
Classic Tags

for men's voices

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

PREFACE

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

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

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

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

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

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

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

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

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

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Classic Tags

for men's voices

Compiled by David Wright

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latest revision 2/28/01

1. I Love To Sing 'Em

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

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

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

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

Oh, give — chords! —

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

Mac Huff

2. Lonely For You Am I

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

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

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

Way down , south. ,

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

Renee Craig
Sung by the Cracker Jills, 1957

4. Danny My Boy

Musical score for "Danny My Boy" in 3/4 time, key of B-flat major. The score consists of two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Dan - ny my boy, Dan - ny my boy; my boy."

Bob Bohn
Sung by the Easternaires, 1955

5. My Heart Is Free

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

Dave Stevens

6. Flower From An Old Bouquet

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

Continuation of the musical score for "Flower From An Old Bouquet". The score consists of two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "old bouquet."

Nancy Bergman
Sung by the After Five Four, 1968

7. I'll Be Seeing You

look-ing at the moon, you

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

look-ing at the moon,

Bobby Gray, Jr., 1976

8. Wedding Bells Are Breaking Up

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

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

Ed Waesche, 1985

10. The Sunshine Of Your Smile

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

Your smile

Bill Diekema

Sung by the Confederates, 1956

11. When I Leave The World Behind

when I leave the world be - hind.

Be - hind.

when I leave the world be - hind.

Detailed description: This is a musical score for the song 'When I Leave The World Behind'. It features a vocal line and a piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The vocal line begins with a whole note rest, followed by the lyrics 'when I leave the world be - hind.' The piano accompaniment consists of chords and moving lines in both hands.

12. My Diane

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

Detailed description: This is a musical score for the song 'My Diane'. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line begins with the lyrics 'I'm in heav-en when I see you smile, smile for me, my Di - ane.' The piano accompaniment consists of chords and moving lines in both hands.

13. Smile

Smile, darn ya, smile!

A smile is still worth - while,

Detailed description: This is a musical score for the song 'Smile'. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line begins with the lyrics 'Smile, darn ya, smile!'. The piano accompaniment consists of chords and moving lines in both hands.

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

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

Cry, I made you cry

Cry, I made you cry

Detailed description: This is a musical score for the song 'Cry (I'm Sorry I Made You Cry)'. It features a vocal line and a piano accompaniment. The key signature has four sharps (F#, C#, G#, D#), and the time signature is 3/4. The vocal line begins with the lyrics 'Cry, I made you cry'. The piano accompaniment consists of chords and moving lines in both hands.

Brian Beck, 1983
 Sung by the Side Street Ramblers

15. Heart Of A Clown

Musical score for "Heart Of A Clown" in 4/4 time. The key signature has one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "I had the heart of a clown. Sure, if I had the heart of a clown. I had the heart of a clown." The score includes a key signature change to one flat (Bb) for the final phrase.

Lloyd Steinkamp
Sung by the Western Continentals, 1968

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

Musical score for "Please Don't Give My Daddy No More Wine" in 4/4 time. The key signature has two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Please don't give my dad - dy no more wine, no more mine, all mine." The score includes a key signature change to one flat (Bb) for the final phrase.

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

17. Oh Lida Rose

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

18. Darkness On The Delta

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

The musical score for 'Darkness On The Delta' is written in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The piano part consists of chords and single notes, with some passages marked with a 'z' for a triplet. The vocal line has a long note on 'lin-ger' and another on 'night'.

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 musical score for 'Who'll Take My Place When I'm Gone?' is in 4/4 time with a key signature of two flats (Bb, Eb). The piano accompaniment features a steady bass line and chords. The vocal line has a long note on 'gone' that spans across several measures.

Sung by the Dealer's Choice, 1973

20. Sunshine Is Bidding The Day Goodbye

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

The musical score for 'Sunshine Is Bidding The Day Goodbye' is in 4/4 time with a key signature of one flat (Bb). The piano accompaniment is simple, with chords and single notes. The vocal line has a long note on 'bye'.

21. We'll Just Be The Same Old Friends

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

The musical score for 'We'll Just Be The Same Old Friends' is in 4/4 time with a key signature of two flats (Bb, Eb). The piano accompaniment features a steady bass line and chords. The vocal line has a long note on 'friends'.

