
Classic Tags

for women's voices

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

PREFACE

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

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

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

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

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

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

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

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

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

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Classic Tags

for women's voices

Compiled by David Wright

Assisted by Jim Bagby, Kevin Keller, and David Krause

latest revision 2/28/01

1. I Love To Sing 'Em

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

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

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

Oh, give chords!

Mac Huff

2. Lonely For You Am I

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

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

Way down south.

Renee Craig
Sung by the Cracker Jills, 1957

4. Danny My Boy

Musical score for "Danny My Boy" in 3/4 time, key of D major. The score consists of two staves: a treble staff and a bass staff. The melody is simple and repetitive, with lyrics: "Dan - ny my boy, Dan - ny my boy; my boy." The bass line provides a steady accompaniment.

Bob Bohn
Sung by the Easternaires, 1955

5. My Heart Is Free

Musical score for "My Heart Is Free" in 4/4 time, key of D major. The score consists of two staves: a treble staff and a bass staff. The melody is more complex than the previous song, with lyrics: "My heart is free, I long to be, way down home." The bass line provides a steady accompaniment.

Dave Stevens

6. Flower From An Old Bouquet

Musical score for "Flower From An Old Bouquet" in 4/4 time, key of Bb major. The score consists of two staves: a treble staff and a bass staff. The melody is simple and repetitive, with lyrics: "There in our sweet - heart bow - er, you're just my flow - er, from an

Musical score for "Flower From An Old Bouquet" in 4/4 time, key of Bb major. The score consists of two staves: a treble staff and a bass staff. The melody is simple and repetitive, with lyrics: "old bouquet." The bass line provides a steady accompaniment.

Nancy Bergman
Sung by the After Five Four, 1968

7. I'll Be Seeing You

look - ing at the moon, _____ you _____

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

look - ing at the moon, _____

The score consists of two staves, treble and bass clef, in 4/4 time with a key signature of three flats. The melody is simple and sentimental, with lyrics placed below the notes.

Bobby Gray, Jr., 1976

8. Wedding Bells Are Breaking Up

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

The score consists of two staves, treble and bass clef, in 4/4 time with a key signature of three sharps. It features triplets and grace notes. The melody is more rhythmic and humorous than the previous piece.

S. K. Grundy, 1959

Sung by the Four Pitchikers

Grace note version sung by the Gas House Gang, 1993

9. Lonesome Rose

Love will come your way, _____ lone - - - some _____ rose. _____

lone - some _____

lone, _____ lone - some _____

The score consists of two staves, treble and bass clef, in 4/4 time with a key signature of one sharp. The melody is simple and melancholic, with lyrics placed below the notes.

Ed Waesche, 1985

10. The Sunshine Of Your Smile

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

Your smile _____

The score consists of two staves, treble and bass clef, in 4/4 time with a key signature of two flats. It features a prominent grace note and a long note in the final measure. The melody is bright and optimistic.

Bill Diekema

Sung by the Confederates, 1956

11. When I Leave The World Behind

when I leave the world be - hind. _____
 Be - hind. _____
 when I leave the world _____ be - hind. _____

The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody is written in the treble clef and the bass line in the bass clef. The lyrics are placed between the staves.

12. My Diane

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

The score is in 4/4 time with a key signature of one flat (Bb). The melody is written in the treble clef and the bass line in the bass clef. The lyrics are placed between the staves.

13. Smile

Smile, _____ darn ya, _____ smile! _____
 A smile is still worth - while,

The score is in 4/4 time with a key signature of one flat (Bb). The melody is written in the treble clef and the bass line in the bass clef. The lyrics are placed between the staves.

Bobby Gray, Jr., 1986
 Sung by the New Tradition

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

Cry, _____ I made you cry _____
 Cry _____
 Cry, _____ I made you cry _____

The score is in 3/4 time with a key signature of one flat (Bb). The melody is written in the treble clef and the bass line in the bass clef. The lyrics are placed between the staves.

Brian Beck, 1983
 Sung by the Side Street Ramblers

15. Heart Of A Clown

Musical score for "Heart Of A Clown" in G major, 4/4 time. The score consists of two staves: a treble staff with a vocal line and a bass staff with a piano accompaniment. The lyrics are: "I had the heart of a clown. Sure, if I had the heart of a clown. I had the heart of a clown." The melody is simple and repetitive, with a consistent accompaniment of chords and eighth notes.

