

Music Hall Medley - Part 1 [Bb]

Ta-ra-ra Boom-de-ay

Henry J. Sayers

A

V.1
A sweet Tux-e-do girl you see, Queen of swell so - ci - e - ty, Fond of fun as fond can be, When it's on the strict Q. T. I'm

V.2

Vc.

9

V.1
not too young, I'm not too old, Not too tim-id, not too bold, Just the kind you'd like to hold, Just the kind for sport, I'm told.

V.2

Vc.

B

17

V.1
Ta-ra-ra Boom de-ay, Ta-ra-ra Boom de-ay, Ta-ra-ra Boom de-ay, Ta ra-ra Boom-de-ay,

V.2
pizz

Vc.
pizz

25

V.1
Ta ra-ra Boom de ay, Ta - ra-ra Boom de ay, Ta ra-ra Boom de ay, Ta ra-ra Boom de-ay.

V.2

Vc.

Sweet Rosie O'Grady

Maud Nugent

♩=170

1

V.1 Sweet Ros - ie O' - Gra - dy, My dear lit - tle Rose, _____

V.2 *arco*

Vc. *arco*

9

V.1 She's my stead - y la - dy, Most ev - 'ry - one knows, _____

V.2

Vc.

17

V.1 And when we are mar - ried, How hap - py we'll be; _____

V.2

Vc.

25

V.1 I love sweet Ro - sie O' - Gra - dy, And Ro - sie O' - Gra - dy loves me. _____

V.2

Vc.

--> Champagne Charlie

Champagne Charlie

Alfred Lee/George Leybourne

1

V.1
Cham-pagne Char - lie is my name, Cham-pagne drink - ing is my game,

V.2

Vc.
pizz

5

V.1
There's no drink as good as fizz! fizz! fizz! I'll drink ev - 'ry drop there is, is, is!

V.2

Vc.

9

V.1
All round town it is the same, By Pop! Pop! Pop! I rose to fame,

V.2

Vc.
pizz

13

V.1
I'm the I - dol of the bar - maids, And Cham-pagne Char - lie is my name. Segue

V.2

Vc.

Don't dilly dally on the way

Charles Collins & Fred W. Leigh

1 $\text{♩} = 140$

V.1
My old man said, "Fol-low the van, Don't dil-ly dal-ly on the way." _____

V.2
pizz

Vc.

9

V.1
Off went the cart with the home packed in it, I walked be-hind with my old cock lin-net, But I

V.2

Vc.

17

V.1
dil-ried & dal-ried, dal-ried & dil-ried, Lost the van & don't know where to roam. _____

V.2

Vc.

24

V.1
— I stopped on the way to have the old half quar-tern, And I can't find my way home.

V.2

Vc.

--> Hold your hand out, naughty boy

Hold your hand out, naughty boy

1 $\text{♩} = 160$

V.1
Hold your hand out, — naugh-ty boy! — Hold your hand out, — naugh-ty boy! —

V.2
arco

Vc.
arco

10

V.1
Last night, — in the pale moon - light, I saw yer! I saw yer! With a

V.2

Vc.

18

V.1
nice girl — in the park — You were strol - ling — full of joy, — And you

V.2

Vc.

26

V.1
told her you'd ne - ver kissed a girl — be - fore Hold your hand out, — naugh-ty boy! —

V.2

Vc.

Wait till the sun shines, Nellie

Andrew B. Stirling & Harry von Tilzer

1

V.1
Wait till the sun shines, Nel-lie, When the clouds go drift - ing by,

V.2
pizz

Vc.
pizz

9

V.1
We will be hap - py, Nel - lie, Don't you sigh; _____

V.2

Vc.

17

V.1
Down lov - er's lane we'll wan-der, Sweet-hearts you and I; _____

V.2

Vc.

25

V.1
Wait till the sun shines Nel - lie, Bye and bye. _____

V.2

Vc.

Segue

--> Hello! Ma Baby

Hello! Ma Baby

Howard & Emerson

1

V.1 *f*
Hel-lo! ma ba - by, Hel-lo! ma ba - by, Hel-lo! ma rag - time gal!

V.2

Vc.

5

V.1
Send me a kiss by wire, Ba-by, ma heart's on fire!

V.2

Vc.

