords Bb7, Eb, and Bb7. The fifth staff has chords Eb and Bb. The sixth staff has chords F7, Bb (first ending), Bb (second ending), F7, and Bb. The seventh staff has chords Eb and Bb7. The eighth staff has chords Eb and G7. The ninth staff has chords C, Dm7, G7, and C. The tenth staff has two endings: the first ending has chords D7, G7, and C; the second ending has chords C, D7, C, G7, and C.

VOICES OF SPRING (I)

Johann Strauss

Waltz Tempo

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody begins with a Bb chord marked with an asterisk (\*). The staff contains a series of eighth and sixteenth notes.

Musical staff 2: Continuation of the melody from staff 1, starting with an F7 chord. The staff contains a series of eighth and sixteenth notes.

Musical staff 3: Continuation of the melody from staff 2, starting with a Bb chord. The staff contains a series of eighth and sixteenth notes.

Musical staff 4: Continuation of the melody from staff 3, starting with a Bb7 chord. Chords Eb, Edim, Bb, Gdim, and Bb are indicated above the staff.

Musical staff 5: Continuation of the melody from staff 4, starting with an Edim chord. Chords Bb, F7, Bb, and F are indicated above the staff.

Musical staff 6: Continuation of the melody from staff 5, starting with a C7 chord. A chord F is indicated above the staff.

Musical staff 7: Continuation of the melody from staff 6, starting with a C7 chord. Chords Bb and C7 are indicated above the staff.

Musical staff 8: Continuation of the melody from staff 7, starting with a first ending (1.) and a second ending (2.). Chords F and F7 are indicated above the staff.

Musical staff 9: Continuation of the melody from staff 8, starting with a *trac.* (trill) and a Bb chord. The staff ends with a repeat sign and the instruction "Repeat from \* to ⊕".

Musical staff 10: Continuation of the melody from staff 9, starting with a ⊕ (trill) and an Eb chord. A chord Fm is indicated above the staff.

Musical staff 11: Continuation of the melody from staff 10, starting with a Bb7 chord. Chords Eb and F7 are indicated above the staff.

Musical staff 12: Continuation of the melody from staff 11, starting with a first ending (1.) and a second ending (2.). Chords Bb, Eb7, Ab, Abm, and Bb7 are indicated above the staff.

VOICES OF SPRING (2)

The musical score consists of ten staves of music. The first staff is in treble clef with a key signature of two flats (Bb and Eb). The second staff is in bass clef with a key signature of two flats. The third staff is in treble clef with a key signature of one flat (Bb). The fourth staff is in bass clef with a key signature of one flat. The fifth staff is in treble clef with a key signature of one flat. The sixth staff is in bass clef with a key signature of one flat. The seventh staff is in treble clef with a key signature of one flat. The eighth staff is in bass clef with a key signature of one flat. The ninth staff is in treble clef with a key signature of one flat. The tenth staff is in bass clef with a key signature of one flat. The score includes various chords such as Eb, Bb7, C7, Fm, D7, G, F#7, Bm, Em6, and A7. The music features melodic lines with slurs and ties, and a final section with first and second endings.

WINE, WOMAN AND SONG (1)

Waltz Tempo

Johann Strauss

Eb Bb7 Eb

1. Bb7 Eb

2. G D7 G Bb7 Eb

Bb7 Eb

Fm7 Adim Eb Bb7 Eb 1. 2.

Cm G Cm G Cm G \* G7 C

G7 C G7

C Dm G7 1. C 2. C Bbm Eb7

Ab Eb7 Ab Eb7 Edim Fm

Ddim Ab Eb7 1. Ab 2. Ab G \*

Repeat from \* to ♦



## WINE, WOMAN AND SONG (2)

C Cdim C7 C7 Dm  
 Bb Gm C7 F  
 C7 Gm A Gm  
 F Dm6 C7 F 1. 2. A7  
 Dm Bb  
 C7 1. F  
 1. 2. F C7 F C7 F  
 Bb Cm F7  
 Bb Cm G7 Cm G7  
 Cm Gdim Bb F7 1. Bb 2. Bb Eb  
 Fm Adim  
 Eb Bb7 Eb 1. 2.

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The music consists of a series of chords and melodic lines. The chords are labeled above the staff: C, Cdim, C7, C7, Dm, Bb, Gm, C7, F, C7, Gm, A, Gm, F, Dm6, C7, F, Dm, Bb, C7, F, 1. F, 2. A7, Dm, Bb, C7, 1. F, 1. F, 2. F, C7, F, C7, F, Bb, Cm, F7, Bb, Cm, G7, Cm, G7, Cm, Gdim, Bb, F7, 1. Bb, 2. Bb, Eb, Fm, Adim, Eb, Bb7, Eb, 1., 2.

## A THOUSAND AND ONE NIGHTS (I)

Waltz Tempo

Johann Strauss

G D7  
 G D7  
 C G  
 D7 G C G  
 D7 1. G 2. G  
 D A7  
 D Em A7  
 tr 1. D A7 2. D Em7 D7 Repeat from top to  
 C G7 C  
 A7 1. D7 G7  
 1. C 2. Dm  
 C G7 C Dm

## A THOUSAND AND ONE NIGHTS (2)

Musical score for "A THOUSAND AND ONE NIGHTS (2)". The score consists of six staves of music. The first staff begins with a treble clef and a common time signature. The key signature has one flat (B-flat). The score includes various chords and a measure number 37. The chords are: C, C7, F, C7, Gdim, Dm, Am, E7, Am (first ending), Am (second ending), Gm, F, C7, F, Gm, F, Adim, Gm, C7, F.

## YOU AND YOU WALTZ

Johann Strauss

Musical score for "YOU AND YOU WALTZ" by Johann Strauss. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked "Bright". The score includes various chords and a "tacet" instruction. The chords are: G, Am6, D7, G, B, F#7, B, Am, G, D7, G, Am, G, D7, G.

EMPEROR WALTZ (I)

Johann Strauss

Waltz Tempo

The musical score consists of ten staves of music in 3/4 time, marked "Waltz Tempo". The key signature has one sharp (F#). The chords are as follows:

- Staff 1: C, G7, C, G7, C
- Staff 2: G7, C, G7, Gdim, Dm, F
- Staff 3: Dm7, G7, C, C, Dm
- Staff 4: G7, C
- Staff 5: Dm, E7, Am, G7, C
- Staff 6: G, Am, D7, G
- Staff 7: D7
- Staff 8: G, Em, Am, D7
- Staff 9: G, G7, C
- Staff 10: A7, D7, G

## EMPEROR WALTZ (2)

D7 G A7  
 D7 G Ddim Am D7 *tr* G  
 C  
 G7  
 C  
 G  
 D7 Cdim Em Am G7  
 G C  
 F6 G7  
 Dm G7 C  
 E A7 Dm  
 Adim C G7 C

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is in 3/4 time. The notes are primarily eighth and quarter notes, often beamed together. Chord symbols are placed above the staves to indicate the harmonic structure. The score concludes with a double bar line.

## ROSES FROM THE SOUTH (I)

Johann Strauss, Op. 340

Waltz Tempo

F

C7

F

G7 C G7 C

A7 D7 G7 C G7

C A7 D7 G7 C7

F C7 F

Gm C7 F

Fine

Bb F7

1. Bb Gm6 A7 Dm F7

2. Bb D7 Fm6 G7 Cm F7 Bb

D.C. al Fine

ROSES FROM THE SOUTH (2)

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords above are Gm, A7, D, and G. The second staff continues with notes: G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. Chords above are Am, D7, and G. The third staff has notes: G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. Chords above are Am, 1. Em, F#7-5, B, A7, and D. The fourth staff has notes: G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. Chords above are 2. Em, F#7-5, B, D7, G, and D7. The fifth staff has notes: G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. Chord above is G. The sixth staff has notes: G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. Chords above are Am, D7, G, 1., and 2. The seventh staff has notes: G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. Chords above are G, Fm7, Bb7, and Eb. The eighth staff has notes: G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. Chord above is Bb7. The ninth staff has notes: G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. Chords above are Eb, 1. Bb7, 1. Eb, 2. F7, Bb, and Eb. The tenth staff has notes: G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. Chord above is Bb7.

ROSES FROM THE SOUTH (3)

Chord progression for "ROSES FROM THE SOUTH (3)":

- Line 1: Eb
- Line 2: Eb7, Ab, G+, Ab, Eb
- Line 3: Ab, Adim, Eb
- Line 4: Bb7, Bdim, Cm, Adim
- Line 5: Eb, *tacet*, Bb7, Eb

ARTIST'S LIFE (1)

Waltz Tempo Johann Strauss

Chord progression for "ARTIST'S LIFE (1)":

- Staff 1: C
- Staff 2: C+, Dm
- Staff 3: C, G7, C
- Staff 4: E7, Am
- Staff 5: C+, Dm
- Staff 6: C, C

Fine



ARTIST'S LIFE (2)

TRIO

The musical score consists of ten staves of music. The first six staves are in the key of G major (one sharp) and 4/4 time. The first staff is labeled 'TRIO' and contains chords G, G+, Am, and D7. The second staff contains Gdim, G, and B7. The third staff contains E7, Am, Em, B7, and Em. The fourth staff contains Am, G, and D7. The fifth staff contains G, Am, and G. The sixth staff contains D7, a first ending for G, and a second ending for G. Below the sixth staff is the instruction 'D.C. al Fine'. The seventh staff is in the key of C major (no sharps or flats) and 4/4 time, containing chords G7, C, and G7. The eighth staff contains C, G7, a first ending for C, and G7. The ninth staff contains a first ending for C, a second ending for Am, and then chords E, Am, E, Am. The tenth staff contains E and Dm. The eleventh staff contains C, G7, C, and Dm. The twelfth staff contains C, G7, and C.

ARTIST'S LIFE (3)

The musical score consists of ten staves of music. The first staff begins with a first ending bracket labeled '1.' and an 'E' chord above it. The second staff has 'F' and 'C7' chords above it. The third staff has 'F', 'C', and 'D7' chords above it. The fourth staff has 'G7', 'C7', 'F', and 'C7' chords above it. The fifth staff has an 'F' chord above it. The sixth staff has 'Gm', 'C7', 'F', 'C7', and 'F' chords above it. The seventh staff starts with a 'trast' marking and has a 'C7' chord above it. The eighth staff has 'F' and 'Gm' chords above it. The ninth staff has 'F', 'C7', and 'F' chords above it. The tenth staff has 'F' and 'C7' chords above it. The eleventh staff has 'F' and 'Bb' chords above it. The final staff has a first ending bracket labeled '1.' with an 'F' chord above it, followed by a second ending bracket labeled '2.' with an 'F' chord above it.

# KISS WALTZ

Waltz Tempo

Johann Strauss

G D7

G E7 Am

D7. 1. G 2. G tacet Fine

D A7

D Em

D A7 D D D.C. al Fine

TRIO G7 C

G7 1. C

1. C#dim G D7

1. G 2. C C#dim

Dm C G7 C

D.S. al Fine

# HOPE WALTZ

Waltz Tempo

Johann Strauss

Musical score for 'Hope Waltz' by Johann Strauss. The score consists of six staves of music in 3/4 time. The key signature has one flat (B-flat). The music is written in treble clef. Chord symbols are placed above the notes: F, Fm, F, C7, F, Fm, F, C7, Fm, F, Dm, Gm, C7, F, C7, Fm, F, Dm, Gm, C7, F.

# WILL OF THE WISP WALTZES

Waltz Tempo

Johann Strauss, Op. 216

Musical score for 'Will of the Wisp Waltzes' by Johann Strauss, Op. 216. The score consists of six staves of music in 3/4 time. The key signature has two flats (B-flat and E-flat). The music is written in treble clef. Chord symbols are placed above the notes: tacet, Bb, Eb, F7, Bb, Cm, F7, Bb, tacet, F, C7, F, C7, F.

D.C. al Fine

CLEAR AND FULL

Waltz Tempo

Johann Strauss, Op. 216

C#dim G7

C

C#dim 1. G Gdim D7

1. G 2. Dm C

G7 C

PHILOMEL WALTZ

Waltz Tempo

Johann Strauss

F C7

F

F

C7 A7 Dm Bb7-5 A

C7 F C7

F G7

C7 F C7 F

# MORNING JOURNALS WALTZ

Johann Strauss

Tempo di Valse

taoet

G

Am

D7

1. G

2. G

Fine

C

G7

C

Am

Dm

G7

1. C

2. C

D.O. al Fine

TRIO

Dm7

C

G7

C

Dm7

C

G7

C

Fine

G

D7

G

G7

C

C#dim

G

D7

1. G

2. G

Trio D.C. al Fine then D.S.

# MANHATTAN WALTZES

Waltz Tempo

Johann Strauss

The musical score for "Manhattan Waltzes" by Johann Strauss is written in 3/4 time and C major. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Waltz Tempo". The composer's name, "Johann Strauss", is written in the upper right corner. The score includes various chords such as Dm, G7, C, A7, F, and Gm. Performance markings include "1.", "2.", "3. Fine", "taget", "D.C. al Fine", and "D.S. al Fine". The score is divided into sections, with a "TRIO" section starting on the 7th staff. The piece concludes with a "D.S. al Fine" marking.

VILLAGE SWALLOWS WALTZES

Josef Strauss

Waltz Tempo

C

G7 C

Dm F#dim

C G7 C Fine

TRIO G am D7

G G7 A7

D7 G D7 1. G Fine 2. G

D A7

D Em

D A7 1. D 2. D D7

Trio D.S.al Fine



# ESPAÑA WALTZES

Emil Waldteufel

Bright

F C7

F

C7 1. F 2. F Fine

F C7

F C7

1. F 2. F

D.C. al Fine

Bb Bdim F7

Bb Bdim F7

Bb

Fine

F C7

F C7

1. F 2. F

D.S. al Fine

MY DREAM (Mon Reve) (1)

Emil Waldteufel

Moderate

Chords: G, D7, G, D7, G, A7, D, Em, Gm, G, Bm, Em, D, E7, A7, D, D, Ddim, D, D7, G, Gdim, G, Em, Gdim, G, D7, G, 1., 2., G, D7, G, E7, Am, G, D7, G, G, 1., 2., 17, Cm6, G, Em, Cm, D7, G, 1., 2., C, G7, C, C#, Dm, 37, E7

MY DREAM (Mon Reve) (2)

The musical score consists of ten staves of music. The first staff has chords Am, Dm, C, G7, C, G7, C. The second staff has chords C+, Dm, E7, A7, Dm, C. The third staff has chords G7, C, and a first ending (1.) followed by a second ending (2.) with a G chord. The fourth staff has a Dm chord. The fifth staff has chords C and G7. The sixth staff has chords 1. C, 2. C, C7, and F. The seventh staff has chords C7, F, and Gm. The eighth staff has chords F, 1. C7, F, Fdim, F, and 2. C7. The ninth staff has a C7 chord. The tenth staff has chords F, 1. C, G7, and C. The eleventh staff has chords 1., 2. Gm, F, C7, and F.

# DOLORES WALTZ (1)

Emil Waldteufel

Waltz Tempo

The musical score for "Dolores Waltz (1)" by Emil Waldteufel is presented in ten staves. The tempo is marked "Waltz Tempo". The key signature has one sharp (F#). The score includes various chords and melodic lines. The first staff has chords Dm, A7, Dm, Gm, D7, and Gm. The second staff has A7, Dm, Gm, Dm, and A7. The third staff has a first ending (1. Dm) and a second ending (2. Dm) leading to a "Fine" section with Dm, followed by Gm. The fourth staff has Dm, A7, and Dm. The fifth staff has Dm, D, Gm, and Dm. The sixth staff has Dm6, A, E7, and A. The seventh staff has Bb. The eighth staff has F7. The ninth staff has Bb. The tenth staff has D, E7, A7, D, and Cm. The eleventh staff has Bb, F7, and Bb.

## DOLORES WALTZ (2)

Musical score for Dolores Waltz (2). The score consists of six staves of music. The key signature is one flat (Bb) and the time signature is 3/4. The notes are written in a treble clef. The chords are indicated above the notes.

Chords: Cm, Bb, F7, Cm7, Ebm, F7, 1. Bb, 2. Bb, Eb, Fm, Bb7, Eb, Cm, Fm, Bb7, 1. Eb, 2. Eb, Bb, F7, Bb, G7-9, Cm, Ebm6, Bb, C7, F7, Bb, 1., 2.

## POMONA (1)

Waltz Tempo

Emil Waldteufel

Musical score for Pomona (1). The score consists of six staves of music. The key signature is one flat (Bb) and the time signature is 3/4. The notes are written in a treble clef. The chords are indicated above the notes.

Chords: F, C7, F, Bb, F, D7, G7, C7, F, Gm, C7, F, 1. & FINE, 2., Bb, Bbm, F, Bb, Bbm, F, C, G7, 1. C, 2. C, D.C. al FINE

## POMONA (2)

F7 Bb F7  
 Bb F7 D7 G7 Cm  
 F7 Bb 1. 2. D7 Gm  
 D7 Gm Cm  
 Bb F7 Bb 1. 2.  
 Eb Bb7  
 Eb Bb F7  
 Bb Cm F7 Bb Eb  
 Gdim Bb7  
 Cdim Eb G7  
 Cm G7 C7 Fm  
 Abm6 Eb Bb7 Eb

This musical score is for the piece "Pomona (2)". It consists of ten staves of music. The first staff begins with a treble clef and a key signature of two flats (Bb). The music is written in a 4/4 time signature. The score includes various chord progressions and melodic lines. There are two first and second endings marked with "1." and "2." on the third and fifth staves. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

VILIA

Slowly

Franz Lehar

② F

C7 F C7 F

Dm Am Cdim 1. C G7

1. C7 2. Gm7 C7 C

Gm7 F Gm7 F

Detailed description: This block contains the musical notation for the piece 'VILIA'. It consists of five staves. The first staff is the melody in 3/4 time, starting with a circled '2' and an 'F' chord. The second staff shows the first four measures with chords C7, F, C7, and F. The third staff shows measures 5-8 with chords Dm, Am, Cdim, and G7. A first ending bracket covers measures 9-10 with a C chord. The fourth staff shows a first ending (C7) and a second ending (Gm7) leading to a C chord. The fifth staff shows measures 11-14 with chords Gm7, F, Gm7, and F.

MERRY WIDOW WALTZ (1)

Waltz Tempo

Franz Lehar

F C7 F

C7

F C7 F Bb C7

F Dm Gm7 Gm6 A Gm7

C7 F Dm Gm7 C7 F

Detailed description: This block contains the musical notation for the first part of 'MERRY WIDOW WALTZ (1)'. It consists of five staves. The first staff is the melody in 3/4 time, starting with an 'F' chord. The second staff shows the first four measures with a C7 chord. The third staff shows measures 5-8 with chords F, C7, F, Bb, and C7. The fourth staff shows measures 9-12 with chords F, Dm, Gm7, Gm6, A, and Gm7. The fifth staff shows measures 13-16 with chords C7, F, Dm, Gm7, C7, and F.