Lloyd Steinkamp
Sung by the Western Continentals, 1968

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

Musical score for "Please Don't Give My Daddy No More Wine" in B-flat major, 4/4 time. The score consists of two staves: a treble staff with a vocal line and a bass staff with a piano accompaniment. The lyrics are: "Please don't give my dad - dy no more wine, no more". The melody is simple and repetitive, with a consistent accompaniment of chords and eighth notes.

Continuation of the musical score for "Please Don't Give My Daddy No More Wine". The lyrics are: "mine, all mine. wine. He may be no good, but he's all mine, all mine." The score includes a triplet of eighth notes in the bass staff. The melody is simple and repetitive, with a consistent accompaniment of chords and eighth notes.

17. Oh Lida Rose

Musical score for "Oh Lida Rose" in B-flat major, 4/4 time. The score consists of two staves: a treble staff with a vocal line and a bass staff with a piano accompaniment. The lyrics are: "My Rose Oh Li - da Rose, won't you be mine." The melody is simple and repetitive, with a consistent accompaniment of chords and eighth notes.

18. Darkness On The Delta

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

The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. There are some ties and slurs in the melody.

Sung by the Bluegrass Student Union, 1978

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

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

The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. There are ties and slurs in the melody.

Sung by the Dealer's Choice, 1973

20. Sunshine Is Bidding The Day Goodbye

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

The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat, E-flat), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. There are ties and slurs in the melody.

21. We'll Just Be The Same Old Friends

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

The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. There are ties and slurs in the melody.

Carl Dahlke, 1965
Sung by the Auto Towners

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

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

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

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

with you you.

S. K. Grundy
 Sung by the Sundowners, 1968

24. Last Night Was The End Of The World

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

end, the end of the world.

end of the world.

Bob Brock
 Sung by the Four Renegades, 1962

25. Back In My Home Town

Musical score for 'Back In My Home Town' in G major, 4/4 time. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The accompaniment is: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), G3 (quarter), B3 (quarter), D4 (quarter), E4 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), E5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C#5 (quarter), B4 (half).

Back in my home town

Val Hicks, 1962
Sung by the Dapper Dans of Disneyland

26. Friendship And Love

Musical score for 'Friendship And Love' in B-flat major, 6/8 time. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The accompaniment is: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), G3 (quarter), B3 (quarter), D4 (quarter), E4 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), E5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C#5 (quarter), B4 (half).

Friend - ship and love to the end
To the end

Friend - ship and love to the end
love to the end

Don Clause, 1985
Sung by the Happiness Emporium

27. Run, Run, Run

Musical score for 'Run, Run, Run' in G major, 4/4 time. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The accompaniment is: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), G3 (quarter), B3 (quarter), D4 (quarter), E4 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), E5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C#5 (quarter), B4 (half).

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

run.

Musical score for 'Run, Run, Run' (continued) in G major, 4/4 time. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The accompaniment is: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), G3 (quarter), B3 (quarter), D4 (quarter), E4 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), E5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C#5 (quarter), B4 (half).

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

Bob Dowma, 1975
Sung by the Happiness Emporium

28. Drink To Me Only With Thine Eyes

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

John Hill, 1955
Sung by the Buffalo Bills

29. Gone Are The Memories

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

Joe Sullivan, 1962
Popular version

30. Goodbye Forever, It's Over I Know

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

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

Bill Busby

31. Melancholy Baby

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

The score is in 4/4 time with a key signature of three flats. The melody is written in the treble clef and the bass line in the bass clef. The lyrics are placed between the staves.

Sung by the Playtonics, mid 1950s

32. Lullaby And Goodnight

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

The score is in 3/4 time with a key signature of one sharp. The melody is written in the treble clef and the bass line in the bass clef. The lyrics are placed between the staves.

Joe Sullivan, late 1970s

33. Sleepy Time Down South

When it's sleep - y time down south.

The score is in 4/4 time with a key signature of one flat. The melody is written in the treble clef and the bass line in the bass clef. The lyrics are placed between the staves.