Carl Dahlke, 1965
Sung by the Auto Towners

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

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

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

you.

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

with you you.

S. K. Grundy
 Sung by the Sundowners, 1968

24. Last Night Was The End Of The World

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

end of the world.

end, the end of the world. end of the world.

Bob Brock
 Sung by the Four Renegades, 1962

25. Back In My Home Town

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

Val Hicks, 1962
Sung by the Dapper Dans of Disneyland

26. Friendship And Love

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

Don Clause, 1985
Sung by the Happiness Emporium

27. Run, Run, Run

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

Musical score for 'Run, Run, Run' in 4/4 time, key of D major. This is the second system of the score, continuing the vocal and piano parts from the first system.

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

The musical score for 'Drink To Me Only With Thine Eyes' is written in 3/4 time with a key signature of one flat (Bb). It features a melody in the treble clef and a bass line in the bass clef. The lyrics are: 'Drink to me on - ly with thine eyes, — and I will not ask — for wine. —' followed by 'with —' on the next line.

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

The musical score for 'Gone Are The Memories' is written in 4/4 time with a key signature of one flat (Bb). It features a melody in the treble clef and a bass line in the bass clef. The lyrics are: 'mem - o - ries gol - den days' on the first line, 'Gone are the mem - 'ries of all those gol - den days — that have gone — bye. —' on the second line, 'gol - den days' on the third line, and 'days —' on the fourth line.

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

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

31. Melancholy Baby

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

too.

The score is in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The lyrics are written below the notes.

Sung by the Playtonics, mid 1950s

32. Lullaby And Goodnight

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

The score is in 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb). The lyrics are written below the notes.

Joe Sullivan, late 1970s

33. Sleepy Time Down South

When it's sleep - y time down south.

The score is in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb). The lyrics are written below the notes.

34. Give Me Your Hand To Hold In Mine

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

heart.

heart.

The score is in 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb). The lyrics are written below the notes.

Lou Perry, early 1980s

35. Don't Leave Me, Dear Old Mammy

Musical score for "Don't Leave Me, Dear Old Mammy" in 4/4 time. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is written in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "So don't leave me, dear old mam-my, I need you, mam-my, I need you." There are some musical notations like slurs and ties in the melody line.

Lloyd Steinkamp
Sung by Most Happy Fellows, 1977

36. Annie Doesn't Live Here Anymore

First system of the musical score for "Annie Doesn't Live Here Anymore" in 4/4 time. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is written in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "An - nie's gone a - way, what more can I say?"

Second system of the musical score for "Annie Doesn't Live Here Anymore" in 4/4 time. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is written in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "An - nie does - n't live here an - y - more." There are some musical notations like slurs and ties in the melody line.

Burt Szabo, 1982

37. We'll Build A Rainbow

Musical score for "We'll Build A Rainbow" in 4/4 time. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is written in a key with two flats (Bb and Eb) and a 4/4 time signature. The lyrics are: "We'll build a rain - bow in the sky." There are some musical notations like slurs and ties in the melody line.

Earl Moon, early 1970s

38. Roses I Bring To You

to you. _____

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

The 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 vocal line begins with the lyrics 'to you.' followed by a long note. The piano accompaniment consists of chords and single notes. The lyrics continue with 'Sweet-heart I bring, ros - es; Ros - es I bring to you.'

Bob Bohn, 1969
Sung by the Easternaires

39. Snowflakes

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

The 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 vocal line begins with the lyrics 'From the dark and drear - y skies love - ly snow - flakes fall'. The piano accompaniment consists of chords and single notes. The lyrics continue with 'From the dark and drear - y skies love - ly snow - flakes fall'.

Willie Randel

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

Who'll dry your tears when you cry? _____

Who'll dry your tears when you cry? _____

gone? _____

The 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 vocal line begins with the lyrics 'Who'll dry your tears when you cry?'. The piano accompaniment consists of chords and single notes. The lyrics continue with 'Who'll dry your tears when you cry? gone?'.

Burt Szabo, 1978

41. So Tired Of Waiting For You

So tired of wait - ing for you. _____

The musical score for 'So Tired Of Waiting For You' is written in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'So tired of wait - ing for you.'. The piano accompaniment consists of chords and single notes. The lyrics continue with 'So tired of wait - ing for you.'.