# MERRY WIDOW WALTZ (2)

Musical score for "Merry Widow Waltz (2)". The score consists of ten staves of music, each with a key signature of one flat (B-flat major) and a 3/4 time signature. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. Chord symbols are placed above the staves to indicate harmonic accompaniment. The chords used include C7, F, D7, Ddim, Am, G, and Dm. A measure number "37" is written at the beginning of the fourth staff.

Chord symbols present in the score:

- Staff 1: C7
- Staff 2: F, C7
- Staff 3: F
- Staff 4: 37, F
- Staff 5: D7, Ddim, F
- Staff 6: C7, F, C
- Staff 7: Dm
- Staff 8: G7, Ddim, Am, D7, G
- Staff 9: C, Dm
- Staff 10: C, Dm
- Staff 11: G7, C, G7, C
- Staff 12: G7, C, D7, G



## MERRY WIDOW WALTZ (3)

Musical score for "Merry Widow Waltz (3)". The score consists of 12 staves of music, each with a key signature of one flat (B-flat) and a 3/4 time signature. The notes are written in a single melodic line. Chord symbols are placed above the staff to indicate the harmonic accompaniment.

Chord symbols and their positions:

- Staff 1: Am, D7, G, G7
- Staff 2: C, G7, C, Fm
- Staff 3: C, Cdim, C, G7, C
- Staff 4: F, C7
- Staff 5: F
- Staff 6: G7
- Staff 7: F, Dm
- Staff 8: Gm, C7, F, F
- Staff 9: C7
- Staff 10: F, D7, Gm
- Staff 11: A7, Dm, F, D7
- Staff 12: Gm, 1. C7 — F — C7 F, 2. C7 F

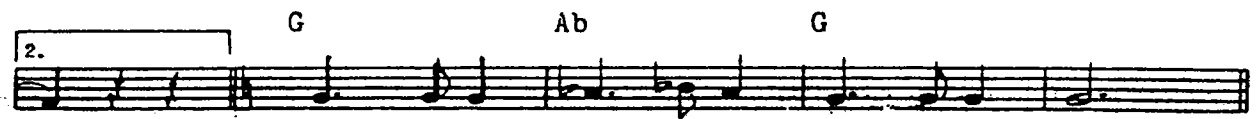
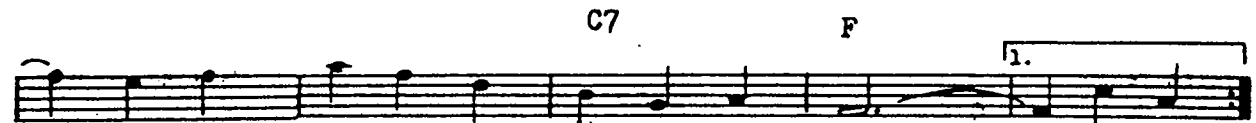
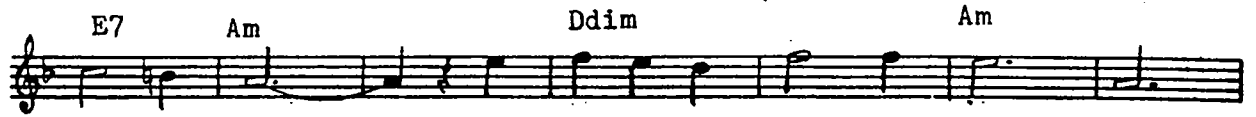
## GOLD AND SILVER WALTZ (I)

Waltz Tempo

Franz Lehar

Chords: C, Dm, Dm7, G7, C, G, D7, G, G7, C, G, G7, C, G7, C, C7, A, A7, C#dim, Dm, C, G7, T.C, C, C, Dm, G7, C, G7, C, G7, Db, D, G7, C, Am6, C, G7, 1. C, 2. C, C7, F, C7, F, Ddim, F, Dm6

## GOLD AND SILVER WALTZ (2)



GOLD AND SILVER WALTZ (3)

Musical score for "Gold and Silver Waltz (3)". The score consists of five staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a G chord. The second staff has a D7 chord. The third staff has a G chord. The fourth staff has chords B7, C, E7, Am, and E7. The fifth staff has chords Am, Gdim, G, D7, and G, followed by a first ending (1.) and a second ending (2.).

VIENNA BEAUTIES (1)

Waltz Tempo

Carl M. Ziehrer

Musical score for "Vienna Beauties (1)". The score consists of six staves of music in treble clef with a key signature of one sharp (F#). The first staff has a C chord and a G7 chord. The second staff has chords C, A7, Dm, C, and G7. The third staff has chords C, Dm, C, G7, C, C, and Dm. The fourth staff has chords G7, C, and G7. The fifth staff has chords C and Dm. The sixth staff has chords G7, C, and G.

VIENNA BEAUTIES (2)

D7 G G7 C G7

Repeat from top to

C F

1. Gm C7

1. F 2. Gm Ddim F C7 F

Ddim F G7 C7 C7 F C7

1. F 2. C7 F

C 1. G7

1. C

2. Am Dm D C

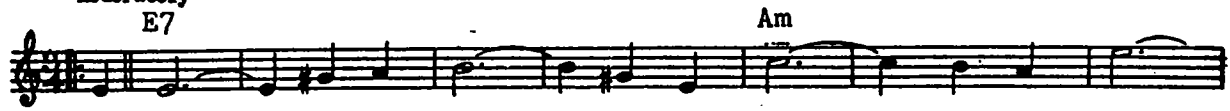
G7 C G7 C

G7 C G7

C G7 C 1. 2.

## WAVES OF THE DANUBE (I)

Jan Ivanovici

Moderately  
E7

Am



Dm

Am

E7

1. Am



Am—

G7

C

Fine



G7

C

E7



Am

Dm

E7

Am

D.C.al Fine



tacet

C7

F



Am

E7



Am

F

C7



F



Gm

F

C7

F

# WAVES OF THE DANUBE (2)

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The chords are Am, Dm6, and Am. The second staff has a chord of E7. The third staff features Am, C, and a first/second ending. The fourth staff has G7 and C. The fifth staff has Dm. The sixth staff has G7, C, and a first/second ending. The seventh staff has F. The eighth staff has C7. The ninth staff has F, C7, and F. The tenth staff has Gm. The eleventh staff has F, C7, F, and a first/second ending.

## LOVE'S DREAM AFTER THE BALL

Alfons Czibulka

Tempo di Valse

F C7 F  
 C7 F F  
 C7 F Dm Dm6 E7  
 Am F Dm6 E7 Am C7  
 F F7 Bb Db  
 Db7 F C7 F  
 C7 F F7 Bb  
 Db Db7 F C *tacet*  
 F C7  
 F C7  
 F F C7  
 F C7 F



# APRIL SMILES

Maurice Depret

Waltz Tempo

Musical score for 'April Smiles' in 3/4 time, starting with a C major chord. The score consists of six staves of music. The key signature has one sharp (F#). The notes are: Staff 1: C4, D4, E4, F#4, G4, A4, B4, C5. Staff 2: C5, B4, A4, G4, F#4, E4, D4, C4. Staff 3: C4, D4, E4, F#4, G4, A4, B4, C5. Staff 4: C5, B4, A4, G4, F#4, E4, D4, C4. Staff 5: C4, D4, E4, F#4, G4, A4, B4, C5. Staff 6: C5, B4, A4, G4, F#4, E4, D4, C4. Chords are indicated above the notes: C (Staff 1), G7 (Staff 3), C (Staff 4), G7 (Staff 5), D7 (Staff 5), G7 (Staff 5), C (Staff 6).

# WINTER STORIES WALTZ

Waltz Tempo

Alfons Czibulka

Musical score for 'Winter Stories Waltz' in 3/4 time, starting with a G major chord. The score consists of six staves of music. The key signature has two sharps (F# and C#). The notes are: Staff 1: G4, A4, B4, C#5, D5, E5, F#5, G5. Staff 2: G5, F#5, E5, D5, C#5, B4, A4, G4. Staff 3: G4, A4, B4, C#5, D5, E5, F#5, G5. Staff 4: G5, F#5, E5, D5, C#5, B4, A4, G4. Staff 5: G4, A4, B4, C#5, D5, E5, F#5, G5. Staff 6: G5, F#5, E5, D5, C#5, B4, A4, G4. Chords are indicated above the notes: G (Staff 1), Ddim (Staff 1), D7 (Staff 1), G (Staff 2), Am7 (Staff 2), D7 (Staff 2), G (Staff 2), Ddim (Staff 3), D7 (Staff 3), Em (Staff 3), C6 (Staff 4), A7 (Staff 4), G (Staff 4), D7 (Staff 4), G (Staff 4), D7 (Staff 5), G (Staff 5), D7 (Staff 5), G (Staff 5), D7 (Staff 6), Em6 (Staff 6), G (Staff 6), D7 (Staff 6), G (Staff 6). The score ends with 'Fine' and 'D.C. al Fine'.

# OVER THE WAVES (1)

Moderato

Juventino Rosas

The musical score for "Over the Waves (1)" is written in G major (one sharp) and 4/4 time. It begins with a **Moderato** tempo marking. The first staff starts with a **G** chord and ends with a **D7** chord. The second staff ends with a **G** chord, and the third with an **Am** chord. The fourth staff features **G** and **D7** chords. The fifth staff includes a **G** chord and the instruction "Fine, to No. 2". The sixth staff starts with a **D7** chord. The seventh staff has a **G** chord. The eighth staff contains **E7** and **Am** chords. The ninth staff includes **G**, **D7**, and **G** chords, followed by a first ending (1.) and a second ending (2.) that concludes with "D.C. al Fine". The tenth staff, labeled "No. 2", starts with a **D** chord and ends with an **A7** chord. The eleventh and twelfth staves continue the melody with a **D** chord.

OVER THE WAVES (2)

Musical score for 'OVER THE WAVES (2)'. The score consists of six staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp, followed by a chord symbol 'A'. The second staff starts with a chord symbol 'E7' and contains a first and second ending. The third staff has a chord symbol 'C7'. The fourth staff has a chord symbol 'F'. The fifth staff has chord symbols 'D7' and 'Gm'. The sixth staff has chord symbols 'F', 'C7', and 'F', and also contains a first and second ending.

IL BACIO (The Kiss)

Brightly

Luigi Arditi

Musical score for 'IL BACIO (The Kiss)'. The score consists of six staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp, followed by a chord symbol 'D'. The second staff has chord symbols 'A7', 'D', 'A', and 'D'. The third staff has chord symbols 'E7', 'A', 'E7', and 'A'. The fourth staff has chord symbols 'E7', 'A', 'E7', and 'A'. The fifth staff has chord symbols 'D', 'A7', and 'D'. The sixth staff has chord symbols 'Cdim', 'Em', 'C7', 'D', 'A7', and 'D'.

SANTIAGO

A. Corbin

Brightly

Dm Gm A7

FINE

Eb Dm A7 Dm

FINE

F Gm C7 F

FINE

Gm7 C7 F 2Dm

FINE

Gm Bb7 Dm Em7 A7

FINE

D A7 D A7 D

FINE

Em7 D A7 D A7 D

FINE

ILLUSION WALTZ

Tempo di valse

G.C. Capitani

Chord progression for the first staff: C, G7

Chord progression for the second staff: C, C#dim, G7, C

Chord progression for the third staff: G7, C

Chord progression for the fourth staff: Dm, A7, Dm, G7

Chord progression for the fifth staff: G7, C, G7, C

Chord progression for the sixth staff: C, G7, C, A, Dm, G7, C

Chord progression for the seventh staff: G7, C, Am, G, D7, G

Chord progression for the eighth staff: F, A7, Dm, Gm, Dm, A7, Dm

Chord progression for the ninth staff: G7, Ddim, Am, Cdim, C, G7, C

Chord progression for the tenth staff: F, A7, Dm, Gm, Dm, A7, Dm, Fm6

Chord progression for the eleventh staff: G7, Ddim, Am, Cdim, C, G7, C

# THE SKATER'S WALTZ (1)

Emil Waldteufel

Tempo di valse

C G7

C Am Dm7

G7 C Fine 2. C

G7

C

Em B7 Em G7

G A7 Cm6 D7 G D.C. al Fine

Am B7 Am D7 Cdim Em

D7 G Ddim Am G D7 G 1. 2.

Am G D7

G Am G

D7 1. G 2. G

## THE SKATER'S WALTZ (2)

Musical score for "THE SKATER'S WALTZ (2)". The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is accompanied by chords. The chords are: C, F, Dm, G, Em, Am, Fm6, G7, C, G7, B7, Em, and G7. The score includes first and second endings, a "Fine" marking, and a "D.S. al Fine" instruction.

## ANGEL OF LOVE

Waltz Tempo

Emil Waldteufel

Musical score for "ANGEL OF LOVE". The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is accompanied by chords. The chords are: C, G7, C, F, A7, Dm, C, G7, C, G7, and C. The score includes first and second endings, a "Fine" marking, and a "D.C. al Fine" instruction.

## KENDALL'S HORNPIPE

Brightly

Traditional

Musical score for Kendall's Hornpipe, featuring five staves of music. The score includes various chords and a repeat sign. The chords are: F, Bb, F, C, F, Bb, F, C7, F, Bb, F, C7, F, Bb, F, C7, F.

## ARKANSAS TRAVELER

Brightly

Traditional

Musical score for Arkansas Traveler, featuring five staves of music. The score includes various chords. The chords are: C, F, C, G7, C, G7, C, F, C, G7, C, G7, C, G7, C, G7, C, G7, C, G7, C, F, C, G7, C.



# IRISH WASHERWOMAN

Lively

Traditional

Musical score for 'IRISH WASHERWOMAN' in G major, 2/4 time. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth notes. Chord symbols are placed above the staff: G, D7, G, G, G, G. The second staff continues the melody with chord symbols G, C, D7, G, G. The third staff has chord symbols D, C, G, C, G. The fourth staff has chord symbols Am, D7, G, D. The fifth staff has chord symbols C, G, C, G, Am, D7, G. The sixth staff concludes the piece with a double bar line.

# GARRY OWEN

Lively

Traditional

Musical score for 'GARRY OWEN' in G major, 2/4 time. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth notes. Chord symbols are placed above the staff: G, D7. The second staff has chord symbols G, D, G. The third staff has chord symbols C, G. The fourth staff has chord symbols D, G, C. The fifth staff has chord symbols G, D. The sixth staff concludes the piece with a double bar line.

ГОПАК (No. 3)

Modest Moussorgsky

Brightly

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo/mood is marked 'Brightly'. The melody is primarily eighth-note based. The accompaniment consists of chords and rhythmic patterns. The chords used throughout the piece include: G, Em, D7, Am, Eb, Abm6, F#, Ddim, Bm, B, B7, Db, Gb, D, and C. The piece concludes with a 'tacet' marking.

# THE FLIGHT OF THE BUMBLE BEE

Vivo

N. Rimsky-Korsakoff

Am Dm Am D

Am Dm Am E7 Am Dm Am E7

A7 Dm G Dm G

Dm Gm Dm A7 Dm Gm Dm A7

Dm Bb7 Dm Bb7

A Bb7 A F+

D Eb7 D Eb7

D Eb7 D D+

Gm Cm Gm Cdim Gm Dm

E7

1.

2. Am

ROMANCE

N. Rimsky-Korsakoff

Andantino

OP. 15, NO. 2

G Em7 A7 D G 37 C

B7 G G7-5 F#7 Em7 A7 D D7

G6 Gdim D7 G Gdim D G

Em7 A7 D Dm Dm6 E7 A Am

Am6 B7 E Em7 A Am7 D7 G G7

Am B7 G7 C+ Am D7

B7 E E7 A D D7

G Em7 A7 D G7 C Cdim

G G+ C B7 Am7 D7 G G7

C Cdim G G7 C Cdim G

# SONG OF INDIA

N. Rimsky-Korsakoff

Andantino

The musical score consists of 12 staves of music. The tempo is marked 'Andantino'. The key signature has one sharp (F#) and the time signature is 3/4. The chords are as follows:

- Staff 1: G, Em, G7
- Staff 2: C, Cm, G
- Staff 3: Gm, G, Gm
- Staff 4: G, Gm6, G
- Staff 5: Gm6, G
- Staff 6: D9
- Staff 7: D7-9
- Staff 8: Em, G+, G, C
- Staff 9: Cm, G, D7
- Staff 10: G, Gm, D7, G
- Staff 11: Em, G7
- Staff 12: C, Cm, G

# SABRE DANCE

Aram Khatchaturian

Brightly

Gma7  
(Bass continues)  
(Octave lower)

Bba7

(Similar bass, on Bb)

Bb7. tacet G7

Gm7 Dm (Bass G till \*) G7

Dm Ddim C7 F Fm

C Cdim G

G G9 \* Bb

G Gma7

G7

tacet G

# POLOVETZIAN DANCES (3rd Theme)

Alexander Borodin

Brightly

The musical score for "POLOVETZIAN DANCES (3rd Theme)" by Alexander Borodin is presented in 2/4 time. The tempo/style is marked "Brightly". The score consists of 12 staves of music. The key signature has one sharp (F#), and the time signature is 2/4. The music is primarily composed of eighth and sixteenth notes. Chord markings are placed above the staff lines. The first staff begins with a C chord. The second staff has "no chords" markings. The third staff has E7, C, and E7 markings. The fourth staff has Am, Gdim, and G7 markings. The fifth staff has C, Gdim, G7, C, and C7 markings. The sixth staff has C+, F, and a first ending bracket containing E7, Am, E7, and G7. The seventh staff has a second ending bracket containing C, G7, C, and G7. The eighth staff has C and Am markings. The ninth staff has "no chords" and G7 markings. The tenth staff has "no chords", G7, and C markings. The eleventh staff has Am and G7 markings. The twelfth staff has C, C#, Dm7, G7, Cdim, and C markings.

# PÓLOVETZIAN DANCES (1st Theme)

Alexander Borodin

Moderato

Chords: Gm7, C7, F, Gm, Dm, Bbm6, F, Bbm, Gm7, Gm6, Dm, Gm, Gm6, A, F, Cdim, Gm7, C7, F.

Annotations: From  $\text{3/4}$  to  $\text{2/4}$ , D.S. al.

# NOCTURNE

Alexander Borodin

Moderato

Chords: C, G7, F6, G, Gm, A7, Dm, Fm, G7, C, G7, F6, G, Gm, A7, Dm, Dm6, E7, F, Dm, Fm, C, Dm7, C, C.