34. Give Me Your Hand To Hold In Mine

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

The score is in 3/4 time with a key signature of one flat. The melody is written in the treble clef and the bass line in the bass clef. The lyrics are placed between the staves.

heart.
Lou Perry, early 1980s

35. Don't Leave Me, Dear Old Mammy

Musical score for "Don't Leave Me, Dear Old Mammy" in 4/4 time, key of B-flat major. The score consists of two staves: a treble staff for the vocal line and a bass staff for the piano accompaniment. The lyrics are: "So don't leave me, dear old mam-my, I need you, mam-my, I need you." The melody is simple and folk-like, with a dotted quarter note on "mam-my" and a quarter note on "I need you".

Lloyd Steinkamp
Sung by Most Happy Fellows, 1977

36. Annie Doesn't Live Here Anymore

First system of the musical score for "Annie Doesn't Live Here Anymore" in 4/4 time, key of B-flat major. The score consists of two staves: a treble staff for the vocal line and a bass staff for the piano accompaniment. The lyrics are: "An - nie's gone a - way, what more can I say?" The melody is simple and folk-like, with a dotted quarter note on "An - nie's" and a quarter note on "gone a - way".

Second system of the musical score for "Annie Doesn't Live Here Anymore" in 4/4 time, key of B-flat major. The score consists of two staves: a treble staff for the vocal line and a bass staff for the piano accompaniment. The lyrics are: "An - nie does - n't live here an - y - more." The melody is simple and folk-like, with a dotted quarter note on "An - nie" and a quarter note on "does - n't".

Burt Szabo, 1982

37. We'll Build A Rainbow

Musical score for "We'll Build A Rainbow" in 4/4 time, key of D major. The score consists of two staves: a treble staff for the vocal line and a bass staff for the piano accompaniment. The lyrics are: "We'll build a rain - bow, in the sky." The melody is simple and folk-like, with a dotted quarter note on "We'll" and a quarter note on "build".

Earl Moon, early 1970s

38. Roses I Bring To You

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

Bob Bohn, 1969
Sung by the Easternaires

The musical score for 'Roses I Bring To You' is written in 3/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The lyrics are: 'Sweet-heart I bring, — ros - es; — Ros - es I bring — to you. —'. The score includes a treble clef and a bass clef, with various musical notations such as notes, rests, and accidentals.

39. Snowflakes

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

Willie Randel

The musical score for 'Snowflakes' is written in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The lyrics are: 'From the dark and drear - y skies love - ly snow - flakes fall —'. The score includes a treble clef and a bass clef, with various musical notations such as notes, rests, and accidentals.

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

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

Burt Szabo, 1978

The musical score for 'Who'll Dry Your Tears When You Cry?' is written in 3/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The lyrics are: 'Who'll dry your tears — when you cry? —', 'Who'll dry your tears when you cry? —', and 'gone? —'. The score includes a treble clef and a bass clef, with various musical notations such as notes, rests, and accidentals.

41. So Tired Of Waiting For You

So tired of wait - ing for you. —

Renee Craig
Sung by the Cracker Jills, 1957

The musical score for 'So Tired Of Waiting For You' is written in 4/4 time with a key signature of three flats (Bbb). It features a vocal line and a piano accompaniment. The lyrics are: 'So tired of wait - ing for you. —'. The score includes a treble clef and a bass clef, with various musical notations such as notes, rests, and accidentals.

42. Darling, That Someone Is You

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

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

some - - - one is you. ___

Joe Liles, 1983
Sung by the Side Street Ramblers

43. Ireland, My Ireland

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

Burt Szabo, 1978

44. Jean

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

Jean, bon - nie Jean. ___

Jean, bon - nie Jean. ___

Jean. ___

Gene Cokerft, 1970
Sung by the Suntones

45. Irish Mother

Musical score for 'Irish Mother' in 3/4 time, key of D major. The score consists of a vocal line and a piano accompaniment. The lyrics are: 'That old I - rish moth - er, sweet I - rish moth - er, of mine.' There are double bar lines with repeat signs in the piano part.

Greg Backwell, 1959
Sung by the Nighthawks

46. Silvery Moonlight

Musical score for 'Silvery Moonlight' in 3/4 time, key of D major. The score consists of a vocal line and a piano accompaniment. The lyrics are: 'Sil - ver - y moon - light and star - - - light, and you. Moon - light and star - light, and all I can see is you.' There are long horizontal lines under the lyrics indicating sustained notes.