Renee Craig
Sung by the Cracker Jills, 1957

42. Darling, That Someone Is You

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

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

Joe Liles, 1983
 Sung by the Side Street Ramblers

43. Ireland, My Ireland

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

Burt Szabo, 1978

44. Jean

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

Gene Cokerof, 1970
 Sung by the Suntones

45. Irish Mother

Musical score for 'Irish Mother' in 3/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The lyrics are: 'That old I - rish moth - er, sweet I - rish moth - er, of mine.' The piano part features a steady bass line with chords in the right hand.

Greg Backwell, 1959
Sung by the Nighthawks

46. Silvery Moonlight

Musical score for 'Silvery Moonlight' in 3/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The lyrics are: 'Sil - ver - y moon - light and star - - - light, and you. Moon - light and star - - light, and all I can see is you.' The piano part features a steady bass line with chords in the right hand.

47. Friends

Musical score for 'Friends' in 4/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The lyrics are: 'That a life - time's not too long, it's not too long. friends, to live as friends. long to live as friends, to live as friends. friends.' The piano part features a steady bass line with chords in the right hand.

David Wright, 1987
Sung by Ambiance

48. Buddy, Can You Spare A Dime

Musical score for 'Buddy, Can You Spare A Dime' in 4/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The lyrics are: 'Say, don't you re - mem - ber, I'm your pal. Bud - dy, can you spare a dime?' The piano part features a steady bass line with chords in the right hand.

Greg Backwell 1959
Sung by the Nighthawks

49. All By Myself Alone

Musical score for 'All By Myself Alone' in 3/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The lyrics are: 'All by my - self, a - - lone.' The piano part features a steady bass line with chords in the right hand.

Rex Reeve, 1959
Sung by the Playtonics

50. Back In The Old Routine

Musical score for 'Back In The Old Routine' in 4/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The lyrics are: 'Rou - tine I'd love to be there, just you and me there, those good old days.' The piano part features a steady bass line with chords in the right hand.

Continuation of the musical score for 'Back In The Old Routine'. The lyrics are: 'back in those good old vaude - ville days. those good old days.' The piano part continues with a steady bass line and chords in the right hand.

Greg Backwell, 1961
Sung by the Nighthawks

51. For Life Is Interwoven

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

The score is in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The piano part consists of block chords and simple melodic lines in both hands.

Mo Rector, 1966

52. Love Letters Straight From Your Heart

heart, — from your heart. —

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

heart. —

The score is in 4/4 time with a key signature of two sharps (D major). It features a vocal line and a piano accompaniment. The piano part includes a prominent bass line and chordal accompaniment.

Fred King, 1981
Sung by the Pros And Cons

53. When I Lost You

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

The score is in 3/4 time with a key signature of two sharps (D major). It features a vocal line and a piano accompaniment. The piano part has a more complex harmonic structure with some chromaticism.

you. —

you, — when I — lost — lost you. —

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

Nancy Bergman, 1992

54. Autumn Leaves

fall.

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

The musical score for 'Autumn Leaves' is written in G major and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: 'When au - tumn leaves be - gin to when au - tumn leaves be - gin to fall.' The piano part consists of chords and moving lines in both hands.

Renee Craig, circa 1960
Sung by the Cracker jills

55. Rhapsody Of New York

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

town New York

The musical score for 'Rhapsody Of New York' is written in G major and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: 'It plays a rhap - so - dy, It pounds the heart - beat of New York.' The piano part consists of chords and moving lines in both hands.

David Wright, 1988
Sung by Ambiance

56. Lone Prairie

And when I die you can bur - y me

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

The musical score for 'Lone Prairie' is written in G major and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: 'And when I die you can bur - y me 'neath the west - ern sky, on the lone prai - rie.' The piano part consists of chords and moving lines in both hands.

Norman Luboff, 1966
Sung by the Norman Luboff Choir

57. Johnny Doughboy Found A Rose

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

Detailed description: This is a musical score for the song 'Johnny Doughboy Found A Rose'. It is written in 4/4 time with a key signature of one flat (Bb). The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The lyrics 'John-ny Dough-boy found a rose in Ire-land, in Ire-land.' are written below the treble staff. The accompaniment features a steady bass line with eighth and quarter notes.