Annotations: *f*





GOPAK (No. 2)

Traditional <sup>A</sup>

*Allegretto*

The musical score for 'GOPAK (No. 2)' is written in 2/4 time and consists of five staves. The first three staves are in C major, and the last two are in G major. The tempo is marked 'Allegretto'. The score includes various chords such as C, G7, F, and D7. A '37' measure repeat sign is present in the first staff. The piece concludes with a 'Fine' marking and a 'D.C. al Fine' instruction.

THE MOON SHINES BRIGHT

Traditional

*Allegro*

The musical score for 'THE MOON SHINES BRIGHT' is written in 2/4 time and consists of six staves. The tempo is marked 'Allegro'. The score is primarily in C major, with some G major sections. It features chords like C, G7, D7, and G. A triplet of eighth notes is indicated in the second staff. The piece ends with a final G chord.

TWO GUITARS

Moderato

Musical score for 'TWO GUITARS' in 2/4 time, Moderato. The score consists of five staves of music. The first staff begins with a Gm chord. The second staff ends with a (Fine) marking. The fifth staff ends with a D.C. al Fine marking. Chord progressions include Gm, Dm, A7, and Dm.

RED SARAFAN

Moderato

Traditional

Musical score for 'RED SARAFAN' in 2/4 time, Moderato. The score consists of six staves of music. The first staff begins with a G chord. The second staff ends with a Fine marking. The sixth staff ends with a D.C. al Fine marking. Chord progressions include G, E7, Am, Em, B7, D7, Gdim, and G.

## VOLGA BOAT SONG

Slow

Traditional

*tacet*

Am Dm Am Dm Am F Dm C Dm Am D Am C Gm

F C F Am Cdim Gm Dm C7 F Dm Am

Dm Am G C Am D Am Am Dm Am

Dm Am Am Dm Am Dm Am Dm Am Dm Am Am Dm Am Am

## BERCEUSE (Lullaby)

Slow

Alex Iljinsky

G C D7 G C D7 G C D7 G C D7 G C D7

G C D7 G C D7 G Em Am Em Am

Em Am B7 Em Am B7 Em Am Em Cdim Em B7

Em Am Em B7 Em Am Em Am Em D7 G C D7

G C D7 G C D7 G C D7 G C D7 G C D7

G Em Am D7 G C D7 G C D7 G

# EVENING SONG

*Moderato* *Traditional*

Eb Bb7 Eb Bb7 Eb Fm Bb7 Eb

Eb Bb7 Eb Bb7 Eb Fm Bb7 Eb Eb

Bb7 Eb Eb Bb7 Eb Eb Bb7 Eb Bb7

Eb Fm Bb7 Eb Eb Bb7 Eb Bb7 Eb Fm

Bb7 Eb Bb7 Eb Eb Bb7 Eb

Detailed description: This block contains the musical score for 'EVENING SONG'. It consists of five staves of music in a 2/4 time signature, marked 'Moderato'. The key signature has two flats (Bb and Eb). The melody is written on a treble clef staff. Chord symbols are placed above the notes: Eb, Bb7, Eb, Bb7, Eb, Fm, Bb7, Eb. The second staff continues with Eb, Bb7, Eb, Bb7, Eb, Fm, Bb7, Eb, Eb. The third staff has Bb7, Eb, Eb, Bb7, Eb, Eb, Bb7, Eb, Bb7. The fourth staff has Eb, Fm, Bb7, Eb, Eb, Bb7, Eb, Bb7, Eb, Fm. The fifth staff has Bb7, Eb, Bb7, Eb, Eb, Bb7, Eb.

# GOOD-BYE

*Moderato* *Traditional*

G D7

G Em

B7 Em

G D7

G Em

B7 Em

Detailed description: This block contains the musical score for 'GOOD-BYE'. It consists of six staves of music in a 2/4 time signature, marked 'Moderato'. The key signature has one sharp (F#). The melody is written on a treble clef staff. Chord symbols are placed above the notes: G, D7. The second staff has G, Em. The third staff has B7, Em. The fourth staff has G, D7. The fifth staff has G, Em. The sixth staff has B7, Em.

# COME BACK TO SORRENTO

Ernesto de Curtis

With Expression

Musical score for 'Come Back to Sorrento' in G major, 2/4 time. The score consists of six staves of music. The key signature has one sharp (F#). The tempo/mood is 'With Expression'. The chords are: Cm, Fm, Cm, Ab, Fm6, Cm, Fm6, G7, C, C, Dm7, G7, C, Am, Dm, G7, G+, C, Dm7, E7, Am, Ad, Fm6, Cm, Fm6, G7, C, Dm7, G7, C, Fm, Cm, G7, Cm.

# 'O SOLE MIO!

With Expression

E. Di Capua

Musical score for 'O Sole Mio!' in F major, 2/4 time. The score consists of six staves of music. The key signature has one flat (Bb). The tempo/mood is 'With Expression'. The chords are: F, Gm, C7, F, Gm, F, C7, F, C7, F, Bbm, F, C7, F.

# LA CUMPARSITA

G. Rodriguez

Moderato

Chords: D7, Gm, Cm, Cdim, Gm, D7, Gm, D7, Gm, Cm, Gm6, Gm, D7, Gm, D.C.al Fine, Trio, Gm, D7, Gm, Cm, Gm, D7, Gm, Cm, Gm, D7, Gm, D7, Gm, D.S.

# ADIOS MUCHACHOS

Julio Sanders

Tango Tempo

Chord progression: C E7 F G7 C Cdim G7 C E7 F G7 C C7 F Fm C D7 G7 C E7 Am G7 C F Fm C E7 Am G7 C F Fm G7 C C Dm D7 G7 C



EL CHOCLO

A.G. Villodo

Moderato

Em

B7

Em

E7

Am

Am6

Em

B7

Em FINE

D7

G

D7

G

B7

Em

C7

B7

D.C. al Fine

# EL RELICARIO

Jose' Padilla

Bright Dm A7 Dm

C7 F Gm

A Gm6 A

Gm6 A

E7 A E7 A

(Spanish)

E7 A C7

F Gm A A7

D A7

D A7 D

B7 cm A7 D

## LA CUCARACHA

Bright

Traditional

Musical score for 'LA CUCARACHA'. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is marked with a forte 'F' dynamic. The first staff ends with a C7 chord. The second staff continues the melody. The third staff is labeled 'CHORUS' and begins with a forte 'F' dynamic. The fourth staff continues the chorus melody. The fifth staff ends with a C7 chord. The sixth staff continues the chorus melody and ends with a forte 'F' dynamic.

## CIELITO LINDO

Bright

C. Fernandez

Musical score for 'CIELITO LINDO'. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is marked with a forte 'F' dynamic. The first staff ends with a C chord. The second staff continues the melody and ends with a G7 chord. The third staff continues the melody and ends with a C chord. The fourth staff continues the melody and ends with a G7 chord. The fifth staff continues the melody and ends with a C chord. The sixth staff continues the melody and ends with a C chord. The score includes various chords such as C, G7, F, A7, and Dm.

LA PALOMA

Moderato

Sebastian Yradier

The musical score for "La Paloma" is presented in a single system with 12 staves. The music is in 3/4 time and begins with a treble clef. The tempo is marked "Moderato". The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte). Chord symbols are placed above the staves: C, G7, and C. A first and second ending are indicated by "1." and "2." above a bracketed section on the second staff. The piece concludes with a final chord of C.

BRIDAL CHORUS FROM LOHENGRIN

Slowly Richard Wagner

Chords: Bb, F7, Bb, Eb, Bb, C7, F, Dm, Gm, Cm, F7, Bb, Cm, F7, Cm, G, D7, G, D7, G, D7, G, Em, A7, D, G, Gm, Bb, F7, Bb, Gm, F, Gm, Dm, A7, D, D.C. al Coda, Cm, F7, Bb, Eb, Bb

MENDELSSOHN'S WEDDING MARCH

Slowly Felix Mendelssohn

Chords: Am6, B7, Em, Dm, C, G7, C, Am6, B7, Em, Dm, C, G7, C, G7, C, G7, C, G7, C, Am6, B7, Em, Dm, C, G7, C, Am6, B7, Em, Gdim, Dm, C, G7, C

TRAUMERE I

With Expression

Robert Schumann

Chords for Traumerei I:

- Staff 1: F, Bb, F, C7, F, C, C7
- Staff 2: F, A7, Dm, Fm, C, Cdim, G7, C
- Staff 3: F, Cm7, D7, Gm, Cdim, Gm, F7
- Staff 4: Bb, A7, Dm, Gdim, Dm, C7
- Staff 5: F, Bb, F, C7, F, C, C7
- Staff 6: F, G7, F, C7, Gm, D, Gm, C7, F

VIENNESE REFRAIN

With Expression

Traditional

Chords for Viennese Refrain:

- Staff 1: F, G7, C7, F
- Staff 2: G7, C7, F
- Staff 3: G7, C, A7, Dm
- Staff 4: G7, C, Gdim, Dm, G7, C7
- Staff 5: REFRAIN tacet, F, Gm7, F, C7, F
- Staff 6: D7, Gm7, G7, F, Db7, C7, F

WALTZ

Anton Arensky

Lively

C Am6 Cdim C Am6

Cdim C G Am C D7 C

D7 G7 C Am6 Cdim C

Am6 B7 Em A7-5 G

Em6 G D7 G

1. 2.

FINE

Dm A7 Dm Gdim Dm

Gdim Dm Ddim F Gdim F

Cdim Gm Ddim C7 F

Cm G7 Cm Ddim Cm G7

Cm Cdim Eb B7-9 Eb Gdim

Bb7 Adim Bb7 Eb G7

D.C. al FINE

SERENADE

Moderato

Richard Drigo

The musical score consists of ten staves of music. The tempo is marked 'Moderato'. The key signature has one flat (Bb). The score includes various chords and melodic lines. The chords are: F, C+, F, C+, F, C7, F, C+, F, Dm, G7, C, Gm, F, C7, F, Bb, Am, E7, Am, C7, F, C7, A7, D7, G7, C7, F, A7, D7, G7, C7, F.



# SPINNING SONG

Johann Ellmenreich

Allegretto  
 tacet  
 (Lower octave)  
 F

C7 F C7 F

C7 Fm Cdim C7 G7 C Fm Cdim C7

F

C7 F C7 F Fine

F7 Bb F7

Bb Bb7 G7 Cm Ebm

F7 Bb D7 Gm Dm Gm6 E7-5

A \* E7 A E7 A

E7 A E7 A tacet  
 D.C. al Fine

## SALUT D'AMOUR (1)

Edward Elgar

Andantino

F Gm7 C7 F A7 Dm  
 G7 C7 C7+ F Bb D7 Gm  
 F Gm7 C7 F Bb Fdim C7 F  
 Gm7 C7 F A7 Dm G7 C7 C7+ F  
 Bb D7 Gm F Gm7 C7 F  
 Fm Bbm Eb7 Ab Db Eb7  
 Ab Ddim Eb7 Ab Fm Bbm C7  
 Fm Bbm C7 F C Gm  
 Bbm C7 Gm C7 F  
 Gm Bbm C7 F A7 Dm G7 0  
 F Bb D7 Gm Bbm6 C7



THE DYING POET

Louis Gottschalk

Andante

Chords: C, Cdim, C, G7, C, D7, Dm7, G7, C, F, Fm, G, D7, Gdim, G, D7, G, B7, Em, C#dim, G, D7, G, G7

D.C. al Fine

LITTLE SERENADE

Alfred Grunfeld

Moderato

Chords: Am6, Em, Am6, B7, Em, Am6, Em, 1. Am6, B7, Em, Fine, 2. Am6, D7, G, D7, G, D7, G, C, G, 1. D7, G, 1. D, A7, D, 2. D7, G, Am, D7, G, D.C. al Fine

## ROMANCE

Alfred Grunfeld

*Andante con moto*

F C7 D7 Gm D7 Gm Gm7 C7

F C7 A7 Dm Dm7 Fm6 G7 Gm7 Gm6 Eb7

Gm Bbm6 C7 F Cm G+ Cm7 Cm6 Ab7 Cm

Ab7 Fm7 Bb Db7 Fm Db7 Db7 Fm

G7 F Gdim Dm G7 F C7

F C7 D7 Gm D7 Gm Gm7 C7 F C7

A7 Dm Dm7 Fm6 G7 C7 F

C7 F D7 Gm D7

Gm Gm7 C7 F G7 F C7

F C7 F Gdim C7 F

BADINAGE

Victor Herbert

Allegretto

The musical score consists of 12 staves of music. The tempo is marked 'Allegretto'. The key signature has one sharp (F#), and the time signature is 2/4. The chords are: C, Dm7, G7, Am, B7, Em, G7, C, Dm7, G7, C, G, A7, G, C, Am7, D7, G, G7, C, G7, Gdim, G7, C, Cdim, G, G7, Gdim, G7, Cdim, G7, G+, C, Dm7, G7, C, F, A7, Dm, C, D7, G7, C.

# CANZONETTA

Victor Herbert

Bright

Musical score for 'Canzonetta' by Victor Herbert. The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 2/4 time signature. It consists of six staves of music. The first staff begins with a Bb chord and contains notes G4, A4, Bb4, C5, Bb4, A4, G4. The second staff starts with a Gm6 chord and contains notes G4, A4, Bb4, C5, Bb4, A4, G4. The third staff begins with an F7 chord and contains notes F4, G4, A4, Bb4, C5, Bb4, A4, G4. The fourth staff starts with a Dm chord and contains notes D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4. The fifth staff begins with an E7 chord and contains notes E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4. The sixth staff starts with a C7 chord and contains notes C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4. Chord symbols are placed above the notes: Bb, Gdim, Bb, Cm7, F7, Bb, Gm6, C7, F7, A7, Bb, Gdim, Bb, Cm7, F7, Bb, D7, Gm, Gb7, Bb, F7, Bb, Dm, A7, Dm, A7, Dm, Dm6, E7, A, F, A7, A, tacet, F, Dm6, Gm7, C7, F, Cdim, Gm, Gm6, F7, Ddim, F, C7, F+.

Fine

D.C.al Fine

# SERENADE

Victor Herbert

Bright

Musical score for 'Serenade' by Victor Herbert. The score is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of six staves of music. The first staff begins with a C chord and contains notes C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4. The second staff starts with a G chord and contains notes G4, A4, Bb4, C5, Bb4, A4, G4. The third staff begins with a C chord and contains notes C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4. The fourth staff starts with a G chord and contains notes G4, A4, Bb4, C5, Bb4, A4, G4. The fifth staff begins with an Em6 chord and contains notes E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4. The sixth staff starts with a D7 chord and contains notes D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4. Chord symbols are placed above the notes: C, G7, C, G7, C, Gdim, G, D7, G7, C, G7, C, G7, C, E7, Am, Am6, C, D7, G7, C, G, C, D7, G, Em, Em6, A7, Am7, Cm6, D7, G, C, D7, G, Em, G+, G, D7, G.

(Fine)

D.C.al Fine

LONGING (Heimweh)

With Expression

Albert Jungmann, Op. 96

C G7  $\sharp$  C

G7  $\sharp$  1.C 2.C Em F

B7 (Melody in Bass till \*) Em F Em B7 Em

(Melody in Bass till \*) G7 C G7 C

G7 C G7 1 C 2 C \*

SEE YOU AGAIN

With Expression

Carl Reinecke

C Dm G7 C

Am D7 G C

Gdim G7 Adim C

Dm G7 E7 Am

Dm C G7 C



CABALETTA

Allegro con spirito

Theodore Lack

LA FONTAINE (The Fountain)

Allegretto

Carl Bohm

# ANDANTINO

With Expression

Edwin H. Lemare

# HEARTS AND FLOWERS

With Expression

Theo. M. Tobani

# SKIRT DANCE

Bright

Meyer Lutz

D7 G C G

A7 D D7 G

E7 Am D G Am D7 G C

G7 C E7

Am Dm C G7 C

FINE

D.C. al Fine

# THE RAINBOW DANCE

Bright

George Rosey

C G7 C G7

C B7 Em Cm G D7 G

Dm Cdim C G7 C G Em

G Em D7 G A7 D7 G Em

G Em D7 G A7 D7 G

F Em Dm C G7 Bb7 Dm Bb7 G7

FINE

D.C. al FINE

TO A WILD ROSE

Edward MacDowell

Moderato

G D7(Bass G) Em A7 D9 Bm D9 G

G D7(Bass G) Em A7 G Bm D9 G

D7 C Cdim G Gma7 Gdim Gma7 Gdim

D7 Am6 G D7(Bass G) G A7 D9

Bm D9 G (Bass G till\*) D7 C Cdim G Gdim C

Cdim G Cdim G Em6 D7 G

WILL O' THE WISP (I)

Edward MacDowell

Swift And Light

tacet

B7

Em Cma7

B7 Em B7 C

B7 C B7

## WILL O' THE WISP (2)

Musical score for "Will O' the Wisp (2)". The score consists of 12 staves of music, each with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a single melodic line. Chord symbols are placed above the staff to indicate the harmonic structure. The score includes various chord types such as triads, dyads, and seventh chords, as well as dynamic markings like "tacet".

Chord symbols and markings across the staves:

- Staff 1: Em, C, B7, C7-5
- Staff 2: B7, Em, B7, Em, Am6, Em, G
- Staff 3: B7, Em, Am6, Em, G
- Staff 4: B7, Ddim, Am, Em, F#7, *tacet*, C
- Staff 5: F#7, *tacet*, Em
- Staff 6: *tacet*, Em
- Staff 7: Cma7, B7, Em
- Staff 8: B7, C, B7, Em
- Staff 9: C, B7, C7-5, B7, Em, Am6, B7
- Staff 10: Am, Gdim, Eb7, B7, Em, Am6
- Staff 11: Em, Cdim, Em, Am6, B7
- Staff 12: Em, Am, Em, Am, Em

AT AN OLD TRYSTING PLACE

Edward MacDowell

Moderato

Chords: G C D7 G Em Bm D+ Am Am6  
 B7 Em Cm Ddim Cm6 D7 G D7 G Cdim G  
 Dm G7 C Dm G7 C7 F Fm  
 F6 G7 C Fm6 E Am D7  
 A7 G Em6 D7 Am Am6 B7 Em Cm Ddim Cm6  
 D7 G D7 G Cdim G C G

FROM AN INDIAN LODGE

Edward MacDowell

Slow  
 tacet (in octaves)

Chords: Cm Cm Gm Fm Fm6 Cm  
 Cm G7 Cm G7 Cm  
 Ddim Gdim Gdim  
 Fm6 Cm Cm Cm Ddim  
 G7 Cm Gm Fm Fm6 Cm Eb Ab Fm6 Cm

IN AUTUMN

Buoyantly

Edward MacDowell

tacet

D7 Gm D7 G7 Ddim Cm A

D G D7

Gdim G tacet A7 A7-5

G Am6 D7 G Eb

D7 G C G C G C G

Em Am6 Em B7 Em B7 Em F#7 B7

Em Am6 Em B7 Em B7 Em F#7 B7

Am6 B7 Am6 Gdim Cdim

Cdim D7

D.C. al Fine

IDYL (Op. 28)

Edward MacDowell

*Moderato* Bb

F7 Bb F7 Cm7 F7 Gm C7

Bb Gm7 C7-5 Bb F7 Bb Cm7 F7

Bb Cm7 F7 Gm C7 Bb Gm6 F7

Bb F7 1. Dm A7

1. D A7 D Cm7 - F7 2. Bb Cm7

Bb Cm7 Bb F7 Bb

PAVANE

Maurice Ravel

*Slowly*

G Cma7 Bm Em C Am D7 G

Cma7 Am6 Bm Am Bm Cma7 Am7

D7 D9 G D7 Em E9 D9 Gma7

G Em G A7 Dma7

Bm 1. Em9 Em A9 D 2. E9 D9 C9 D9 E9 Bdim D7

D.C. al Fine



# NARCISSUS

Andante

Ethelbert Nevin

Musical staff 1: Treble clef, G major key signature, 4/4 time. Chords: G, D7, G.