47. Friends

Musical score for 'Friends' in 4/4 time, key of D major. The score consists of a vocal line and a piano accompaniment. The lyrics are: 'That a life - time's not too long, it's not too long. friends, to live as friends. long to live as friends, friends, to live as friends.' There are long horizontal lines under the lyrics indicating sustained notes.

David Wright, 1987
Sung by Ambiance

48. Buddy, Can You Spare A Dime

Say, don't you re - mem - ber, ' I'm your pal. ——— Bud - dy, ' can you spare a dime? ———

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. There are dashed lines under the lyrics 're - mem - ber,' and 'Bud - dy,' indicating phrasing.

Greg Backwell 1959
Sung by the Nighthawks

49. All By Myself Alone

All by my - self, ——— a - - lone. ———

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are spread across two lines of music.

Rex Reeve, 1959
Sung by the Playtonics

50. Back In The Old Routine

I'd love to be there, just you and me there,
Rou - tine ——— I'd love to be there, just you and me there,

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are spread across two lines of music.

back in those good old vaude - ville days. ——— those good old days. ———
back ——— those good old days. ———

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are spread across two lines of music.

Greg Backwell, 1961
Sung by the Nighthawks

51. For Life Is Interwoven

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

The score is in 4/4 time, G major, and consists of two staves. The melody is simple and homophonic, with lyrics placed below the notes.

Mo Rector, 1966

52. Love Letters Straight From Your Heart

heart, — from your heart. —

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

heart. —

The score is in 4/4 time, B-flat major, and consists of two staves. It features a more complex melody with some triplets and a key signature change to B-flat major.

Fred King, 1981
 Sung by the Pros And Cons

53. When I Lost You

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

you, — when I — lost — lost you. —

you. —

The score is in 3/4 time, B-flat major, and consists of two staves. It features a more complex melody with many accidentals and a key signature change to B-flat major.

Nancy Bergman, 1992

54. Autumn Leaves

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

The score is in 4/4 time with a key signature of three flats. The melody is written in the treble clef and the accompaniment in the bass clef. The lyrics are placed below the treble staff.

Renee Craig, circa 1960
Sung by the Cracker Jills

55. Rhapsody Of New York

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

town — New York —

The score is in 4/4 time with a key signature of three flats. The melody is written in the treble clef and the accompaniment in the bass clef. The lyrics are placed below the treble staff.

David Wright, 1988
Sung by Ambiance

56. Lone Prairie

And when I die — you can bur - y me —

The score is in 4/4 time with a key signature of four flats. The melody is written in the treble clef and the accompaniment in the bass clef. The lyrics are placed below the treble staff.

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

The score continues from the previous block, in 4/4 time with a key signature of four flats. The melody is written in the treble clef and the accompaniment in the bass clef. The lyrics are placed below the treble staff.

Norman Luboff, 1966
Sung by the Norman Luboff Choir

57. Johnny Doughboy Found A Rose

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

Detailed description: This is a musical score for the song 'Johnny Doughboy Found A Rose'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is simple and folk-like, with a prominent bass line. The lyrics are: 'John-ny Dough-boy found a rose in Ire - - land, in Ire - land.' There are some ties and slurs in the notation.

58. I Know We'll Meet Again

some - day.

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

Detailed description: This is a musical score for the song 'I Know We'll Meet Again'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is simple and folk-like, with a prominent bass line. The lyrics are: 'I know we'll meet a - gain meet a - gain some - day.' There are some ties and slurs in the notation.

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

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

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

Detailed description: This is a musical score for the song 'Old Bones (I'd Like To Do It Again)'. It features a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The melody is more complex and rhythmic than the previous two songs. The lyrics are: 'Oh, yeh, a-gain,- Just to turn back the pag-es of time and let my life be-gin, Oh, yeh, I'd like to do it a-gain,- Oh, yeh, a-gain- Oh, yeh, a-gain, a-gain, I'dlike to do it a-gain, a-gain, a-gain! I'd like to do it a-gain, a-gain, a-gain. I wan-na do it a-gain, a-gain. a-gain, I'd like to do it a-gain, a-gain, a-gain,'. There are many ties and slurs in the notation.