58. I Know We'll Meet Again

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

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

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

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, 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!

Detailed description: This is a musical score for the song 'Old Bones (I'd Like To Do It Again)'. It is written in 4/4 time with a key signature of one flat (Bb). The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is more complex, featuring eighth and sixteenth notes. The lyrics are written below the treble staff. The accompaniment features a steady bass line with eighth and sixteenth notes. The score includes multiple lines of lyrics and musical notation, indicating a repetitive or chorus section.

Val Hicks, 1982

60. Through The Years

Musical score for 'Through The Years' in G major, 4/4 time. The score consists of a vocal line and a piano accompaniment. The vocal line has lyrics: 'I'll come to you smiling through the years.' The piano accompaniment features a steady bass line and chords in the right hand.

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 B-flat major, 3/4 time. The score consists of a vocal line and a piano accompaniment. The vocal line has lyrics: 'Old friends seem to be total strangers to me, for I'm so alone with the crowd.' The piano accompaniment features a steady bass line and chords in the right hand, with a triplet of eighth notes in the final measure of the vocal line.

Rex Reeve, 1952

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

Musical score for 'She Stole My Heart Away' in G major, 4/4 time. The score consists of a vocal line and a piano accompaniment. The vocal line has lyrics: 'In a gingham gown she stole my heart away, away. she stole, she stole she stole my heart away, away.' The piano accompaniment features a steady bass line and chords in the right hand.

Earl Moon
Popular version

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

Musical score for 'In Dixieland Where I Was Born' in B-flat major, 4/4 time. The score consists of a vocal line and a piano accompaniment. The vocal line has lyrics: 'In Dixie-land where I was born.' The piano accompaniment features a steady bass line and chords in the right hand, with a long note in the final measure of the vocal line.

Burt Szabo, 1980

64. The Old Dominion Line

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

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

Earl Moon
Sung by the Sidewinders

65. Spring Brought Me Flowers

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

Lee Plaskoff, mid 1990s

66. New York Ain't New York Anymore

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

Jay Giallombardo, 1978

67. Sonny Boy

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

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

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

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

Bob Bohn
Sung by the Easternaires

The score is in 4/4 time with a key signature of two flats (Bb, Eb). It features a vocal line and a piano accompaniment. The piano part includes a bass line and chords, with some triplet figures in the right hand.

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

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

Burt Staffen, 1970

The score is in 6/8 time with a key signature of two sharps (F#, C#). It features a vocal line and a piano accompaniment. The piano part is characterized by a steady eighth-note bass line and chords in the right hand.

70. My Old Kentucky Home

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

Doug Harrington, 1990
Sung by Second Edition

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

71. Their Hearts Were Full Of Spring

For their hearts were full of spring.

The musical score is written for voice and piano. The voice part is on a single staff with lyrics. The piano accompaniment consists of two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is simple and features a mix of quarter and eighth notes.

Sung by the Four Freshmen

72. Bye Oh Bye Oh

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

The musical score is written for voice and piano. The voice part is on a single staff with lyrics. The piano accompaniment consists of two staves. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 4/4. The melody is a simple, repetitive pattern of eighth notes.

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

The musical score continues from the previous block. The voice part is on a single staff with lyrics. The piano accompaniment consists of two staves. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 4/4. The melody continues with a mix of quarter and eighth notes.

Gene Morford, circa 1960

73. As Time Goes By

The world will always welcome lovers as time goes bye.

The musical score is written for voice and piano. The voice part is on a single staff with lyrics. The piano accompaniment consists of two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is a simple, repetitive pattern of quarter notes.

Walter Latzko, late 1950s
Sung by the Buffalo Bills

74. Pal Of My Dreams

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

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

pal, ——— pal of my dreams. ———

Detailed description: This is a musical score for the song 'Pal Of My Dreams'. It features a treble and bass clef staff in 3/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb). The lyrics are: 'Oh how I miss you, pal of my pal of my, pal of my dreams. pal, pal of my dreams.' There are long horizontal lines under the lyrics indicating the duration of the notes.

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 ———

Detailed description: This is a musical score for the song 'I Close My Eyes (I Heard You Singing)'. It features a treble and bass clef staff in 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb). The lyrics are: 'doo doo doo doo doo doo doo doo doo doo doo I close my eyes. my eyes'. There are long horizontal lines under the lyrics indicating the duration of the notes.