Musical staff 2: Treble clef. Chords: D7, G7, C, E7, Am.

Musical staff 3: Treble clef. Starts with *tacet*. Chords: D7.

Musical staff 4: Treble clef. Chords: G, D7, G.

Musical staff 5: Treble clef. Chords: D7, G7, C, E7, Am.

Musical staff 6: Treble clef. Chords: D7, G.

FINE

Musical staff 7: Treble clef. Chords: E7, Ab, Eb7, Ab, E7, A.

Musical staff 8: Treble clef. Chords: E7, A, F7, Bb, F#7, B.

Musical staff 9: Treble clef. Chords: G7, C, G7, C, Ab7.

Musical staff 10: Treble clef. Chords: G7, F#7, F7.

Musical staff 11: Treble clef. Chords: E7, Bm7, E7.

Musical staff 12: Treble clef. Chords: A7, Em7, A7, D9, D7.

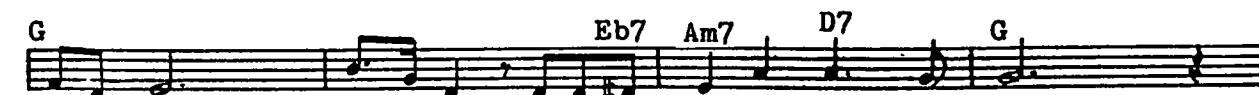
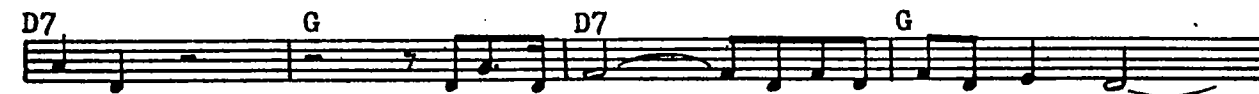
D.C.al  
FINE

## LOVE SONG

Ethelbert Nevin

Slowly

Op. 2, No. 3



VALSE SERENADE

Tempo di valse lento

Eduard Poldini

C Gdim G7 Cdim C

Cdim Dm7 G7 C

Gdim G7 Cdim C

1 Am6 E B7 E G7

2. Dm F G7 C Fine

Gdim G7 Cdim C

E7 F Dm

F E

Eb7 D7 G7 E7 Am

E7 F Gdim Dm Fm

D.C. al Fine

DANCE OF THE HOURS (1)

A. Ponchielli

Moderato

C G7 C

B7 Em Em6 G D7 G7 C

G7 C E7 F

C G7 C Fm C

1. G7 C Am Em

1. D7 Em Em6 G D7 G 2. G

Cm Fm Cm Fm 1. Cm

1. Eb Fm7 Eb G7 2. Cm

Fm Fm6 G7

Ab G7 Cm Ab G7 C

Gm7

C7 F

DANCE OF THE HOURS (2)

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The chords for the first staff are Gm7, Gm, C7, F, and Fm. The second staff continues with Bbm, Fm, Bbm, Fm, Bbm, and C7. The third staff includes G7, Cm, Fm, Cm, Fm, G7, and a first ending marked '1. C'. The fourth staff starts with a second ending marked '2. C' and includes a G7 chord. The fifth staff features a C chord and a 'tacet' instruction. The sixth staff contains a sequence of Ddim and C chords. The seventh staff includes C, Gm7, C7, and F chords. The eighth staff continues with Gm7, C7, and F. The ninth staff features Gm, C7, and F. The tenth staff includes C7, F, C7, and F. The final staff concludes the piece with a melodic line.

POLONAISE (I)

Ambroise THOMAS

Moderato

Chord symbols: Bb, F7, Bb, F, C7, F, Bb, F7, Bb, 1. Bb7, Eb, F7, 1. Bb F7, Bb, C7, F, 1. C7, F, D7, Gm, E7, A, Gm, 1. A, Gm, A, Gm, A, Gm, A, Gm, F7, 2. Bb7, Eb, Ab, Fm, Bb7, Eb, Ab, Fm, Bb7, Eb, Ab, Fm, Bb7, Eb, tacet

POLONAISE (2)

Musical score for Polonaise (2) in G major, 3/4 time. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef. The piece features a variety of chords including F#7, B, Eb7, Abm, Em6, Ddim, B7, and F7. A repeat sign with a double bar line and a star symbol is placed at the end of the fifth staff, with the instruction "Repeat from \* to Ending" written below it.

CUJUS ANIMAM

Musical score for Cujus Animam in G major, 3/4 time. The tempo is marked "Allegro Maestoso". The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (G). The second staff begins with a bass clef. The piece features a variety of chords including G, C, G, D7, B7, E7, A7, D7, D, Gm, D, Gm, D, Gm, D7, G, C, Cm, G, D7, B7, E7, A7, D7, G, D7, G, D7, Gm, Bb7, Eb, C7, F, D7, G, Ab, G, and D7. A first ending bracket labeled "1. D7" spans the final two measures of the fifth staff, and a second ending bracket labeled "2. D7" spans the first two measures of the sixth staff.





# HOW SO FAIR (From "Martha")

Friedrich von Flotow

Moderato

The musical score consists of 12 staves of music in a single system. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various chords such as C, G7, E7, Ab, Eb7, D7, F, Cdim, and Am. A 'tacet' instruction is present on the 8th staff. The music is written in a treble clef with a key signature of one flat.

## EVENING STAR

Richard Wagner

Slowly

Chords for 'Evening Star':

- Staff 1: G, Am, Bb, D7, Eb, Gdim
- Staff 2: G, D7, G, Am, Bb, D7
- Staff 3: Eb, Gdim, G, D7, Em
- Staff 4: E7, Am, E7, F, C, B7, Am
- Staff 5: G, D7, Em, C, B, G#7
- Staff 6: C#m, A6, Gdim, E, A7, G, D7, G

## SIEGMUND'S LOVE SONG

Richard Wagner

Moderato

Chords for 'Siegund's Love Song':

- Staff 1: Bb, F7, Cm7, F7
- Staff 2: Cm7, F7, Bb
- Staff 3: Cm7, Bb, Eb, Bb, Cm, Gm6, F7
- Staff 4: Bb, F7, Cm, F7
- Staff 5: Bb, Cm, F7, Bb



LULLABY

Slowly

Johannes Brahms

Chord markings for Lullaby:

- Staff 1: Eb
- Staff 2: Bb7
- Staff 3: Eb, Eb7, Ab
- Staff 4: Eb, bb7, Ab, Eb7
- Staff 5: Ab, Eb, Bb7, Eb

VALSE

Moderato

Johannes Brahms

Chord markings and performance instructions for Valse:

- Staff 1: (Bass Eb till\*) Bb, Cm, Bb, F7, Bb
- Staff 2: F7, Bb, \* F, Gdim, F, Bbm, Gdim
- Staff 3: F, Db (Bass Db till \*) Ebm, Db
- Staff 4: Ab7, Db, Ab7, Db, F7
- Staff 5: Bb7, Eb, Bb, Bb7, Eb
- Staff 6: Eb, Bb, F7, Bb, 1., 2.

MY REVERIE

Achille Claude Debussy

Andante sognando

Gm

F C7 F Dm7 Am

Gm7 Dm7 Am Gm7 F#C9

1. F Dm Gm7 C7 F9

1. Bb

1. F+ Bass: G Dm

1. F+ Bass: G Dm G7 C

2. Eb F7 Eb Cm6 D

Bass: G Gm A Gm A Gm A A Gm A Dm

Gm A Gm A7 Gm6 A7 Gm C7 F

## THEME FROM SYMPHONY IN D

Cesar Auguste Franck

*slow*

Chords: Dm Am E Am Dm Am E  
 Am Dm Am E G F Fm  
 Am Dm Am E Am Dm  
 Am E Am Dm A  
 Dm Am Dm Am Fm C  
 G Am E C G7 Am E C+  
 Fm Cm C7 F#dim G#dim  
 Am C Em C G  
 Am F C  
 Dm E7 Am

DANCE CAPRICE (Op. 28 No. 3)

Vivace

Edvard Grieg

Chords and markings in the score include: G, Em, Ddim, D7, E7, A7, D, Am6, G7, C, D7, G, Em, Ddim, D7, G, Em6, D7, G, FINE, Gm, Cm, Gm, Dm, tacet, Adim, tacet, Adim, tacet, Gb, Cb6, Db7, Gb, Gdim, tacet, Gdim, tacet, G, C6, D7, G, Gm, Ebma7, Gm6, Bb, D7, Gm, Eb, Gm, tacet, D.C. al FINE

## ELEGY

Edvard Grieg

Moderato

B7-5 Dm6 A B7 Dm E Dm C Dm E  
 B7-5 Dm6 A B7 Dm E Dm C E7 Am C (Mel in bass till\*)  
 F C \*Dm  
 G7 Dm G7 Cma7 Fma7 Dm6  
 E7 B7-5 Dm6 A B7 Dm E Dm C  
 Dm E B7-5 Dm A B7 Dm E Dm C E7 Am

## LIEBESTRAUM (1)

Franz Liszt

With Expression

G B7 E7 A7 D7  
 G B7 E7 A7  
 D7 G Cm G Em  
 B G#m Eb Cm D Cm  
 D Cm D Cm6 D Bb  
 D7 G7 C7 F7 Bb Gdim Bb



LIEBESTRAUM (2)

D7 Ddim G7 Cb Dbm Gb7  
 Cb Fm B G#m  
 Eb G7 Bbm6 G7 F7  
 Bb7 Eb Cdim Eb G7 Gdim Em Gdim  
 A7 (Bass D) Am7 A7 (Bass D) Am7  
 Gdim A7 8 - - - D7 Am7  
 D7 G B7 E7  
 A7 D7 G B7  
 E7 Ddim Em6 Edim Cm6 Dm6 Ddim Bbm6  
 Am7 Cm6 D7-9 G B7 E Fm6 Ddim Gdim  
 F A7-5 D Cdim Ddim Ab Am7 D7 G C G

CONSOLATION

Franz Liszt

Lento Placido (Bass C till \*)

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Lento Placido' and the instruction '(Bass C till \*)'. The second staff includes the instruction '\*37-9'. The third staff has the instruction '1. Gdim' and 'Dm'. The fourth staff has the instruction '1. tacet'. The fifth staff has the instruction '(Bass E till \*)' and 'Cdim'. The sixth staff has the instruction '\*G m'. The seventh staff has the instruction 'Abm'. The eighth staff has the instruction 'C'. The ninth staff has the instruction 'Am6'. The tenth staff has the instruction '(Bass C till end)'. Various chords are indicated above the notes, including Am6, G7, C, Em, Dm, D7, G7, C, B7, E, G#m, Eb7, and Ab.

Am6 G7 C

Am6 \*37-9 Em 1.

1. Gdim Dm tacet C

1. tacet D7 G7 C 2.

(Bass E till \*) Cdim Em B7 E

\*G m Eb7 G#m Eb7

Abm Eb7 Ab

C G7 C

Am6 G7 C

(Bass C till end) Am6 G7 C

ELEGIE

Jules Massenet

*Andante con espressione*

Em Am6 B7

Em Am6 B7 Em

A7 G D7 G Cdim G Cdim

B7 Em

Am6 B7 E7

Am B7 Em Em

GONDOLIERA

Moritz Moszkowski

*Andante con moto*

Gm Cm D7 Gm A7 Cdim

Gm Cm D7 Gm Dm Gm6

Dm Gm6 Dm Gm6 Dm Cm D+

D7 Gm Cm D7 Gm

A7 Cdim Gm D7 Gm

D Ddim Cm Cm6 Gm Cm6 Gm D7 Gm

## NOCTURNE

Felix Mendelssohn

*Andante*

Chords: F, F7, Bb, F, Bb, F, Dm, Bb, Gm, F, C, C7, F, F7, Bb, F, Bb, F, G, C7, Cm, Gm, C7, F, F, Bb, Gm, F, Ddim, C, F, Gm7, C7, Bb, C7, D.C. al Fine

*Fine*

## CONFIDENCE

Felix Mendelssohn

*Moderatto*

Chords: G, D, G, Em, Am, Am6, B7, Em, C, D7, G, D, G, Em, Am, Am6, B7, Em, D7, G, D7, G, D7, Em, D, A7, D, G, G, G, C, Em, Am7, D7, G, D, G, A7, Cm, G, D7, G

## MINUET IN G

With Expression

## MINUET IN G

Ignace J. Paderewski

Chord symbols for Minuet in G:

Staff 1: G, D7, G, D7, G, D7, G, D7

Staff 2: G, C, G, C, G, D7, G

Staff 3: D7, G, D7, G, Am, A7, D

Staff 4: G, D7, G, D7, G, D7, G, D7

Staff 5: G, C, G, C, G, D7, G

Staff 6: D7, G, D7, G, Am, D7, G

## ROMANCE

Andantino

Sergei Rachmaninoff

Chord symbols for Romance:

Staff 1: Eb, Fm7, Eb, Fm7, Eb

Staff 2: C9, Bb, Cm, F7, Bbb

Staff 3: Eb, Fm, Eb, G, Bm, Am7, G

Staff 4: Fm7, Abm6, Eb, Bb7, Eb, Fm7

Staff 5: Eb, E, Eb, E, Eb, G, Cm, Eb

MELODY IN F

With Expression

Anton Rubinstein

Chord progression for 'MELODY IN F':

Staff 1: F, C7, F, F#dim, Gm, Bbm6, C7

Staff 2: F, Bdim, C7, F, C7, F, D7

Staff 3: Gm, Bbm6, C7, F, C, Cdim, G, G7

Staff 4: C, Cdim, G, G7, C, Fm

Staff 5: C, Fm, C, Fm, C, Fm, C, Fm

Labels: FINE, D.C. al Fine

SERENADE

Lively

Sergei Rachmaninoff

Chord progression for 'SERENADE':

Staff 1: E7, Dm, E7, F, E, F

Staff 2: E, F, E, F, E, F, E

Staff 3: \* C (Bass C till \*), Ddim, C, Ddim, Am, Ddim

Staff 4: Am, Ddim, Am, Am6, Am, Am6, Am, Am6

Staff 5: Am, Am6, Am, C6, B, Bb6, A, F7, E7, Am

Staff 6: B, Bb6, A, F7, E7, Am

VALSE CAPRICE

Lively

Anton Rubinstein

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Lively'. The first staff contains a melodic line with a chord of E-flat above it. The second staff continues the melody with a chord of B-flat 7 above it. The third staff features a sequence of chords: E-flat, B-flat 7, A-flat, and F 7. It includes a first ending bracket labeled '1. B-flat 7'. The fourth staff starts with a second ending bracket labeled '2. B-flat 7', followed by a double bar line with a repeat sign, then a chord of E-flat, a circled cross symbol, a chord of B-flat, and finally a chord of F 7. Below this staff is the word 'FINE'. The fifth staff continues the melody with a chord of B-flat above it. The sixth staff has a chord of B-flat above it and a chord of F 7 further along. The seventh staff begins with a chord of B-flat above it, followed by a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. To the right of the second ending is a circled cross symbol and a chord of A-flat. Below this staff is the instruction 'D.C. to ⊕, then:'. The eighth staff contains a sequence of chords: D-flat, B-flat minor 7, E-flat 7, A-flat, and F minor. The ninth staff has a chord of B-flat 7 above it, followed by a chord of E-flat, a chord of A-flat, a chord of B-flat minor, and a chord of E-flat 7. The tenth staff starts with a chord of A-flat above it, followed by a chord of A-flat minor, a chord of E-flat 7, and a first ending bracket labeled '1. A-flat' and a second ending bracket labeled '2. A-flat'. Below this staff is the instruction 'D.C. al FINE'.