Val Hicks, 1982

60. Through The Years

Musical score for 'Through The Years' in 4/4 time, key of D major. The score consists of a vocal line and a piano accompaniment. The lyrics are: "I'll come to you smiling through the years." The piano part features a steady bass line with chords that support the melody.

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

61. I'm So Alone With The Crowd

Musical score for 'I'm So Alone With The Crowd' in 3/4 time, key of B minor. The score consists of a vocal line and a piano accompaniment. The lyrics are: "Old friends seem to be total strangers to me, for I'm so alone with the crowd." The piano part features a steady bass line with chords that support the melody. There are triplets in the piano part.

Rex Reeve, 1952

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

Musical score for 'She Stole My Heart Away (An Old Fashioned Girl In A Gingham Gown)' in 4/4 time, key of D major. The score consists of a vocal line and a piano accompaniment. The lyrics are: "In a gingham gown she stole my heart away, a way, a way. she stole, she stole my heart a way, a way. she stole my heart a way." The piano part features a steady bass line with chords that support the melody. There are triplets in the piano part.

Earl Moon
Popular version

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

Musical score for 'In Dixieland Where I Was Born (On The Mississippi)' in 4/4 time, key of D major. The score consists of a vocal line and a piano accompaniment. The lyrics are: "In Dixieland where I was born." The piano part features a steady bass line with chords that support the melody. There are octaves in the piano part.

Burt Szabo, 1980

64. The Old Dominion Line

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

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

Earl Moon
Sung by the Sidewinders

65. Spring Brought Me Flowers

Musical score for 'Spring Brought Me Flowers' in 4/4 time, key of C major. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: Spring brought me flow - ers, you brought me love, sweet love. love.

Lee Plaskoff, mid 1990s

66. New York Ain't New York Anymore

Musical score for 'New York Ain't New York Anymore' in 3/4 time, key of D major. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: an - y - more, New York ain't New York, an - y - more. York

Jay Giallombardo, 1978

67. Sonny Boy

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

The musical score for 'Sonny Boy' is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line and a piano accompaniment. The melody is simple and repetitive, with a focus on the lyrics.

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

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

The musical score for 'What Miracle Has Made You The Way You Are (Gigi)' is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line and a piano accompaniment. The melody is more complex than 'Sonny Boy', with some chromaticism and a double bar line in the middle of the phrase.

Bob Bohn
Sung by the Easternaires

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

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

The musical score for 'To Reach The Unreachable Star (The Impossible Dream)' is written in 6/8 time with a key signature of two flats (Bb, Eb). It features a vocal line and a piano accompaniment. The melody is characterized by long, sustained notes and a slow, majestic feel.

Burt Staffen, 1970

70. My Old Kentucky Home

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

The musical score for 'My Old Kentucky Home' is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line and a piano accompaniment. The melody is simple and nostalgic, with a focus on the lyrics.

Doug Harrington, 1990
Sung by Second Edition

71. Their Hearts Were Full Of Spring

For their hearts were full of spring.

Sung by the Four Freshmen

The musical score for 'Their Hearts Were Full Of Spring' is written in 4/4 time with a key signature of one flat (Bb). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'For their hearts were full of spring.' The piece is credited to 'Sung by the Four Freshmen'.

72. Bye Oh Bye Oh

Bye oh bye oh bye oh bye oh bye oh bye oh bye oh bye oh bye oh

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

Gene Morford, circa 1960

The musical score for 'Bye Oh Bye Oh' is written in 4/4 time with a key signature of two sharps (D major). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Bye oh bye oh bye oh bye oh bye oh bye oh bye oh bye oh bye oh'. The second line of lyrics is: 'bye. Good - bye Dix - ie, Dix - ie good - bye, good - bye. good - bye.' The piece is credited to 'Gene Morford, circa 1960'.

73. As Time Goes By

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

Walter Latzko, late 1950s
Sung by the Buffalo Bills

The musical score for 'As Time Goes By' is written in 4/4 time with a key signature of two sharps (D major). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'The world will al - ways wel - come lov - ers as time goes bye.' The piece is credited to 'Walter Latzko, late 1950s' and 'Sung by the Buffalo Bills'.