Jay Giallombardo, 1971
Sung by Grandma's Boys

76. For Me And My Gal

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

Detailed description: This is a musical score for the song 'For Me And My Gal'. It features a treble and bass clef staff in 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The lyrics are: 'In love - land for me and my gal.'. There are long horizontal lines under the lyrics indicating the duration of the notes.

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. ———

Detailed description: This is a musical score for the song 'Please Don't Leave Me, Never Go Away'. It features a treble and bass clef staff in 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb, Eb). The lyrics are: 'Please don't leave me, never go away. a - way. a - way.'. There are long horizontal lines under the lyrics indicating the duration of the notes.

Joe Liles, 1968

78. There's No Place Like Home

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

The musical score for 'There's No Place Like Home' is in 4/4 time and B-flat major. The melody features a triplet of eighth notes on the word 'like' and a final whole note on 'home'. The bass line provides a steady accompaniment with a triplet of eighth notes on the same word.

Carl Dahlke, 1969

79. Mother's Boy

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

The musical score for 'Mother's Boy' is in 4/4 time and D major. The melody consists of a series of quarter notes, with a final whole note on 'boy'. The bass line follows a similar pattern with quarter notes and a final whole note.

Earl Moon

80. Don't Be Blue When Raindrops Come Along

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

The first system of the musical score for 'Don't Be Blue When Raindrops Come Along' is in 4/4 time and B-flat major. The melody features a long note on 'a' that spans across the bar line. The bass line has a steady eighth-note accompaniment.

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

The second system of the musical score continues the melody and bass line from the first system. The melody features a long note on 'a' that spans across the bar line. The bass line continues with eighth-note accompaniment.

81. Midnight Rose

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

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 primarily in the treble clef, with accompaniment in the bass clef. There are some accidentals, including a B-flat in the bass line.

Ed Waesche, 1975
 Sung by the Bluegrass Student Union

82. Somewhere

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

The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is primarily in the treble clef, with accompaniment in the bass clef. There are some accidentals, including a C# in the bass line.

Sung by the Interstate Rivals, 1988

83. Bright Was The Night

She prom - ised she would be my bride _____

The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody is primarily in the treble clef, with accompaniment in the bass clef. There are some accidentals, including a B-flat in the bass line.

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

This block continues the musical score from the previous block, showing the continuation of the melody and accompaniment. It includes the same two-staff format with treble and bass clefs.

David Wright, 1991
 Sung by the Gas House Gang

84. Where Is The Boy

boy, _____

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

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

Fred King, 1964

85. My Love Is Your Love

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

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

Brent Graham and Dave LaBar, 1982

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

nights, _____

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

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

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

and left me lone - ly nights. _____

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

left _____

Detailed description: This is a musical score for the song 'And Left Me Lonely Nights (Happy Days And Lonely Nights)'. It features a treble and bass clef staff in 4/4 time with a key signature of two flats (Bb). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: 'nights, _____ And left me lone - ly oh, so lone - ly nights, _____ And left _____ me lone - ly nights, _____ and then you I'm lone - ly, you on - ly left me lone - ly nights. _____ and left me lone - ly nights. _____ I'm lone - ly, you on - ly left me lone - ly nights. _____ left _____'.

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 key signature has one flat (Bb) and the time signature is 4/4. 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 provides a harmonic foundation with 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 key signature has one flat (Bb) and the time signature is 6/8. The vocal line starts with the lyrics 'Now there's no time for toys and boys.' The piano accompaniment consists of chords and a rhythmic bass line.

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 key signature has one sharp (F#) and the time signature is 4/4. The vocal line starts with the lyrics 'Over troubled waters I will ease your mind.' The piano accompaniment consists of chords and a steady bass line.

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 key signature has one flat (Bb) and the time signature is 4/4. The vocal line starts with 'ooh' and the lyrics 'And in foggy London town the sun was shining ev'rywhere.' The piano accompaniment consists of chords and a rhythmic bass line.