## DANSE MACABRE

Camille Saint-Saens

Wise Moderato  
tacet

D7 Gm

Fm7

Gm Fm7

Gm

Eb Gm D A D Gm

Eb Gm D A7

D Cm7

D

Cm7

D tacet D7 Gm



VALSE CAPRICE

Anton Rubinstein

Lively

Chords: Eb Bb7

Chords: Eb Bb7 Eb

Chords: Bb7 Eb Ab F7 1. Bb7

Chords: 2. Bb7 Eb Bb F7

FINE

Chord: Bb

Chords: Bb F7

Chords: Bb 1. 2. Ab

D.C. to ⊕, then:

Chords: Db Bbm7 Eb7 Ab Fm

Chords: Bb7 Eb Ab Bbm Eb7

Chords: Ab Adim Eb7 1. Ab 2. Ab

D.C. al FINE

## DANSE MACABRE

Camille Saint-Saens

Waltz Moderato  
tacet

D7 Gm

Fm7

Gm Fm7

Gm

Eb Gm D A D Gm

Eb Gm D A7

D Cm7

D

Cm7

D tacet D7 Gm

## SERENADE

With Expression

Franz Schubert

Musical score for "Serenade" by Franz Schubert, featuring six staves of music. The score includes various chords and articulations:

- Staff 1: Dm, Gm, A7, Dm
- Staff 2: A7, Dm, Gm, C7
- Staff 3: F, C7, F, A7, Dm
- Staff 4: Bb, F, C7, F, A7
- Staff 5: D, G, D, A7, D, Gm
- Staff 6: D, A7, D, G, D, A, D

## UNFINISHED SYMPHONY

With Expression

Franz Schubert

Musical score for "Unfinished Symphony" by Franz Schubert, featuring five staves of music. The score includes various chords and articulations:

- Staff 1: G, D7
- Staff 2: G, E7
- Staff 3: Am, D7, G, D7
- Staff 4: G, E7
- Staff 5: Am, D7, G

## SLUMBER SONG

Allegretto

Robert Schumann, Op. 124, No. 16

Chords: Eb, Ab, Bb7, Eb, Bb, Ab Edim, Fm, F7, Bb7, Eb, Ab, Bb7, Eb, Edim, Fm Gdim, Fm, Bb7, Eb, Bb, F7, Fine, Bb, G7, Cm, Gdim, Bb, F7, Bb, D.C. al Fine

## ROMANCE

Moderato

Robert Schumann, Op. 28, No. 2

Chords: F, D7, Gm, A7, Dm, A7, Gm, A7, Gm, A7, Dm, A7, Dm, G7, Cm, G7, Cm, Fm, Gdim, Fm, Ddim, Gdim, Cdim, Gb, C7, Ddim, F, D7, Gm, F7, Bb7, Db, G7, C, Ddim, F, C7, F

## SWAN LAKE (Theme)

Peter Ilich Tschaikowsky

Moderato

Am Dm Am Cdim Dm E7+5 Am Dm  
 Am Cdim Dm Am E7 Am Cdim Dm E7+5 Am G7  
 Em Dm B G7  
 Em Dm Bb B7 E7  
 Am Dm Am E7 Am Dm  
 Am Dm Am E7 Am

## DANCE OF THE REED-FLUTES

Lively

Peter Ilich Tschaikowsky

G Cm6 D7  
 G D7 G Cm A7 D7  
 G Cm6 D7 G  
 Gdim Bm Em6 D A7 D D7  
 D7 G Cm D G  
 D.C. al

VALSE TRISTE, Op. 44 (1)

With Expression

Jean Sibelius

Chords and musical notation for the score:

- Staff 1: Bm, C#7, Bm, A, E, Em6
- Staff 2: Cdim, C, G, D7, G
- Staff 3: Cm, D7, Cm, F7, Bb, F, Fm6
- Staff 4: Gdim, Db, Ab, Eb7, Ab, D7
- Staff 5: G, D7, G
- Staff 6: D7, G, Bm
- Staff 7: 1. F#7, Bm, D7 || 2. E7, Cm6
- Staff 8: G, D7, G, G
- Staff 9: Am7, D7, G, Am7, D7
- Staff 10: G, Em6, B7, Em, Am, Em, B7, Dm6
- Staff 11: Gdim, Bb, F#m, C#7, F#m
- Staff 12: Bm6, C#7, Bm, A, E, Em6

VALSE TRISTE, Op. 44 (2)

G Am7 D7 G  
 Am7 D7 G Em6 B7 Em Am Em  
 B7 Em Am D7 G F  
 Em B7 Em Am D7 G  
 Am6 Em Gdim B7 Em B G C#7  
 Cma7 B7 Cma7 B7 Cm D Bb E7  
 Eb D7 Eb D7 G7 F7 Eb7  
 D7 C7 Bb7 A7  
 Gm  
 D7 Gm Cdim Gm

The musical score is written for a single melodic line in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piece consists of 12 measures. The first measure has a G chord and a fermata over the first two notes. The second measure has an Am7 chord. The third measure has a D7 chord. The fourth measure has a G chord. The fifth measure has an Am7 chord. The sixth measure has a D7 chord. The seventh measure has a G chord. The eighth measure has an Am7 chord. The ninth measure has a D7 chord. The tenth measure has a G chord. The eleventh measure has an Am7 chord. The twelfth measure has a D7 chord. The score includes various chord changes and melodic lines with slurs and ties.

## IN THE CHURCH

*Largo* Peter Ilich Tchaikowsky

Em B Em D Em D G

D Em B Em D Am Em B Em

Am6 B Em Am6 B

Em (Bass 1 to end) B Ddim Am Em Am

F# B C E7 Am C7 Em Am6 Em

Am B Em

## MORNING PRAYER

*Lento* Peter Ilich Tchaikowsky

G C G D Em Am B

E7 A7 D7 G D7 G C A7 D7 G

C G7 C G C F# B7 E7 A7 D G C

Am D7 G Adim (Bass 0 to end) D7 G Adim D7

G Gdim D7 G



## MARCH SLAV

Grave quasi marche funebre Peter Ilich Tschaikowsky, Op. 31

Am Cdim E7 Am Cdim E7 Am E7-9

Am Cdim E Dm G7 C G7 C

Dm G7 C Dm G7 C Dm B7-5

E Am Cdim E7 Am Cdim E7 Am

E7-9 Am 1. Cdim E 2. Cdim Am

Cdim Am tacet Am

## HUMORESKE

Bright Peter Ilich Tschaikowsky

Em G+ Em G+ Em

G+ Em G+ D7 G D7

G D7 G D7 G C

G D7 G D7 G

D7 G D7 G D7 G

## MARCH FROM THE NUTCRACKER SUITE

Tempo di marcia vivo.

Peter Ilich Tschaikowsky, Op. 71A

G Em Bm Em G Em Bm Em  
 Am D G C Am B Em Am D  
 G Em Bm Em G Em Bm Em  
 Am D G Em C D7 | 1. Am B  
 1. B Em Am7 Am6 B Em Am B  
 1. Em Am Am6 B Em Am D7 | 2. G

## MARCH OF THE TIN SOLDIERS

Tempo di marcia

Peter Ilich Tschaikowsky

C F C F C G  
 C G C F C  
 F C G C | 1. D7 G  
 1. Cm G Cm G C B Em Am  
 1. D7 G Cm G Cm G D  
 1. B Em Am D G | 2. Dm G7 C

MOONLIGHT SONATA

Adagio sostenuto

Ludwig van Beethoven

Cm (Bass:Bb) Ab Db Bass:F G7 Cm G7

Cm G7 Cm Fm Eb (Bass:Bb) Bb7 Eb

Ebm Gb7 Cb Ebm F7 Bbm Ebm Bbm (Bass:F) F7

Bb Ebm Bb Ebm Bb Gdim

C7 Fm Gb (Bass:Bb, Bdim Fm(Bass:C) C7) Fm C7 Fm Ddim Fm

G7 Cm Fm Cdim G Cm

G7 Cm G7 Cm Fm Eb Bass:Bb) Bb7

Eb Bb7 Eb G7 Cm G7 Cm Db (Bass:F) Cm C Fm

C Fm C Fm Bb7 Eb Abma7 Fm6 G7 Cm Fm6

Cm G7 Cm G7 Cm G7 Cm

## HARK! THE HERALD ANGELS SING

W: Charles Wesley

Maestoso

M: Felix Mendelssohn

Hark! The Her-ald an-gels sing - "Glo-ry to the new-born King:  
Peace on earth and mer-cy mild, - God and sin-ners rec-on-ciled!"  
Joy-ful all ye na-tions, rise, - Join the tri-umph of the skies,  
With the an-gel-ic Host pro-claim "Christ is - born - in Beth-le-hem."  
**CHORUS**  
Hark! The Her-ald an-gels sing, "Glo-ry - to the new-born King."

## AWAY IN A MANGER

W: Martin Luther

Moderato

M: James E. Spilman

1. A-way in a man-ger, No crib for a  
2. The cat-tle are low-ing, The poor ba-by  
3. Be near me, Lord Je-sus, I ask thee to  
bed, The lit-tle Lord Je-sus laid down his sweet  
wakes, But lit-tle Lord Je-sus no cry-ing he  
stay close by me for ev-er, And love me, I  
head; The stars in the sky looked down where he  
makes; I love thee Lord Je-sus; Look down from the  
pray; Bless all the dear chil-dren in thy ten-ger  
lay, The lit-tle Lord Je-sus a-sleep on the hay.  
sky, And stay by my cra-dle till morn-ing is night.  
care, And take us to heav-en, to live with thee there.

GOD REST YE, MERRY GENTLEMEN

With Spirit

Traditional

Em B7 Em Bm C G C B Em Am B Em

God rest ye mer- ry gen- tle- men, Let noth- ing you dis- may, Re-

B7 Em Bm C G C B Em D G B

mem- ber Christ our Sav- - iour was horn on Christ- mas day. To

Am D G C G7 C G B7 Em A7 D G D

save us all from So- tan' pow'r when we were gone a- stray.

G C G Am Em B7 C A7

0 ti- dings of com- - fort and joy, Com- fort and

D G6 D7 G C G C G Am6 Em B7 Em

joy, 0 ti- - - dings of com- - fort and joy.

JOY TO THE WORLD

W: Isaac Watts

Moderato

M: Georg F. Handel

C F C F C G7 C

1. Joy to the world, The Lord is come! Let  
 2. Joy to the world, The Sav- iour reigns, Let  
 3. No more let sin and sor- row grow, Nor  
 4. He rules the world with truth and grace, And

F Dm G7 C

earth re- ceive her king; Let ev' - ry heart pre-  
 men their songs em- ploy; While fields and floods, rocks  
 thorns in- fest the ground; He comes to make his  
 makes the na- tions prove the glo- ries of his

pare him room, And heavn and na- ture - sing, And heavn and na- ture  
 hills, - and plains, Re- peat the sound- ing - joy, Re- peat the sound- ing -  
 bless- ings - flow Far as the curse is found, Far as the curse is -  
 righteous- ness, And won- ders of his love. And won- ders of his -

C F C Dm C G7 C

sing. \_\_\_\_\_ And hea'vn \_\_\_\_\_ and na- ture sing.  
 joy. \_\_\_\_\_ Re- peat \_\_\_\_\_ the sound- ing joy.  
 found. \_\_\_\_\_ Far as \_\_\_\_\_ the curse is found.  
 love. \_\_\_\_\_ And won- ders of his love.

GOOD KING WENCESLAS

W: John Mason Neale

M: Traditional

Moderato

Good King Wenceslas look'd out, On the feast of  
 Stephen, When the snow lay round about,  
 Deep, and crisp and even: Brightly shone the  
 moon that night, Tho' the frost was cruel, When a poor man  
 came in sight, Gather'ing Winter fuel.

WE THREE KINGS OF ORIENT ARE

W&M: John Henry Hopkins

Moderato

We three Kings of Orient are: Bearing  
 gifts we traverse afar, Field and fountain,  
 moor and mountain, following yonder star.  
**CHORUS**  
 O star of wonder, Star of night, Star with  
 royal beauty bright. Westward leading, still pro-  
 ceed- ing, Guide us to thy perfect light.

## THE FIRST NOEL

Moderato

Traditional

C Am G G7 C F C

The first no - - el the an - gel did say, was to

Am Em G7 C G7 C E7 Am

cer - tain poor shep - herds in fields as they lay; In fields where

G G7 C F C G7 C Dm6 C F G7

they lay keep - ing their sheep, on a cold Win - ter's night That

C 37 C CHORUS C Am G C F

was so deep. No - - el, No - - el, No - - el, No -

C F C G7 C G7 C

el, Born is the King of Is - - - ra - el.

## O LITTLE TOWN OF BETHLEHEM

W: Rev. Phillips Brooks

M: Louis H. Redner

G Gdim G G7 C Am G D7

O lit - tle town of Beth - le - hem, How still we see thee

G B7-5 E7 Ddim Am

lie, A - bove thy deep and dream - less sleep the

G D7 G Am6 Gdim

si - lent - - stars go by; Yet in thy dark streets

B C B Em Am6 B G Gdim G

shin - eth the ev - er - last - ing light. The hopes and fears of

Ddim Am Gdim G D7 G

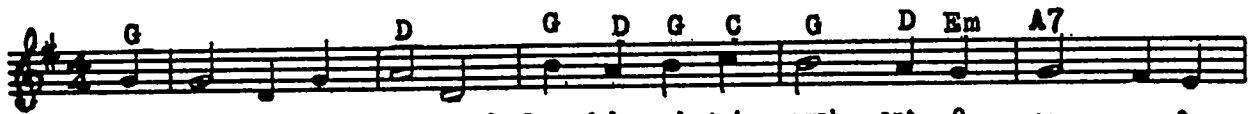
all the years are met in thee to - night.

## O COME, ALL YE FAITHFUL

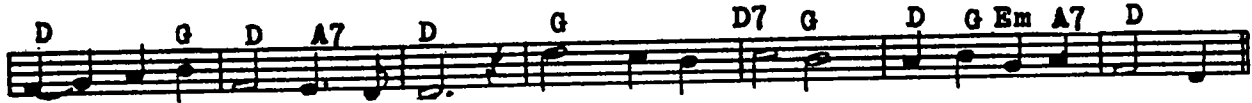
W: Herbert S. Oakeley

Moderato

M: John Reading



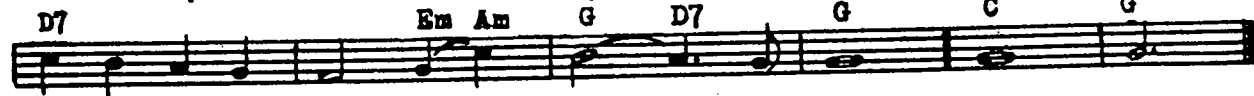
1. O come, all ye faith-ful, Joy-ful and tri-umph-ant, O come ye, O
2. God of God, Light of light, Lo! He ab-
3. Sing, choirs of an- gels, sing in ex- ul- ta- tion Sing, all ye
4. Yea, Lord, we greet thee, born this hap- py morn- ing; Je- sus to



come - ye to Beth- le- hem; Come and be- hold him, Born the King of an- gels;  
 hors not the Vir- gin's womb; Ve- ry - God, be- got- ten, not cre- a- ted;  
 ci- ti- zens of heav'n - a- bove; Glo- ry to God in - the - high- est;  
 thee - be - glo- ry giv'n; Word of the Fa- ther now in flesh appear- ing;



O come, let us a- dore Him, O come let us a- dore Him, O



come, let us a- dore Him Christ the Lord, A - men.

## IT CAME UPON THE MIDNIGHT CLEAR

W: Rev. Edmund H. Sears

Largo

M: Richard S. Willis



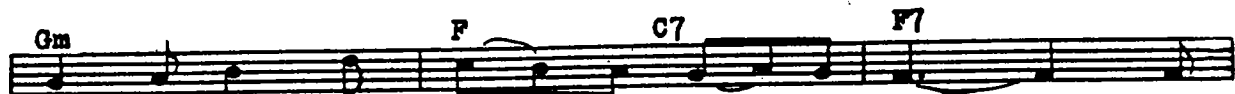
It came up- on the mid- night clear, That glor-- ious - song of



old From an- gels bend- ing near the earth, to



touch their harps of gold. "Peace on the earth, Good



will to men, From heav'n's all grac- ious King." The



world in sol- emn still-ness lay to hear the an- gels sing.



CHRISTMAS SONG

W: Johann Krohn

Andantino Semplice

M: Edvard Grieg

Good day and wel-come, dear Christ-mas tree! To -  
 young and old bring-ing peace and pleas-ure 'mid glow and glimmer and chil-dren's glee, 'Bove  
 fruits and flags shines a bright star gol-den that star shall guide us what  
 e'er be-tide us, tow'rd God \_\_\_\_\_ on \_\_\_\_\_ high \_\_\_\_\_

2. 'Twas Christmastide In The Eastern Land  
 When God His Star In The Heavens Kindled,  
 That All Might Know, To The Farthest Strand,  
 To Earth That Night He Had Sent Child Jesus.  
 Oh Wondrous Story, What Light And Glory  
 In Bethlehem.

3. At Twilight Hour In The Long Ago  
 Our Mother Taught Us The Heav'nly Message,  
 That Jesus Brought To All Men Below,  
 Those Hours And Words Can Ne'er Be Forgotten,  
 Those Men'ries Sainted Thou Bring'st Untainted,  
 Oh, Christmas Tree!

STAR OF THE EAST

W: George Cooper

Moderato

M: Amanda Kennedy

Star of the East, Oh Beth-le-hem's star, Guid-ing us  
 on the heav-en a-far! Sor-row and grief are lull'd by thy  
 light, Thou hope of each mor-tal, in death's lone-ly night!  
 Fear-less and tran-quil we look up to Thee! Know-ing thou  
 becam'st thro' e-ter-ni-ty! Help us to fol-low where  
 thou still dost guide, Pil-grims of earth so wide.

## JINGLE BELLS

Allegro

W&amp;M: J.S. Pierpont

Musical score for "Jingle Bells" in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes: G, C, Am, D7, G, C, Am, G, D7, G, G, C, G, n. D7, 1. D7, G.

Dash- ing thru' the snow, In a one- horse o- pen sleigh;  
 O'er the fields we go, Laugh- ing all the way: \_\_\_\_\_  
 Bells on bob- tail ring Mak- ing spir- its bright: What  
 fun it is to ride and sing a sleigh- ing song to- night:  
 Jin- gle bells! Jin- gle, bells! Jin- gle all the way! Oh! What fun it  
 is to ride in a one- horse o- pen sleigh! One- horse o- pen sleigh!

## SILENT NIGHT! HOLY NIGHT!

W: Rev. Joseph Mohr

Slowly

M: Franz Gruber

Musical score for "Silent Night, Holy Night!" in G major, 3/4 time. The score consists of four staves of music with lyrics underneath. Chords are indicated above the notes: G, G7, C, F, C, G7, C, G7, C.

Si - - lent night, Ho - - - ly night! All is calm  
 all is bright, 'Round yon Vir - - - gin moth- er and child  
 Ho- ly In- fant so ten- der and mild, Sleep in heav- en- ly  
 peace, \_\_\_\_\_ Sleep \_\_\_\_\_ in heav- en- ly peace. \_\_\_\_\_

## CLIMBING UP THE GOLDEN STAIRS

Moderato

Traditional



Come, all you lit-tle darkies now watch your cues and fig-ures climb-ing up de gold-en



stairs, If they think you are a dude, they will treat you ra-ther rude,



climbing up the gold-en stairs. Ole Pet-er looked so wick-ed when I



ask'd him for a tick-et climb-ing up those gold-en stairs, At the



sight of half a dol-lar he will grab you by the col-lar, And



fire you up de gold-en stairs, Then hear them bells a-



ring-ing 'tis sweet I do de-clare, Oh hear them dark-ies



sing-ing, climbing up de gold-en stairs. Then stairs.

NOBODY KNOWS THE TROUBLE I'VE SEEN

Traditional

Slowly

Chords: F, Bb, Bbm, F, Bb, C7, F, Bb, Bbm, F, A7, D7, Gm7, C7, F, G7, C, F, G7, C7, F

No - bod- y knows the troub- le I've seen, No- bod- y knows but  
 Je- - sus, No- bod- y knows the troub-les I've seen,  
 Glo- ry Hal- le- lu- jah! Some- times I'm up, some-  
 Al- though you see me  
 times I'm down; Oh, yes, Lord; Some-  
 going along so, Oh, yes, Lord; I  
 times I'm al- most to the ground, Oh, yes, Lord.  
 have my tri- als here be- low, Oh, yes, Lord.