9

V.1
If you re-fuse me, Hon-ey, you'll lose me, Then you'll be left a - lone, oh, ba - by,

V.2

Vc.

13

V.1
Tel-e-phone and tell me I'se your own.

V.2

Vc.

If you were the only girl in the world

Clifford Grey & Nat. D. Ayer

$\text{♩} = 80$
1 (Slow swing)

V.1
If you were the on - ly girl in the world, And I were the on - ly boy,

V.2
arco

Vc.
arco

6

V.1
Noth-ing else would mat-ter in the world to - day, We could go on lov-ing in the same old way... A

V.2

Vc.

10

V.1
Gar - den of E - den, just made for two, With noth-ing to mar our joy;

V.2

Vc.

14

V.1
I would say such won-der-ful things to you, There would be such won-der-ful things to do, If

V.2

Vc.

18

V.1
you were the on - ly girl in the world, And I were the on - ly boy.

V.2

Vc.

--> Lily of Laguna

Lily of Laguna

Leslie Stuart

1 (Swing) ♩=130

V.1 She's ma la - dy love, she is ma dove, ma ba - by love,

V.2 *pizz*

Vc. *pizz*

5

V.1 She's no gal for sit - tin' down to dream, She's de on - ly queen La - gu - na knows;

V.2

Vc.

9

V.1 I know she likes me, I know she likes me Be-cause she says so; She is de

V.2

Vc.

13

V.1 Lil - y of La - gu - na, she is my Lil - y and my Rose.

V.2

Vc.

Oh! you beautiful doll

Nat. D. Ayer/A. Seymour Brown

1 (No swing)

V.1
Oh! you beau-ti-ful doll, you great big beau-ti-ful doll!—

V.2

Vc.
pizz

5

V.1
Let me put my arms a - bout you, I could ne-ver live with - out you,

V.2

Vc.

9

V.1
Oh! you beau-ti-ful doll, You great big beau-ti-ful doll!— If you

V.2

Vc.

13

V.1
ev - er leave me how my heart will ache, I want to hug you, but I fear you'd break,

V.2

Vc.

17

V.1
Oh, oh, oh, oh, Oh, you beau - ti - ful doll!

V.2

Vc.

--> The man on the flying trapeze

The man on the flying trapeze

Alfred Lee/George Leybourne

1 $\text{♩} = 150$

V.1
Whoa! He'd fly thro' the air with the grea - test of ease, A

V.2
arco

Vc.
arco

6

V.1
dar - ing young man on the fly - ing tra - peze. His

V.2

Vc.

10

V.1
move - ments were grace - ful, All girls he could please, And

V.2

Vc.

14

V.1
my love he's sto - len a - way.

V.2

Vc.

Roamin' in the gloamin'

Harry Lauder

1

V.1
Roam - in' in the gloam - in' on the bon - nie banks o' Clyde.

V.2

Vc.
arco

The first system of the musical score consists of three staves. The top staff (V.1) is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the vocal melody with lyrics: "Roam - in' in the gloam - in' on the bon - nie banks o' Clyde." The middle staff (V.2) is also in treble clef with the same key signature and time signature, providing a harmonic accompaniment. The bottom staff (Vc.) is in bass clef with the same key signature and time signature, playing a simple bass line. The word "arco" is written below the Vc. staff.

5

V.1
Roam - in' in the gloam - in' wae my las - sie by my side. When the

V.2

Vc.

The second system continues the musical score. The top staff (V.1) has lyrics: "Roam - in' in the gloam - in' wae my las - sie by my side. When the". The middle staff (V.2) and bottom staff (Vc.) continue their respective parts from the first system.

9

V.1
sun has gone to rest, That's the time that we love best.

V.2

Vc.

The third system continues the musical score. The top staff (V.1) has lyrics: "sun has gone to rest, That's the time that we love best." The middle staff (V.2) and bottom staff (Vc.) continue their respective parts.

13

Segue (but faster)

V.1
O, it's love - ly roam - in' in the gloam - - - in!

V.2

Vc.

The fourth system is marked "Segue (but faster)" and changes to a 2/4 time signature. The top staff (V.1) has lyrics: "O, it's love - ly roam - in' in the gloam - - - in!". The middle staff (V.2) and bottom staff (Vc.) continue their respective parts in the new time signature.