Brent Graham, 1981
Popular version

91. Little Pal

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

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

Lou Perry, 1961
Sung by the Four Rascals

92. Ev'ry Time I See You I Cry

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

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

Mac Huff

93. The Shadow Of Your Smile

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

gone, — are gone. —

smile — gone, — are gone. —

94. Show Me Where The Good Times Are

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

are. —

Gene Cokeroft, 1973
Sung by the Suntones

95. Tammy

Tam - my, oh, love —

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

love. —

Brent Graham, 1990

96. Hush, Little Baby (Summertime)

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

don't — you cry. —

cry. —

Sung by the Confederates

97. Mickey Mouse

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

98. Lord, You Made The Night Too Long

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

99. Baby, You're The One I Love

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

Renee Craig, 1975

100. Sure, They Called It Ireland

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

The score is in 4/4 time, featuring a melody in the treble clef and a bass line in the bass clef. The key signature has one sharp (F#). The melody consists of quarter and eighth notes, with a final phrase held in a long note.

Dave LaBar, 1978

101. Till Love Comes My Way

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

The score is in 4/4 time, featuring a melody in the treble clef and a bass line in the bass clef. The key signature has two flats (Bb, Eb). The melody is simple and repetitive, with a final phrase held in a long note.

David Wright, 1980

102. You're The One Who Made Me Cry

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

The score is in 4/4 time, featuring a melody in the treble clef and a bass line in the bass clef. The key signature has two flats (Bb, Eb). The melody is more complex, with a final phrase held in a long note.

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

you cry.

This block continues the musical score from the previous block, showing the final phrases of the melody and bass line. The key signature remains two flats (Bb, Eb).

Ed Waesche, 1986
Sung by the Basin Street Quartet

103. I'll Take Care Of Your Cares

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

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

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

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

Tell me you're mine, — , all — mine. —

Ruby Rhea, 1963
(popular version)

105. While Sweet Dreams Rest You

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

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

106. First You Gotta Have Heart

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

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

107. Mam'selle

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

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

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

This block shows the continuation of the musical score for 'Mam'selle'. It consists of two staves: a treble clef staff and a bass clef staff. The melody continues in the treble clef, with lyrics placed below the notes. The bass staff provides a harmonic accompaniment. The piece concludes with a final chord in the treble clef.

108. Happy Trails To You

Happy trails to you 'til we meet 'til we meet a - gain.
a - gain, 'til we meet a - gain.
a - gain.

Bobby Gray, Jr., late 1970s

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

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

110. After Today

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

Jay Giallombardo, 1971
Sung by the Acoustix

111. Cheer Up, Charlie

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

Brent Graham, 1986

112. Just When I Thought I Was Through

I _____ was _____

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

I _____ was _____

Detailed description: This is a musical score for the song 'Just When I Thought I Was Through'. It features a 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 dotted quarter note on 'I', followed by a quarter note on 'was'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. The lyrics are: 'Just when I thought I was through_ with fal - ling in love, — I ran in - to you. _____'. There are some markings like '(b)' and '(g)' in the piano part.

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

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

be - gins, _____

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

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

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 three flats (Bbb, Ebb, Abb) and the time signature is 4/4. The melody is simple, with a dotted half note on 'a - gain, thanks a - gain. _____'. The piano accompaniment has a steady eighth-note bass line and a treble line with chords. 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. _____'.

115. My Romance

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

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 one sharp (F#) and the time signature is 4/4. The melody is simple, with a dotted half note on 'My ro - mance _____ does - n't need a thing _____ ,'. The piano accompaniment has a steady eighth-note bass line and a treble line with chords. The lyrics are: 'My ro - mance _____ does - n't need a thing _____ , thing, _____ does - n't need a thing _____ , but _____ you. _____ thing _____'.

Gene Puerling
Sung by the Singers Unlimited

116. Dixie

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

A - way, a - way,

Detailed description: This system contains the first two staves of the musical score. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The music consists of eighth and quarter notes, with some notes beamed together. There are lyrics written below the notes: 'A - way, a - way, a - way down south in' under the top staff and 'A - way, a - way,' under the bottom staff. The key signature has one sharp (F#).

Dix - - - ie, way down south.

Detailed description: This system contains the next two staves of the musical score. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The music consists of quarter and eighth notes, with some notes beamed together. There are lyrics written below the notes: 'Dix - - - ie, way down south.' under the top staff. The key signature has one sharp (F#).

Mo Rector, 1963
Sung by the Imposters

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