STEAL AWAY

Slowly, Moderate Motion

Traditional

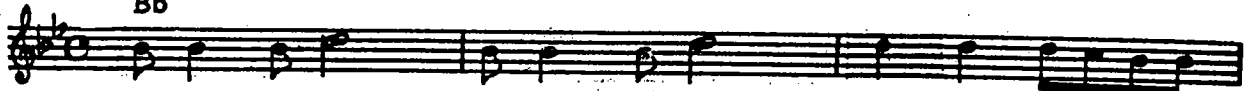
Chords: F, Bb, C7, F, F, F7, Bb, F, C7, F, Bb, F, Bb, F, Bb, F, C7, F, F, Bb, C7, F, F, F7, Bb, F, C7, F

Steal a- way, steal a- way, steal a- way to Je- sus!  
 Steal a- way, Steal a- way home, I've not got long to stay here.  
 My Lord calls me, He calls me by the thun- der; The  
 trum- pet sounds it in my soul: I've not got long to stay here.  
 Steal a- way, steal a- way, steal a- way to Je- sus!  
 Steal a- way, steal a- way home, I've not got long to stay here.

# HEAV'N HEAV'N

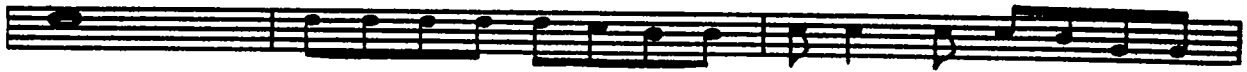
Moderato  
Bb

Traditonal



I got a robe, You got a robe, All God's chli-dren got a

Bb7 Eb

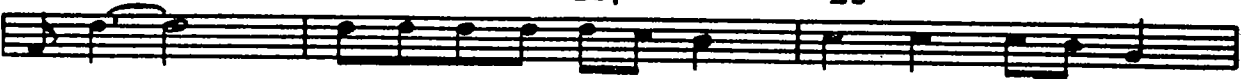


robe. When I get to heav-en I'm goin' to put on my robe, I'm goin to



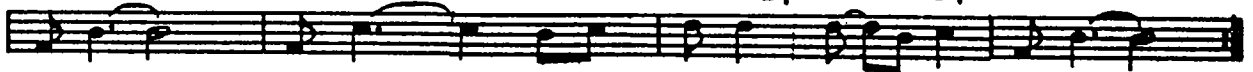
shout all o- - - ver God's heav- en, Heav- en,

Bb Eb Bb F7



Heav- en, Ev-'ry--bod- y talk-in' 'bout heaven ain't goin' there,

Bb F7 Bb D7 Gm F7 Bb



heav-en, Heav- en, Goin' to shout all o- ver God's heav-en.

# HEAR THEM BELLS

Moderato

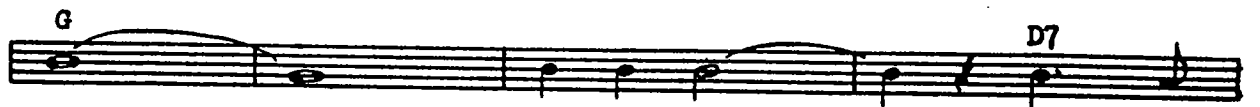
D.S. McCosh



Hear dem bells, Don't you hear dem bells?



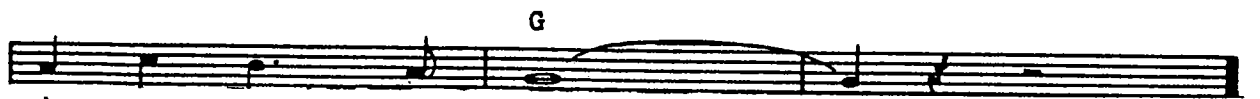
They are ring- in' out the glo- ry of the



lamb, Hear dem bells, Don't you



hear dem bells? They are ring- in' out the



glo- ry of the lamb.

DEEP RIVER

Traditional

Moderato

Chords: Eb, Eb7, Fm, Cm, Gm, Bb7, Eb, Eb7, Fm, Adim, Fm7, Bb7, Eb, Cm, Gm, Ab, G, Cm, Cb7, Fm7, Bb7, Eb, Ab7, Eb

Deep riv- er, My home is o- ver  
 Jor- dan, Deep riv- er, Lord, I  
 want to cross o- ver in- to camp ground. Lord, I am a-  
 com- in' Lord, I am a- com- in' I  
 want to cross o- ver in- to camp ground, Camp ground, Lord.

GO DOWN MOSES

Traditional

Moderato

Chords: Am, D, Dm, E7, Am, Am7, Cdim, F7, Am, E7, 1. Am, Fine, Am, Am, E7, Am, E7, Am, Am, E7, Am, D.C.

Go down Mos- es 'Way down in E- gypt land  
 Tell ol' Pha- roah let my peo- ple go. When  
 go. (Fine) Is- rael was in E- gypt land  
 let my peo- ple go. Op- pressed so hard they  
 could not stand Let my peo- ple go.

## SWING LOW, SWEET CHARIOT

Moderato Traditional

Swing low, sweet char-i-ot Com-ing for to car-ry me  
 home, Swing low, sweet char-i-ot,  
 com-ing for to car-ry me home. I look'd o-ver Jor-dan and  
 what did I see, Com-ing for to car-ry me home?  
 band of an-gels com-ing af-ter me, Com-ing for to car-ry me home.

Chords: F, C7, F7, Bb, C7, Dm, C7, F, Bb, F, Dm, C7, F, C7, F7, Bb, C7, Dm, C7, F.

## KEEP THEM GOLDEN GATES WIDE OPEN

Moderato Joseph Hart

Keep dem gold-en gates wide o-pen,  
 Keep dem gates a-  
 jar! I want the streets all paved with  
 car-pet, And I don't want  
 an-y trol-ley car!

Chords: C, Dm, G7, C, Dm, Cdim, G7, C.

GIVE ME THAT OLD TIME RELIGION

Traditional

Musical score for "Give Me That Old Time Religion". The score is written in G major and 4/4 time. It consists of six staves of music with lyrics underneath. The lyrics are: "Give me that old time Re-lig-ion, Give me that old time Re-lig-ion, Give me that old time Re-lig-ion, It's good e-nough for me. O give me that me. Fine 1. It was good for the He-brew chil-dren, It was 2. It will do when the world's on fi-re, It will good for the He-brew chil-dren, It was good for the He-brew do when the world's on fi-re, It will do when the world's on chil-dren, And it's good e-nough for me. O give me that fi-re, And it's good e-nough for me." The score includes various chords such as G, Gdim, D7, Em, D7, G, G7, C, Am7, and D7.

JOSHUA FOUGHT THE BATTLE OF JERICHO

Traditional

Musical score for "Joshua Fought the Battle of Jericho". The score is written in G major and 4/4 time. It consists of six staves of music with lyrics underneath. The lyrics are: "Josh-ua fought the bat-tle of Jer-i-co, Jer-i-co, Jer-i-co. Josh-ua fought the bat-tle of Jer-i-co And the walls came tumb-ling down, (That morn-ing) down. Fine You may talk a-bout your King of Gi-de-on You may talk a-bout your man of Saul. There's none like good old Josh-ua, At the bat-tle of Jer-i-co. Yes, D.C." The score includes various chords such as Dm, A7, Gm, and Dm.



## THE PALMS

Jean-Baptiste Faure

1. A-- round our way the palm-leaves and the flow'rs  
 send forth their per-fume on our fes-tal day, Je-sus ap-pears, He comes to  
 dry our tears, Al-read-y crowds ap-proach and hom-age pay,  
 All na-tions sing and chant His praise, Now let your voic-es join with  
 ours and an-thems raise, Ho-san-na: Glo-ry to God!  
 Bles-sed is He who comes bring-ing sal-va-tion.

2. His voice is heard, and na-tions at the sound - have now re-gained that free-dom  
 3. Re-joice e'en thou, saint-ly Je-ru-sa-lem, Thy chil-dren now sing the Re-  
 sought in vain, Hu-man-i-ty shall ev-'ry where a-bound,  
 deem-er's name, For by His grace the God of Beth-le-hem

For light to all the world is giv'n a-gain. All na-tions sing and chant His praise  
 Brings them new faith and home confirms the same.

Now let your voic-es join with ours and an-thems raise, Ho-san-na!  
 Glo-ry to God! Bles-sed is He who comes bring-ing sal-va-tion.

## AVE MARIA

Moderate Bach-Gounod

The musical score consists of ten staves of music. The tempo is marked 'Moderate'. The key signature is one flat (B-flat major or D minor). The chords are as follows:

- Staff 1: F, Gm7, C7, F
- Staff 2: Dm, G7, C
- Staff 3: Fma7, Dm7, G, C
- Staff 4: Cdim, Gm, C7
- Staff 5: F, Bbma7, Gm7
- Staff 6: C7, F, F7, Bbma7
- Staff 7: Ddim, Fm, Bbm6, C7
- Staff 8: F, Gm7, C7
- Staff 9: Ddim, F, Gm7
- Staff 10: C7, F, F7, Bb, C7, F

THE ROSARY

Slowly

Ethelbert Nevin

C Ab7 G9 G7 C Ab7

The hours I spent with thee, dear heart, Are as a string of pearls to  
 Each hour a pearl, each pearl a pray'r To still a heart in ab- sence

G9 G7 C7 F G7

me; I count them o- -ver ev- 'ry one a- part, My Ro- sa- ry, My  
 wrung: I tell each bead unto the

1. C 2. F A7 D7 G7

Ro- sa- ry! End, And there a cross is hung!

C Ab7 Dm7 G7 C Ab7

O men- o- ries that bless and burn! O bar- ren gain and bit- ter

Dm7 G7 C7 F

loss! I kiss each bead, and strive at last to learn to kiss the

Am6 D7 C G7 C

cross sweet- heart! To kiss the cross.

AVE MARIA

Andante

Franz Schubert

G G7 C Cdim G G Em6 G D7

G Am7 D7 G G+ Em

Em6 F#7 Cdim Em Em6 D E7

D A7 D D7 G

D7 Em -D7 B7 Am

Gdim D D7 G Em6 D7 G

## THE LOST CHORD

W: Adelaide Proctor

M: Arthur Sullivan

Seat-ed one day at the or-gan, I was wea-ry and ill at ease, And my  
 Flood-ed the crim-son twi-ght, Like the close of an an-gel's psalm, And it  
 fin-gers wander'd id-ly o-ver the noi-sy keys. I know not what I was  
 lay on my fever'd spir-it, with a touch of in-fi-nite calm, It qui-et-ed pain and  
 play-ing, or what I was dream-ing then, But I struck one chord of music like the  
 sor-row, like love o-ver-com-ing strife, It seem'd the harmonious ech-o from  
 sound of a great A-men, Like the sound of a great A-men, It  
 our dis-chord-ant  
 life. It link'd all perplex-ed mean-ings in-to one per-fect peace; And  
 trem-bled away into silence, as if it were loath to cease, I have sought but I seek it  
 vain-ly, That one lost chord di-vine, Which came from the soul of the organ, And  
 en-ter'd in-to mine. It may be that death's bright angel will  
 speak in that chord again. It may be that on-ly in heav'n I shall hear that great a-  
 men It may be that death's bright an-gel will speak in that chord a- gain, It  
 may be that on-ly in heav'n I shall hear that grand A-men.

G Em G D7 G G7  
 C G D Em7 A7 D G Ddim D7 G  
 D7 C#m F#7 Em F#7 Bm D7 G Em Em Am  
 G D7 1. G F C Em A7 G D7 G  
 2. G Em Gma7 C G Am7 D7 G  
 Em Gma7 Em6 F#7 B B7  
 Em F#7 B7 E Em B7  
 Em C D7 G C G C D7 G Em  
 G D7 G G7 C G D Em7 A7  
 D G Bm Em C E7 Am Am7 D7 G7  
 C Cm G D7 G7 C G Am7 D7 G

ABIDE WITH ME, FAST FALLS THE EVENTIDE

W: Henry Francis Lyte

M: William H. Monk

Eb Bb7 Cm Eb Ab Bb Cm7 Bb7 Eb Ab Eb

1. A-bide with me: fast falls the e-ven-tide; The dark-ness  
 2. Swift to its close ebbs out life's lit-tle day; Earth's joys grow  
 3. I need Thy pres-ence ev-'ry pass-ing hour: What but Thy  
 4. Hold Thou Thy cross be-fore my clos-ing eyes, Shine thro' the

Ab Eb F7 Bb Eb Bb7 Cm Eb Ab C7

deep-ens; Lord, with me a-bide: When oth-er help-ers fail, and com-forts  
 dim, its glo-ries pass a-way; Change and de-cay in all a-round I  
 grace can foil the tempt-er's pow'r? Who like Thy-self my guide and stay can  
 gloom, and point me to the skies: Heav'n's morning breaks, and earth's vain shadows

Fm Bb7 Eb Bb7 Cm Fm7 Eb Bb7 Eb

flee, Help of the help-less, O a-bide with me:  
 see: O Thou who chang-est not, a-bide with me:  
 be? Through cloud and sun-shine, O a-bide with me:  
 flee In life, in death, O Lord, a-bide with me:

ALL HAIL THE POWER OF JESUS' NAME!

W: Edward Perronet

M: Oliver Holden

G D Em D G D7 Em G D7 G

1. All hail the power of Je-sus' name! Let an-gels pros-trate fall;  
 2. Ye cho-sen seed of Is-rael's race, Ye ran-somed from the fall,  
 3. Let ev-ery kin-dred, ev-ery tribe, On this ter-res-trial ball,  
 4. O that with yon-der sa-cred throng We at His feet may fall!

D G D G D G D Em A7 D

Bring forth the roy-al di-a-dem, And crown Him Lord of all;  
 Hail Him who saves you by His grace, And crown Him Lord of all;  
 To Him all maj-es-ty as-cribe, And crown Him Lord of all;  
 We'll join the ev-er-last-ing song, And crown Him Lord of all;

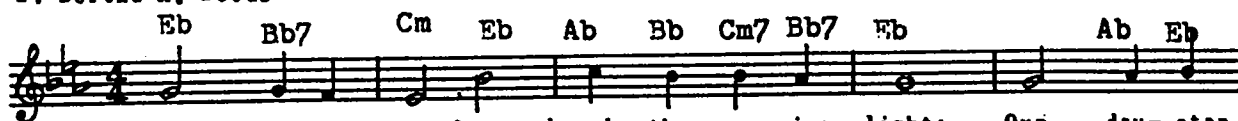
G D Em G C G D7 G

Bring forth the roy-al di-a-dem, And crown Him Lord of all:  
 Hail Him who saves you by His grace, And crown Him Lord of all:  
 To Him all maj-es-ty as-cribe, And crown Him Lord of all:  
 We'll join the ev-er-last-ing song, And crown Him Lord of all:

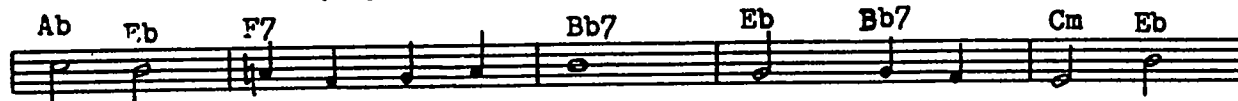
## ABIDE WITH ME, FAST BREAKS THE MORNING LIGHT

M: Bertha H. Woods

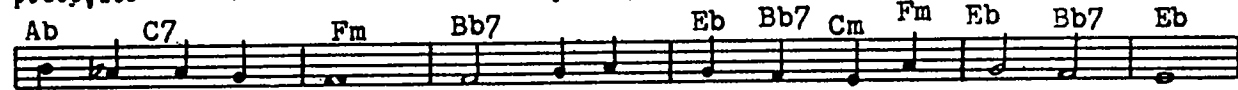
M: William H. Monk



1. A-bide with me; fast breaks the morn-ing light; Our day-star  
 2. I know no fear, with Thee at hand to bless, Sin hath no  
 3. I know Thy pres-ence ey-ery pass-ing hour, I know Thy



ris-es, ban-ish-ing all night; Thou art our strength, O  
 power and life no wretch-ed-ness; Health, hope and love in  
 peace, for Thou a-lone art power; O Love di-vine, a-



Truth that mak-eth free, We would un-fail-ing-ly a-bide in Thee.  
 all a-round I see For those who trust-ing-ly a-bide in Thee.  
 bid-ing con-stant-ly, I need not plead, Thou dost a-bide with me.

## ANNIVERSARY HYMN (O God Of Our Fathers)

M: Edward H. Pruden

M: Netherlands Folk Song



1. O God of our Fa - thers, we praise and a - dore Thee  
 2. Help us to be faith-ful to Thee and Thy king-dom  
 3. Our task is no great-er than that which our Fa - thers  
 4. We re-af - firm our un - dy - ing de - vo - tion



For all Thy great mer - cies thru years that are gone;  
 Thy church and the work of our Christ in all lands:  
 As - sumed with fi - del - i - ty cour - age and pride:  
 We pray Thou wilt fill us with all strength and grace:



Thy guid - dance and good-ness thru man - y gen - er - a - tions  
 May loy - al - ty, sac - ri - fice, cour - age now at - tend us,  
 We know that all mount-ains will van - ish now be - fore us,  
 Crown all high en - deav-ours with vic - to - ries for - ev - er,



Have brought us now at last to a new day's bright dawn.  
 And bring to ful-lest tri - umph Thy work in our hands.  
 If Thou will point the way and re - main at our side.  
 And way we run with faith - ful - ness life's fate - ful race.

## BEULAH LAND

M: Edgar Page

M: John R. Sweeney



1. I've reached the land of corn and wine and all its riches free-ly mine;
2. My Savior comes and walks with me, and sweet com-mun-ion here have we;
3. The zephyrs seem to float to me sweet sounds of heaven's mel-o-dy,



Here shines un-dimmed one bliss-ful day, For all my night has passed a-way.  
 He gent-ly leads me by His hand, For this is heav-en's bor-der-land.  
 As an-els with the white robed throng join in the sweet re-demp-tion song.



O Beu-lah Land, sweet Beu-lah Land, As on thy high-est moun-tain stand,



I look a-way a-cross the sea, Where man-sions are pre-pared for me,

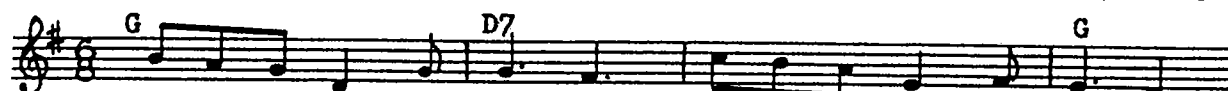


And view the shin-ing glo-ry-shore, My heaven, my home for ev-er-more.