74. Pal Of My Dreams

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

Kirk Roose, late 1970s

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

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

Jay Giallombardo, 1971
 Sung by Grandma's Boys

76. For Me And My Gal

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

Sung by the Sidewinders

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

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

Joe Liles, 1968

78. There's No Place Like Home

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

The musical score for 'There's No Place Like Home' is written in 4/4 time with a key signature of one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Be it ev - er so hum - ble, there's no place like home.' The word 'home' is followed by a long horizontal line indicating a sustained note. There are triplets of eighth notes in the melody leading to the final note of 'home'.

Carl Dahlke, 1969

79. Mother's Boy

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

The musical score for 'Mother's Boy' is written in 4/4 time with a key signature of three flats (E-flat major). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'In dreams I'll be moth - er's boy, ' moth - er's boy.' The word 'boy' is followed by a long horizontal line indicating a sustained note.

Earl Moon

80. Don't Be Blue When Raindrops Come Along

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

The musical score for 'Don't Be Blue When Raindrops Come Along' is written in 4/4 time with a key signature of three sharps (F# major). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Don't be blue when rain - drops come a - long. lis - ten to the pat - ter 'cause it'. The word 'a - long' is followed by a long horizontal line indicating a sustained note.

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

This block continues the musical score for 'Don't Be Blue When Raindrops Come Along'. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'real - ly does - n't mat - ter when the rain - drops come a - long.' The word 'a - long' is followed by a long horizontal line indicating a sustained note.

81. Midnight Rose

Change your ways lit - tle Mid - night, lit - tle Mid - night Rose. _____
 Rose. _____

The musical score for 'Midnight Rose' is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Change your ways lit - tle Mid - night, lit - tle Mid - night Rose. _____' and 'Rose. _____'.

Ed Waesche, 1975
 Sung by the Bluegrass Student Union

82. Somewhere

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

The musical score for 'Somewhere' is written in 4/4 time with a key signature of two flats (Bb, Eb). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Some - how, _____ day, some - day, some - where. _____', 'Some - how, _____ some - day - - - - ere. _____', and 'Some - how, _____ day, some - day, some - where. _____'.

Sung by the Interstate Rivals, 1988

83. Bright Was The Night

She prom - ised she would be my bride _____

The musical score for 'Bright Was The Night' is written in 4/4 time with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'She prom - ised she would be my bride _____'.

_____ some _____ day, _____ some fine _____ day. _____

This block continues the musical score for 'Bright Was The Night'. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: '_____ some _____ day, _____ some fine _____ day. _____'.

David Wright, 1991
 Sung by the Gas House Gang

84. Where Is The Boy

boy, _____

Where is the boy, _____ where is the boy, _____ the boy I used _____ to be? _____

The musical score for 'Where Is The Boy' is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is simple and nostalgic, with a long note on 'boy,' at the beginning.

Fred King, 1964

85. My Love Is Your Love

My love is your love _____ un - til I die. _____

The musical score for 'My Love Is Your Love' is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is a simple, steady accompaniment for the lyrics.

Brent Graham and Dave LaBar, 1982

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

nights, _____

And left me lone - ly oh, so lone - ly nights, _____

And left _____ me lone - ly nights, _____ and then you

I'm lone - ly, you on - ly left me lone - ly nights. _____

and left me lone - ly nights. _____

I'm lone - ly, you on - ly left me lone - ly nights. _____

left _____

The musical score for 'And Left Me Lonely Nights' is written in treble and bass clefs with a key signature of three flats (Bb, Eb, and Ab) and a 4/4 time signature. The melody is more complex and expressive, with a long note on 'nights,' at the beginning.

Earl Moon

87. Where Is Love

love. _____

Where _____ is where _____ is love, oh where _____ is _____ love. _____

love. _____

Detailed description: This is a musical score for the song 'Where Is Love'. It features a vocal line and a piano accompaniment. The vocal line starts with a long note on 'love.' followed by the lyrics 'Where _____ is where _____ is love, oh where _____ is _____ love. _____'. The piano accompaniment consists of chords and moving lines in both hands.