--> The Yankee Doodle Boy

The Yankee Doodle Boy

Geo M. Cohan

1

V.1
I'm a Yan-kee Doo-dle Dan - dy, A Yan - kee Doo-dle, do or die; _____ A

V.2
pizz

Vc.
pizz

Detailed description: This system contains the first eight measures of the song. The vocal line (V.1) starts with a treble clef and a 2/4 time signature. The lyrics are: "I'm a Yan-kee Doo-dle Dan - dy, A Yan - kee Doo-dle, do or die; _____ A". The piano accompaniment (V.2 and Vc.) features a rhythmic pattern of eighth notes and rests, with a "pizz" (pizzicato) marking. The key signature is one sharp (F#).

9

V.1
real live nep-hew of my Un - cle Sam's, Born on the Fourth of Ju - ly. _____ I've

V.2

Vc.

Detailed description: This system contains measures 9 through 16. The vocal line (V.1) continues with the lyrics: "real live nep-hew of my Un - cle Sam's, Born on the Fourth of Ju - ly. _____ I've". The piano accompaniment (V.2 and Vc.) continues with the same rhythmic pattern. The key signature remains one sharp (F#).

17

V.1
got a Yan-kee Doo-dle sweet - heart, She's my Yan-kee Doo-dle joy. _____

V.2

Vc.

Detailed description: This system contains measures 17 through 24. The vocal line (V.1) continues with the lyrics: "got a Yan-kee Doo-dle sweet - heart, She's my Yan-kee Doo-dle joy. _____". The piano accompaniment (V.2 and Vc.) continues with the same rhythmic pattern. The key signature remains one sharp (F#).

25

V.1
Yan-kee Doo-dle came to Dee Why just to ride the big waves, I am the Yan-kee Doo-dle Boy. _____

V.2

Vc.

Segue

Detailed description: This system contains measures 25 through 32. The vocal line (V.1) concludes with the lyrics: "Yan-kee Doo-dle came to Dee Why just to ride the big waves, I am the Yan-kee Doo-dle Boy. _____". The piano accompaniment (V.2 and Vc.) concludes with the same rhythmic pattern. The key signature changes to two sharps (F# and C#) for the final measure. The word "Segue" is written above the final measure.

Swanee

I. Caesar & George Gershwin

1

V.1
Swan - ee, how I love you! how I love you! My dear old Swan-ee I'd give the

V.2

Vc.
pizz

Detailed description: This system contains measures 1 through 8 of the piece. The vocal line (V.1) begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lyrics are: "Swan - ee, how I love you! how I love you! My dear old Swan-ee I'd give the". The piano accompaniment consists of two staves: V.2 (treble clef) and Vc. (bass clef). The Vc. part is marked *pizz* (pizzicato). The music features a mix of quarter and eighth notes, with some notes beamed together.

9

V.1
world to be a-mong the folks in D - I - X - IE E - ven know my

V.2

Vc.

Detailed description: This system contains measures 9 through 16. The vocal line (V.1) continues with the lyrics: "world to be a-mong the folks in D - I - X - IE E - ven know my". The piano accompaniment (V.2 and Vc.) continues with chords and single notes, maintaining the 2/4 time signature and key signature.

17

V.1
Mam - my's wait-ing for me, pray-ing for me Down by the Swan-ee The folks up

V.2

Vc.

Detailed description: This system contains measures 17 through 24. The vocal line (V.1) continues with the lyrics: "Mam - my's wait-ing for me, pray-ing for me Down by the Swan-ee The folks up". The piano accompaniment (V.2 and Vc.) continues with chords and single notes.

25

V.1
north will see me no more When I go to the Swan - ee

V.2

Vc.

Detailed description: This system contains measures 25 through 30. The vocal line (V.1) continues with the lyrics: "north will see me no more When I go to the Swan - ee". The piano accompaniment (V.2 and Vc.) continues with chords and single notes.

31

V.1
When I go to the Swan-ee shore.

V.2

Vc.

Detailed description: This system contains measures 31 through 34, which is the end of the piece. The vocal line (V.1) concludes with the lyrics: "When I go to the Swan-ee shore." The piano accompaniment (V.2 and Vc.) ends with a final chord and a double bar line.