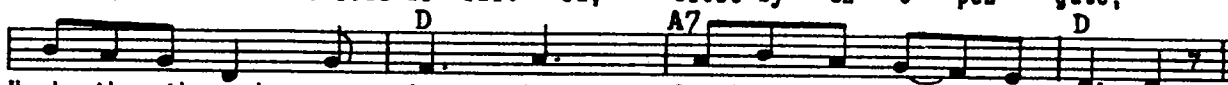
## BEAUTIFUL ISLE OF SOMEWHERE

M: Jessie B. Pounds

M: J. S. Fearis



1. Somewhere the sun is shin-ing,      Some-where the song-birds dwell;
2. Somewhere the day is long-er,      Some-where the task is done;
3. Somewhere the load is lift-ed,      Close by an o-pen gate;



Hush, then thy sad re-pin-ning,      God lives and all is well.  
 Somewhere the heart is strong-er,      Some-where the guer-don won.  
 Somewhere the clouds are rift-ed,      Some-where the an-gels wait.



Some-where,      some-where,      Beau-ti-ful isle of some-where!



Land of the true, where we live a-new,      Beau-ti-ful isle of some-where!

BLEST BE THE TIE THAT BINDS

M: John Fawcett

M: Hans G. Nageli

Musical notation for the first part of the song. It consists of two staves of music in 2/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The melody is written on a single line. Below the first staff are four lines of lyrics, each corresponding to a different verse. Above the first staff are several chords: F, C7, F, F7, Bb, F, C. Below the second staff are more chords: F, C7, F, Bb, F, Bb, F, C7, F.

1. Blest be the tie that binds Our hearts in Chris-tian love;  
 2. Be- fore our Fa- ther's throne We pour our ar- dent prayers;  
 3. We share our mu- tual woes, Our mu- tual bur- dens bear,  
 4. When we a- sun- der part, It gives us in- ward pain;

The fel- low- ship of kin- dred minds Is like to that a- bove.  
 Our fears, our hopes, our aims, are one, Our com- forts and our cares.  
 A oft- en for each oth- er flows The sym- pa- thiz- ing tear.  
 B we shall still be joined heart, And hope to meet a- gain.

(Alternate Melody)

Musical notation for the alternate melody. It consists of two staves of music in 2/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The melody is written on a single line. Above the first staff are several chords: C, F, C, D7, G. Above the second staff are more chords: C, F, C, G, C, F, G, G7, C, F, C.

Lowell Mason

BLESSED ASSURANCE

M: Fanny J. Crosby

M: Phoebe P. Knapp

Musical notation for the song 'Blessed Assurance'. It consists of four staves of music in 2/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The melody is written on a single line. Below the first staff are two lines of lyrics. Above the first staff are several chords: G, D, A, E7. Above the second staff are more chords: A, D, D, G, D. Above the third staff are more chords: Em, D, A7, D, D, G. Above the fourth staff are more chords: D, G, D, A, E7, A, A7. Above the fifth staff are more chords: D, G, Em, D, A7, D.

1. Bless- ed as- sur- ance, Je- sus is mine! O what a fore- taste of glo- ry di-  
 2. Per- fect sub- mis- sion, all is at rest, I in my Sav- iour am hap- py and

vine! Heir of sal- va- tion, pur- chase of God, Born of His  
 blest, Watch- ing and wait- ing, look- ing a- bove, Filled with His

Spir- it, washed in His blood. This is my sto- ry, this is my  
 good- ness, lost in His love.

song, Prais- ing my Sav- iour all the day long, This is my

sto- ry, this is my song, Prais- ing my Sav- iour all the day long.



BRIGHTEN THE CORNER WHERE YOU ARE

M: Ina D. Ogdon

M: Charles H. Gabriel



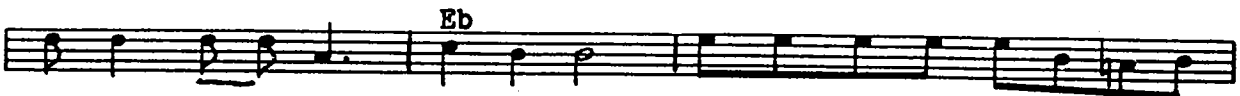
1. Do not wait un-til some deed of greatness you may do, Do not wait to  
 2. Here for all your talent you may surely find a need, Here reflect the



shed your light a - far, To the man - y du - ties ev - er near you now be true,  
 bright and morning star; E - ven from your hum - ble hand the bread of life may feed,



Bright-en the cor-ner where you are. Bright-en the cor-ner where you are!  
 Bright-en the cor-ner where you are.



Bright-en the cor-ner where you are! Some-one far from har-bor you may



guide a - cross the bar; Bright-en the cor-ner where you are.

BRIGHTLY BEAMS OUR FATHER'S MERCY

M: Phillip P. Bliss

M: Phillip P. Bliss



1. Brightly beams our Fa-ther's mer- cy From His light- house ev - er - more;  
 2. Trim your fee-ble lamp, my broth-er! Some poor sea - men, tempest-tossed,



But to us He gives the keep - ing Of the lights a - long the shore.  
 Try - ing now to make the har - bor, In the dark - ness may be lest.



Let the low - er lights be burn - ing! Send a gleam a - cross the wave!



Some poor faint - ing, struggling sea - man You may res - cue, you may save.

BRIGHTLY GLEAMS OUR BANNER

M: Thomas J. Potter

M: Arthur S. Sullivan  
Ab

1. Bright-ly gleams our ban-ner, Point-ing to the sky, Wav-ing wand'-rers  
 2. Je-sus, Lord and Mas-ter, At Thy sa-cred feet, Here with hearts re-  
 3. All our days di-rect us In the way we go; Lead us on vic-  
 4. Then with saints and an-gels May we join a-bove, Off-'ring pray'rs and

on-ward To their home on high. Journey-ing o'er the des-ert,  
 joic-ing See Thy child-ren meet; Oft-en have we left Thee,  
 to-rious O-ver ev-'ry foe; Bid Thine an-gels shield us  
 prais-es At Thy throne of love; When the toil is o-ver,

Glad-ly thus we pray, And with hearts u-nit-ed Take our heav'n-ward way.  
 Oft-en gone a-stray; Keep us, might-y Sav-ior, In the nar-row way.  
 When the storm clouds low'r; Pardon, Lord, and save us In the last dread hour.  
 Then come rest and peace; Je-sus in His beau-ty, Songs that nev-er cease,

Bright-ly gleams our ban-ner Point-ing to the sky, Wav-ing wand'-rers

on-ward To their home on high. A-men.

BRINGING IN THE SHEAVES

M: Knowles Shaw

M: Georges A. Miner

1. Sow-ing in the morn-ing, sow-ing seeds of kind-ness, Sow-ing in the  
 2. Sow-ing in the sun-shine, sow-ing in the shad-ows, Fear-ing nei-ther  
 3. Go-ing forth with weeping, sow-ing for the Mas-ter, The' the loss sus-

noon-tide and the dew-y eve; Wait-ing for the har-vest,  
 clouds nor win-ter's chill-ing breeze; By and by the har-vest,  
 tained our spir-it oft-en grieves; When our weep-ing's o-ver,

and the time of reap-ing, We shall come re-joic-ing, bring-ing in the sheaves.  
 and the la-bor end-ed, We shall come re-joic-ing, bring-ing in the sheaves.  
 He will bid us wel-come, We shall come re-joic-ing, bring-ing in the sheaves.

COUNT OUR BLESSINGS

M: Johnson Oatman, Jr.

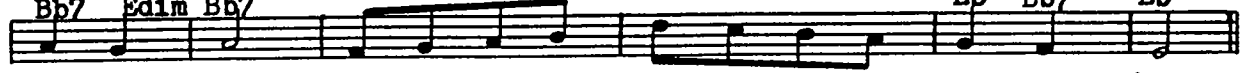
M: Edwin O. Excell



1. When up - on life's bil - lows you are tem - pest tossed, When you are dis -  
 2. Are you ev - er bur - dened with a load of care? Does the cross seem  
 3. So, a - mid the con - flict, wheth - er great or small, Do not be dis -



cour - aged, think - ing all is lost, Count your man - y bless - ings, name them  
 heav - y you are called to bear? Count your man - y bless - ings, ev - 'ry  
 cour - aged God is o - ver all; Count your man - y bless - ings, an - gels



one by one, And it will sur - prise you what the Lord hath done.  
 doubt will fly, And you will be sing - ing as the days go by.  
 will at - tend, Help and com - fort give you to your journ - ey's end.



Count your bless - ings, name them one by one: Count your



bless - ings, See what God hath done; Count your bless - ings,



name them one by one; Count your man - y bless - ings, See what God hath done.

COME, THOU ALMIGHTY KING

M: Anonymous

M: Felice di Gardini



1. Come, Thou Al - might - y King, Help us Thy name to sing,  
 2. Come, Thou In - car - nate Word, Gird on Thy might - y sword,  
 3. Come, Ho - ly Com - fort - er, Thy sa - cred wit - ness bear  
 4. To the great One in Three E - ter - nal prais - es be



no ch. Help us to praise: Fa - ther, all - glo - ri - ous, O'er all vic -  
 Our prayer at - tend: Come, and Thy peo - ple bless, And give Thy  
 In this glad hour: Thou who al - might - y art, Now rule in  
 Hence, ev - er - more: His sov - ereign maj - es - ty May we in

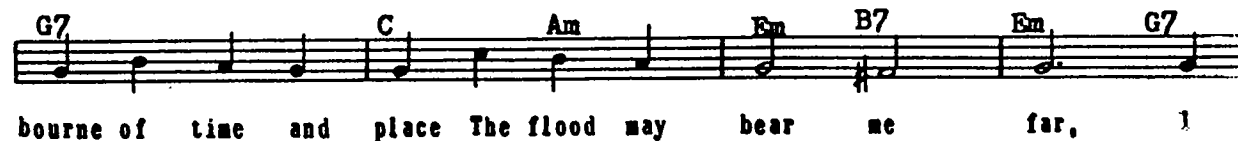
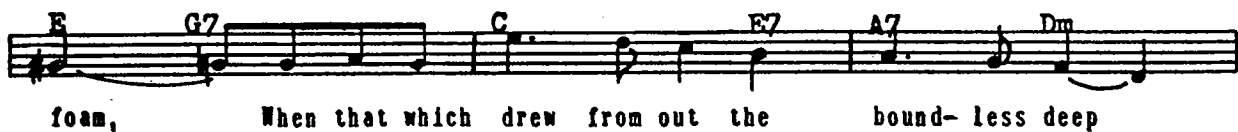
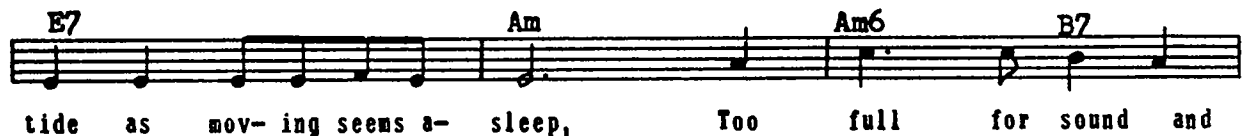


to - ri - ous, Come, and reign o - ver us, An - cient of Days.  
 word suc - cess: Spir - it of ho - li - ness, On us de - scend.  
 ev - ery heart, And ne'er from us de - part, Spir - it of power,  
 glo - ry see, And to e - ter - ni - ty Love and a - dore!

## CROSSING THE BAR

W: Alfred Lord Tennyson

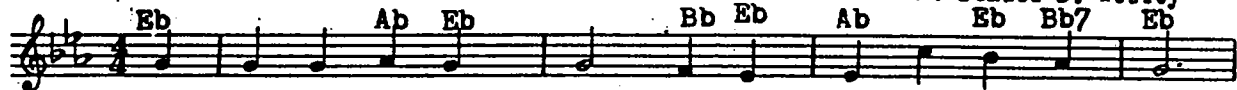
M: Sir Joseph Barnby



THE CHURCH'S ONE FOUNDATION

M: Samuel J. Stone

M: Samuel S. Wesley



1. The Church's one Foun- da- tion Is Je- sus Christ her Lord;  
 2. E- lect from ev- ery na- tion, Yet one o'er all the earth,  
 3. Mid toil and trib- u- la- tion, And tu- mult of her war,  
 4. Yet she on earth hath nn- ion With God the Three in One,



She is His new cre- a- tion, By wa- ter and the word:  
 Her char- ter of sal- va- tion, One Lord, one faith, one birth;  
 She waits the con- sum- ma- tion Of peace for- ev- er- more;  
 And mys- tic sweet com- mun- ion With those whose rest is won:



From heaven He came and sought her To be His ho- ly Bride;  
 One ho- ly name she bless- es, Par- takes one ho- ly food,  
 Till with the vi- sion glo- rious Her long- ing eyes are blest,  
 O hap- py ones and ho- ly! Lord, give us grace that we,

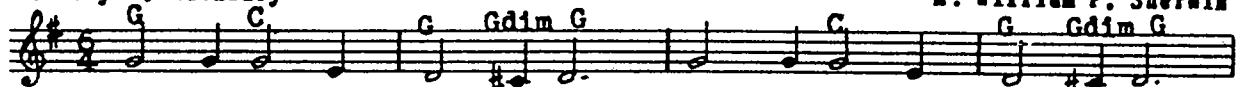


With His own blood He bought her, And for her life He died.  
 And to one hope she press- es, With ev- ery grace en- dued.  
 And the great Church vic- to- rious Shall be the Church at rest.  
 Like them, the meek and low- ly, On high may dwell with Thee. A- men.

DAY IS DYING IN THE WEST

M: Mary A. Lathbury

M: William F. Sherwin



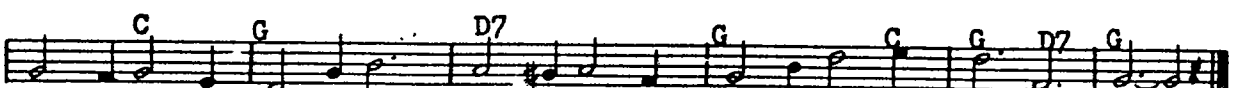
1. Day is dy- ing in the west; Heaven is touch- ing earth with rest:  
 2. Lord of life be- neath the dome Of the u- ni- verse, Thy home,  
 3. When for- ev- er from our sight Pass the stars, the day, the night,



Wait and wor- ship while the night Sets her eve- ning lamps a- light Thru'  
 Gath- er us who seek Thy face To the fold of Thy em- brace, For  
 Lord of an- gels, on our eyes Let e- ter- nal morn- ing rise, And



all the sky. Ho- ly, ho- ly, ho- ly Lord God of Hosts!  
 Thou art nigh. shad- ews end.



Heaven and earth are full of Thee; Heaven and earth are praising Thee, O Lord Most High!

## DOWN BY THE RIVERSIDE

W: Anonymous

M: Negro Spiritual

1. Goin' to lay down my bur - den, Down by the riv-er- side,  
2. Goin' to try on my long white robe, Down by the riv-er- side,

Down by the riv - er- side, Down by the riv- er side, Goin' to  
lay down my bur - den, Down by the riv - er- side, Goin' to  
try on my long white robe, Down by the riv - er- side, Goin' to  
stud-y war no more. Ain't goin' to stud-y war no more, Ain't goin' to  
stud-y war no more, Ain't goin' to stud-y war no more. more.

## THE CHURCH IN THE WILDWOOD

W: William S. Pitts

M: William S. Pitts

1. There's a church in the val-ley by the wild - wood, No  
2. O come to the church in the wild - wood, To the  
3. From the church in the val-ley by the wild - wood, When

love - li - er spot in the dale; No place is so dear to my  
trees where the wild flow-ers bloom; Where the part - ing hymn will be  
day fades a - way in - to night, I would fain from this spot of my  
child - - hood As the lit - tle brown church in the vale.  
chant - - ed, We will weep by the side of the tomb.  
child - - hood Wing my way to the man - sions of light.

CHOS. Bb F7 Bb D.S.\*  
Come to the church in the wild-wood, Oh, come to the church in the vale!

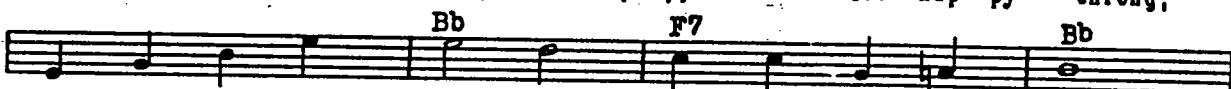
## ONWARD, CHRISTIAN SOLDIERS

W: Sabine Baring-Gould

M: Arthur S. Sullivan



1. On-ward, Christ-ian Sol- - diers, March-ing as to war,  
 2. Like a might-y ar - my Moves the Church of God;  
 3. Crowns and thrones may per - ish, King-doms rise and wane,  
 4. On-ward then, ye peo - ple,, Join our hap-py throng,



With the cross of Je - sus Go - ing on be - fore;  
 Broth-ers, we are tread - ing Where the saints have trod;  
 But the Church of Je - sus Con - stant will re - main;  
 Blend with our your voic - es In the tri - umph song:



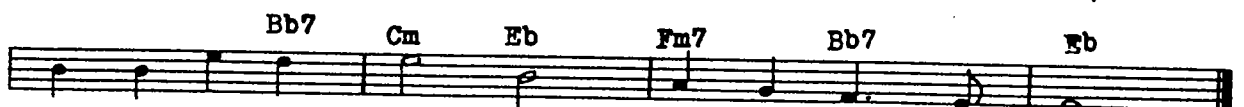
Christ, the roy - al Mas - ter, Leads a - gainst the foe;  
 We are not di - vid - ed, All one bod - y we;  
 Gates of hell can nev - er 'Gainst the Church pre - vail;  
 Glo - ry, laud and hon - or Un - to Christ the King:



For - ward in - to bat - - tle See His ban - ners go.  
 One in hope and doc - trine, One in char - i - ty.  
 We have Christ's own prom - ise And that can - not fail.  
 This thru count - less a - ges Men and an - gels sing.



On - ward, Christ-ian sol - diers, March-ing as to war,



With the cross of Je - sus Go - ing on be - fore.

## DOXOLOGY

W: Thomas Ken

M: From the "Genevan Psalter"



Praise God, from whom all blessings flow; Praise Him, all creatures here be- low;

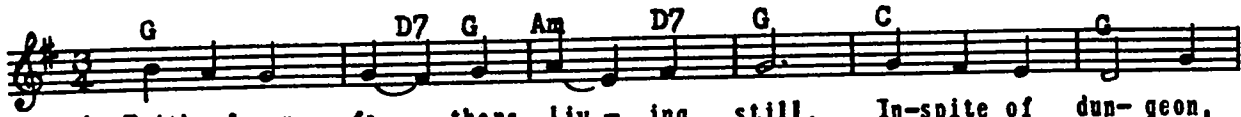


Praise Him a-bove, ye heav'n-ly host; Praise Fa-ther, Son, and Ho-ly Ghost!