Frank Bloebaum
Sung by the Vocal Majority

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

Now there's no time _____ for toys. _____

and boys. _____

Detailed description: This is a musical score for the song 'Now There's No Time For Toys'. It features a vocal line and a piano accompaniment. The vocal line has the lyrics 'Now there's no time _____ for toys. _____' and 'and boys. _____'. The piano accompaniment is in 6/8 time and features a rhythmic pattern of eighth notes.

Jay Giallombardo 1978
Sung by Grandma's Boys

89. Over Troubled Waters

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

Detailed description: This is a musical score for the song 'Over Troubled Waters'. It features a vocal line and a piano accompaniment. The vocal line has the lyrics 'O - ver trou - bled wat - ers I will ease _____ your _____ mind. _____'. The piano accompaniment consists of chords and moving lines in both hands.

Fraser Brown, early 1970s

90. Foggy London Town

ooh _____ ev - 'ry, — shin - ing ev - 'ry - where. _____

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

ooh _____ ev - 'ry, shin - ing ev - 'ry - where. _____

ev - 'ry - where. _____

Detailed description: This is a musical score for the song 'Foggy London Town'. It features a vocal line and a piano accompaniment. The vocal line has the lyrics 'ooh _____ ev - 'ry, — shin - ing ev - 'ry - where. _____', 'And in fog - gy Lon - don town the sun was shin - ing — ev - 'ry - where. _____', 'ooh _____ ev - 'ry, shin - ing ev - 'ry - where. _____', and 'ev - 'ry - where. _____'. The piano accompaniment consists of chords and moving lines in both hands.

Brent Graham, 1981
Popular version

91. Little Pal

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

The first system of musical notation for 'Little Pal' consists of a treble and bass staff. The treble staff has a key signature of two flats (Bb, Eb) and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of chords and eighth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes. The lyrics are written below the treble staff.

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

pal.—

The second system of musical notation continues the piece. The treble staff features a melodic line with some rests and a final half note. The bass staff continues the accompaniment with a long note at the end. The lyrics are written below the treble staff.

Lou Perry, 1961
Sung by the Four Rascals

92. Ev'ry Time I See You I Cry

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

The first system of musical notation for 'Ev'ry Time I See You I Cry' is in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The treble staff has a melody of chords and eighth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes. The lyrics are written below the treble staff.

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

cry.—

cry.—

The second system of musical notation continues the piece. The treble staff features a melodic line with some rests and a final half note. The bass staff continues the accompaniment with a long note at the end. The lyrics are written below the treble staff.

Mac Huff

93. The Shadow Of Your Smile

The shadow of your smile, smile, of your smile, when you are gone, gone, when you are gone. gone, are gone. gone, are gone.

94. Show Me Where The Good Times Are

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

Gene Cokerft, 1973
Sung by the Suntones

95. Tammy

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

Brent Graham, 1990

96. Hush, Little Baby (Summertime)

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

Sung by the Confederates

97. Mickey Mouse

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

98. Lord, You Made The Night Too Long

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

99. Baby, You're The One I Love

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

Renee Craig, 1975

100. Sure, They Called It Ireland

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

Detailed description: This is a musical score for a piano accompaniment. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is primarily in the treble clef, with some chords in the bass clef. The lyrics are written below the treble staff.

Dave LaBar, 1978

101. Till Love Comes My Way

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

Detailed description: This is a musical score for a piano accompaniment. It features a treble and bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody is primarily in the treble clef, with some chords in the bass clef. The lyrics are written below the treble staff.

David Wright, 1980

102. You're The One Who Made Me Cry

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

Detailed description: This is a musical score for a piano accompaniment. It features a treble and bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is primarily in the treble clef, with some chords in the bass clef. The lyrics are written below the treble staff.

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

you cry.

Detailed description: This is a continuation of the musical score for 'You're The One Who Made Me Cry'. It features a treble and bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is primarily in the treble clef, with some chords in the bass clef. The lyrics are written below the treble staff.

Ed Waesche, 1986
Sung by the Basin Street Quartet

103. I'll Take Care Of Your Cares

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

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

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

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

Tell me you're mine, — , all mine. —

Ruby Rhea, 1963
Popular version

105. While Sweet Dreams Rest You

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

This musical score is for the piece 'While Sweet Dreams Rest You'. It is written in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The melody is presented in a single staff with a treble clef, and the bass line is in a single staff with a bass clef. The lyrics are: 'While sweet dreams rest you, dear old pal, pal of mine.' The music features a simple, gentle melody with some grace notes and a steady bass accompaniment.