FAITH OF OUR FATHERS, LIVING STILL

W: Frederick W. Faber

M: Henri F. Hemy



1. Faith of our fa - thers, liv - ing still, In-spite of dun-geon,  
 2. Our fa-thers, chained in pris - ons dark, Were still in heart and  
 3. Faith of our fa - thers, we will love Both friend and foe in



fire and sword, O how our hearts beat high with joy  
 con - science free, And blest would be their chil - dren's fate,  
 all our strife, And preach thee, too, as love knows how



When-e'er we hear that glo - rious word: Faith of our fa - thers,  
 Tho they, like them, should die for thee: Faith of our fa - thers,  
 By kind - ly words and vir - tuous life: Faith of our fa - thers,



ho - ly faith, We will be true to thee till death.

FAIREST LORD JESUS

W: Crusaders' Hymn

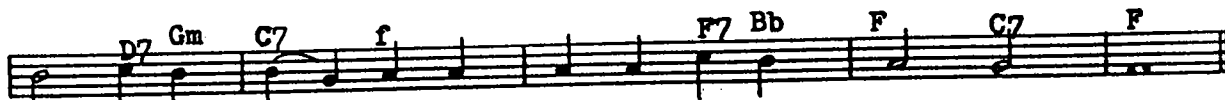
M: Richard S. Willis



1. Fair - est Lord Je - sus! Ru - ler of all na - ture!  
 2. Fair are the mead - ows, Fair - er still the wood - lands,  
 3. Fair is the sun - shine, Fair - er still the moon - light,



O Thou of God and man the Son! Thee will I cher - ish,  
 Robed in the bloom - ing garb of spring; Je - sus is fair - er,  
 And all the twin - kling star - ry host; Je - sus shines bright - er,



Thee will I hon - or, Thou my soul's glo - ry, joy, and crown.  
 Je - sus is pur - er, Who makes the woe - ful heart to sing.  
 Je - sus shines pur - er, Than all the an - gels heav'n can boast!



## GOD BE WITH YOU TILL WE MEET AGAIN.

W: J. E. Rankin

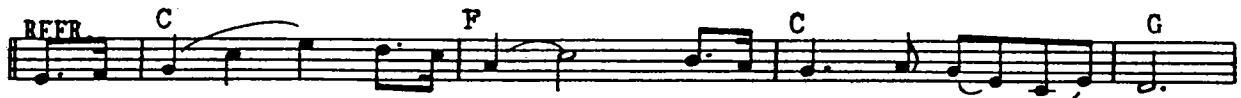
M: W. G. Tomer



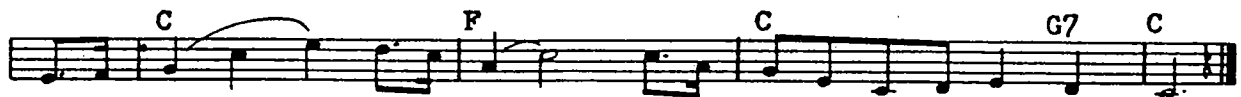
1. God be with you till we meet a-gain; By His counsels guide, uphold you,  
 2. God be with you till we meet a-gain; Neath His wings protecting, hide you,  
 3. God be with you till we meet a-gain; When life's perils thick confound you,  
 4. God be with you till we meet a-gain; Keep love's banner floating o'er you,



With His sheep se-cure-ly fold you; God be with you till we meet a - gain.  
 Dai-ly man-na still pro-vide you; God be with you till we meet a - gain.  
 Put His arms un-fail-ing round you; God be with you till we meet a - gain.  
 Smite death's threat'ning wave before you; God be with you till we meet a - gain.



Till we meet, till we meet, till we meet at Je - sus feet;



Till we meet, till we meet, God be with you till we meet a - gain.

## HE LEADETH ME, O BLESSED THOUGHT

W: Joseph H. Gilmore

M: William B. Bradbury



1. He lead-eth me! O bless-ed tho't! O words with heav'nly con-fort fraught.  
 2. Some-times 'mid scenes of deepest gloom, Some-times where E-den's bowers bloom,  
 3. Lord, I would clasp Thy hand in mine, Nor ev - er mur-mur nor re-pine,  
 4. And when my task on earth is done, When, by Thy grace, the vic-t'ry's won,



What - e'er I do, what - e'er I be, Still 'tis God's hand that lead-eth me.  
 By wa - ters still, o'er troubled sea, Still 'tis His hand that lead-eth me.  
 Con - tent what - ev - er lot I see, Since 'tis my God that lead-eth me.  
 E'en death's cold wave I will not flee, Since God thru Tor - dan lead-eth me.



He lead-eth me, He lead-eth me, By His own hand He lead-eth me;

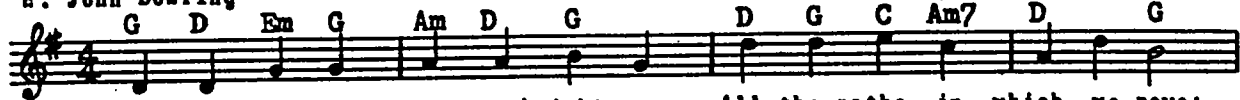


His faith-ful fol-low'r I would be, For by His hand He lead-eth me.

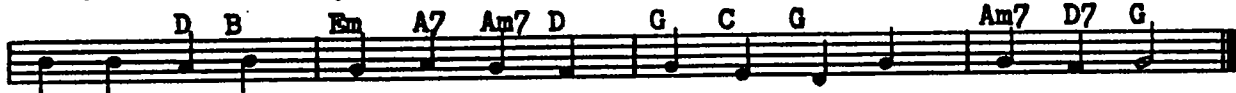
GOD IS LOVE, HIS MERCY BRIGHTENS

M: John Bowring

M: From Psalmodia Sacra



1. God is love; His mer-cy bright-ens All the paths in which we rove;
2. Chance and change are bus-y ev - er; Man de-cays and a - ges move;
3. E'en the hour that dark-est seem-eth Will His changeless good-ness prove;
4. He with earth-ly cares en-twin-eth Hope and com- fort from a - bove;



Bliss He wakes and woe He light-ens: God is wis - dom, God is love.  
 But His mer-cy wan-eth nev-er: God is wis - dom, God is love.  
 Thru the gloom His brightness streameth: God is wis - dom, God is love.  
 Ev - 'ry-where His glo - ry shin-eth: God is wis - dom, God is love.

HIDING IN THEE

M: William O. Cushing

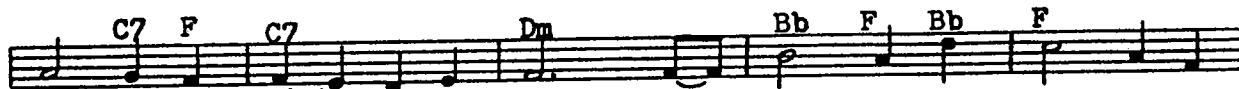
M: Ira D. Sankey



1. O safe to the Rock that is high - er than I, My
2. In the calm of the noon-tide, in sor - row's lone hour, In
3. How oft in the con-flict, when pressed by the foe, I have



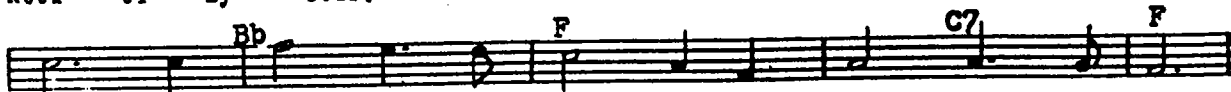
soul in its con-flicts and sor - row would fly; So sin - ful, so  
 times when temp - ta-tion casts o'er me its pow'r; In the tem-pests of  
 fled to my ref-uge and breathed out my woe; How oft - en when



wear - y, Thine, Thine would I be; Thou blest "Rock of A - ges", I'm  
 life on its wide heav-ing sea; Thou blest "Rock of A - ges", I'm  
 tri - als like sea - bil - lows roll, Have I hid - den in Thee, O Thou



hid - ing in Thee. Hid - ing in Thee, Hid - ing in  
 hid - ing in Thee. Hid - ing in Thee, Hid - ing in  
 Rock of my soul.



Thee, Thou blest "Rock of A - ges", I'm hid - ing in Thee.

HOLY, HOLY, HOLY! LORD GOD ALMIGHTY

M: Reginald Heber

M: John B. Dykes

Chord progression: Eb Cm Bb7 Eb Ab Fm6 Eb Bb7 Eb Bb

1. Ho - ly, Ho - ly, Ho - ly, Lord, God Al - might-y! Ear - ly in the  
 2. Ho - ly, Ho - ly, Ho - ly! All saints a - dore Thee, Cast - ing down their  
 3. Ho - ly, Ho - ly, Ho - ly, Lord God Al - might-y! All Thy work shall

Chord progression: Cm7 F7 Bb Eb Bb F7 Bb Eb Cm Bb Eb

morn - ing our song shall rise to Thee; Ho - ly, Ho - ly, Ho - ly!  
 gold-en crowns a - round the glass-y sea; Cher-u - bim and Ser-a - phim,  
 praise Thy name in earth and sky and sea; Ho - ly, Ho - ly, Ho - ly!

Chord progression: Ab Fm6 Eb Cm Eb Ab Eb Fm Bb7 Eb

Mer - ci-ful and Might-y! God in Three Per - sons, bless-ed Trin - i - ty!  
 Fall - ing down be - fore Thee, Who wert and art and ev - er-more shall be.  
 Mer - ci-ful and Might-y! God in Three Per - sons, bless-ed Trin - i - ty!

GLORY BE TO GOD ON HIGH

M: Charles Wesley

M: Samuel Webbe

Chord progression: Eb Bb7 Eb Bb Eb Bb

1. Glo - ry be to God on high, God whose glo - ry fills the sky;  
 2. Mark the won - ders of His hand, Pow'r no em - pire can with - stand;

Chord progression: Eb Bb7 Eb Bb7 Eb Bb7 Eb Cm Fm Bb7 Eb

Peace on earth to man is giv'n, Man, the well be - loved of heav'n.  
 Wis - dom, an - gels' glo - rious theme; Good - ness one e - ter - nal stream.

Chord progression: Bb F7 Bb Bb Eb Bb

Gra - cious Fa - ther, in Thy love, Send Thy bless - ings from a - bove;  
 All ye peo - ple, raise the song, End - less thanks to God be - long;

Chord progression: Eb Bb7 Eb Bb7 Eb Bb7 Eb Cm Fm Bb7 Eb

Let Thy light, Thy truth, Thy peace Bid all strife and tum - ult cease.  
 Hearts o'erflowing with His praise Join the hymns your voic - es raise.

HOLY GHOST, WITH LIGHT DIVINE

W: Andrew Reed

M: Louis M. Gottschalk

1. Ho - ly Ghost, with light di - vine, Shine up -  
 2. Ho - ly Ghost, with pow'r di - vine, Cleanse this  
 3. Ho - ly Ghost, with joy di - vine, Cheer this  
 4. Ho - ly Spir - it, all di - vine, Dwell with-

on this heart of mine; Chase the shades of  
 guilt - y heart of mine; Long hath sin with -  
 sad - dened heart of mine; Bid my man - y  
 in this heart of mine; Cast down ev - 'ry

night a - way, Turn my dark - ness in - to day.  
 out con - trol Held dom - in - ion o'er my soul.  
 woes de - part, Heal my wound - ed, bleed - ing heart.  
 i - dol - throne, Reign su - preme and reign a - lone.

HOW FIRM A FOUNDATION

W: George Keith

M: Anonymous

1. How firm a foun - da-tion, ye saints of the Lord, Is laid for your  
 2. "Fear not, I am with thee, O be not dis-mayed, For I am thy  
 3. "When thru the deep wa-ters I call thee to go, The riv-ers of  
 4. "When thru fier-y tri-als thy path-way shall lie, My grace all suf-

faith in His ex - cel - lent Word! What more can He say than to  
 God, I will still give thee aid; I'll strength - en thee, help thee, and  
 sor - row shall not o - ver - flow; For I will be with thee, thy  
 fi - cient, will be thy sup - ply, The flames shall not hurt thee: I

you He hath said, To you who for ref - uge to Je - sus have  
 cause thee to stand, Up - held by my gra - cious, om - ni - po - tent  
 tri - als to bless, And sanc - ti - fy to thee thy deep - est dis -  
 on - ly de - sign, Thy dross to con - sume, and thy gold to re -

fled? To you, who for ref - uge to Je - sus have fled.  
 hand, Up - held by my gra - cious om - ni - po - tent hand.  
 tress, And sanc - ti - fy to thee thy deep - est dis - tress.  
 fine, Thy dross to con - sume and thy gold to re - fine.

## RING OUT THE OLD, RING IN THE NEW

W: Alfred Tennyson

M: John B. Calkin



1. Ring out the old, ring in the new, Ring, hap- py bells, a-cross the snow;  
 2. Ring out old shapes of foul dis-ease, Ring out the nar-r'wing lust of gold;  
 3. Ring in the val- iant man and free, The larg- er heart, the kind-lier hand

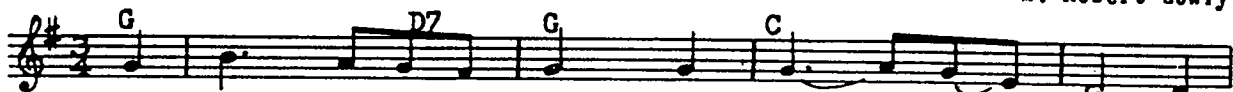


The year is go - ing, let him go; Ring out the false, ring in the true.  
 Ring out the thous- and wars of old, Ring in the thous- and years of peace.  
 Ring out the dark- ness of the land, Ring in the Christ that is to be.

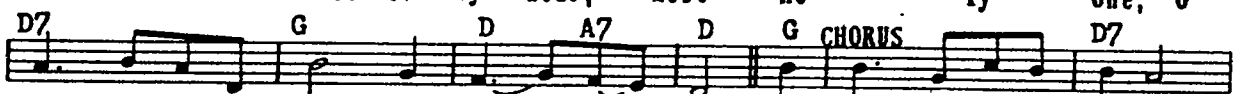
## I NEED THEE EVERY HOUR

W: Annie S. Hawks

M: Robert Lowry



1. I need Thee ev - 'ry hour, Most gra - - cious Lord; No  
 2. I need Thee ev - 'ry hour, Stay Thou near - by; Temp-  
 3. I need Thee ev - 'ry hour, In joy or pain; Come  
 4. I need Thee ev - 'ry hour, Most Ho - - ly One; O



ten - der voice like Thine Can peace af - ford.  
 ta - tions lose their pow'r When Thou art nigh. I need Thee, O I need Thee;  
 quick-ly and a - bide, Or life is vain.  
 make me Thine in - deed, Thou bless - ed Son.



Ev - 'ry hour I need Thee; O bless me now, my Sav - ior, I come to Thee!

## GLORY BE TO THE FATHER

W: Traditional

M: H. W. Creatorex



Glo - ry be to the Fa - ther, and to the Son, and to the



Ho - ly Ghost; As it was in the be - gin - ning, is



now and ev - er shall be, world with - out end, A - men, A - men.

## ROCK OF AGES, CLEFT FOR ME

W: Augustus M. Toplady

M: Thomas Hastings



1. Rock of A - ges, cleft for me, Let me hide my-self in Thee;  
 2. Could my tears for- ev - er flow, Could my zeal no lan-guor know,  
 3. While I draw this fleet-ing breath, When my eyes shall close in death,



Let the wa - ter and the blood, From Thy wound - ed side which flowed,  
 These for sin could not a - tone; Thou must save, and Thou a - lone:  
 When I rise to worlds un-known, And be - hold Thee on Thy throne,

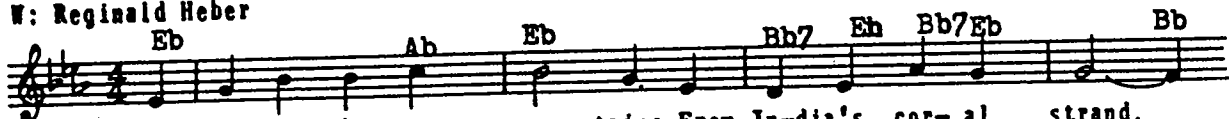


Be of din the dou - ble cure, Save from wrath and make me pure.  
 In my hand no price I bring, Sim - ply to thy cross I cling.  
 Rock of A - ges, cleft for, me, Let me hide my-self in Thee.

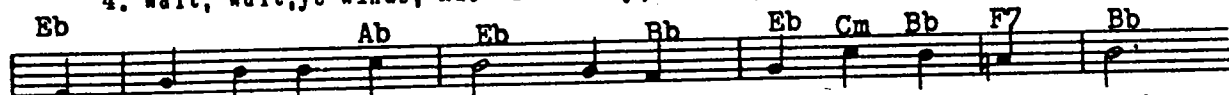
## FROM GREENLAND'S ICY MOUNTAINS

W: Reginald Heber

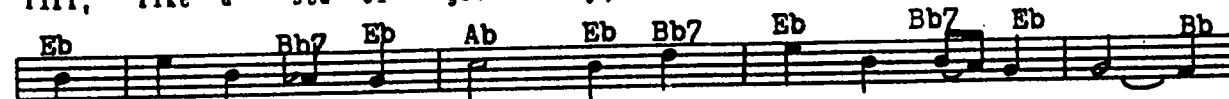
M: Lowell Mason



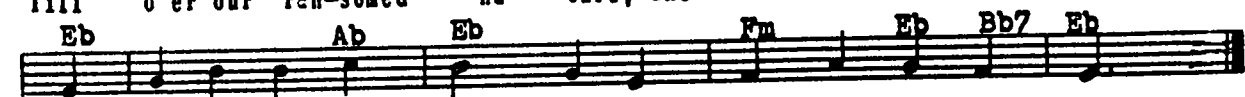
1. From Greenland's i-cy moun - tains, From In-dia's cor-al strand,  
 2. What tho the spi-cy breez- es Blow soft o'er Cey-lon's isle;  
 3. Can we, whose souls are light- ed With wis- dom from on high;  
 4. Waft, waft, ye winds, His sto - ry, And you, ye wa- ters roll,



Where Ar - ric's sun-ny foun - tains Roll down their gold - en sand;  
 Tho ev - 'ry pros-pect pleas- es, And on - ly man is vile:  
 Can we to men be - night - ed The lamp of life de - ny?  
 Till, like a sea of glo - ry, It



From many an an - cient riv - er, From many a palm-y plain,  
 In vain with lav- ish kind - ness The gifts of God are strown;  
 Sal - va - tion, O sal - va - tion! The joy - ful sound pro - claim,  
 Till o'er our ran-somed na - ture, The - Lamb for sin - ners slain,



They call us to de - liv - er Their land from er - ror's chain.  
 The heath-en in his blind - ness Bows down to wood and stone.  
 Till each re-mot-est na - tion Has learned Mes - si - ah's name.  
 Re - deem-er, King, Cre - a - tor, In bliss re - turns to reign.