106. First You Gotta Have Heart

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

This musical score is for the piece 'First You Gotta Have Heart'. It is written in a 4/4 time signature with a key signature of two flats. The melody is in a single staff with a treble clef, and the bass line is in a single staff with a bass clef. The lyrics are: 'First you got-ta have, got - ta have, got-ta have, got - ta have heart.' The music is characterized by a rhythmic, syncopated melody with a strong bass accompaniment.

107. Mam'selle

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

This musical score is for the piece 'Mam'selle'. It is written in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, and A-flat). The melody is in a single staff with a treble clef, and the bass line is in a single staff with a bass clef. The lyrics are: 'Then vi - o - lins will cry, and so will I, mam' - selle, vi - o - lins will cry, and so will I, mam' - - - selle.' The music features a melodic line with some grace notes and a bass accompaniment that includes some triplets.

108. Happy Trails To You

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

Bobby Gray, Jr., late 1970s

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

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

110. After Today

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

Jay Giallombardo, 1971
 Sung by the Acoustix

111. Cheer Up, Charlie

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

Brent Graham, 1986

112. Just When I Thought I Was Through

I _____ was _____

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

I _____ was _____

Detailed description: This is a musical score for the song 'Just When I Thought I Was Through'. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The melody starts with a quarter note, followed by a dotted quarter note, and then a half note. The lyrics are: 'I _____ was _____ Just when I thought I was through— with fal - ling in love,— I ran in - to you. _____ I _____ was _____'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

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

no more hur - ry - in', _____ wor - ry - in', _____

be - gins, _____ I'm _____ go - in' south. _____

no more hur - ry - in', _____ wor - ry - in', _____

Detailed description: This is a musical score for the song 'No More Hurryin', Worryin' (Down Where The South Begins)'. It features a vocal line and a piano accompaniment. The key signature has two flats (Bb, Eb), and the time signature is 4/4. The melody starts with a quarter rest, followed by a quarter note, a half note, and a quarter note. The lyrics are: 'no more hur - ry - in', _____ wor - ry - in', _____ be - gins, _____ I'm _____ go - in' south. _____ no more hur - ry - in', _____ wor - ry - in', _____'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

Renee Craig, 1956
Sung by the Confederates

114. For My Beautiful Lifelong Friends

a - gain, thanks a - gain. _____

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

a - gain, thanks a - gain. _____

Detailed description: This is a musical score for the song 'For My Beautiful Lifelong Friends'. It features a vocal line and a piano accompaniment. The key signature has two sharps (F#, C#), and the time signature is 4/4. The melody starts with a quarter rest, followed by a quarter note, a half note, and a quarter note. The lyrics are: 'a - gain, thanks a - gain. _____ For my beau - ti - ful life - long— friends, hey, Mom and Dad - dy, thanks _____ a - gain. _____ a - gain, thanks a - gain. _____'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

115. My Romance

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

thing, _____ does - n't need a thing _____ , but _____ you. _____

thing _____

Detailed description: This is a musical score for the song 'My Romance'. It features a vocal line and a piano accompaniment. The key signature has four flats (Bb, Eb, Fb, Cb), and the time signature is 4/4. The melody starts with a quarter note, followed by a quarter note, a half note, and a quarter note. The lyrics are: 'My ro - mance _____ does - n't need a thing _____ , but _____ you. _____ thing, _____ does - n't need a thing _____ , but _____ you. _____ thing _____'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

Gene Puerling
Sung by the Singers Unlimited

116. Dixie

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

A - way, a - way,

Detailed description: This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (indicated by two sharps) and 4/4 time. The melody in the top staff begins with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a half note G4. The lyrics 'A - way, a - way, a - way down south in' are aligned with these notes. The bottom staff provides a harmonic accompaniment with chords and single notes.

Dix - - - ie, way down south.

Detailed description: This system contains the next two staves of the musical score. The top staff continues the melody with a half note G4, a quarter note F#4, and a half note E4. The lyrics 'Dix - - - ie, way down south.' are aligned with these notes. The bottom staff continues the accompaniment. The system concludes with a double bar line.

Mo Rector, 1963
Sung by the Imposters

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