

Little Boy Blues

By
Roy Turk
J. Russel Robinson
& Addy Britt



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TRY THIS ON YOUR PIANO

Mother In Ireland

By GERALD GRIFFIN
HERMAN KAHN
and TOMMY LYMAN

Chorus

Moth - er in Ire - land, I see you thru tears,

Try - ing so brave - ly to hide all your fears, Since

I've been a - way ver - y plain - ly I see, How

The musical score is written for voice and piano. It features a vocal melody line and a piano accompaniment. The piano part includes chords and single notes, with a dynamic marking of *mf* (mezzo-forte) at the beginning. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are written below the vocal line.

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Little Boy Blues

by ROY TURK
J. RUSSEL ROBINSON
and ADDY BRITT

Moderato

Piano *f*

The piano introduction is in B-flat major, 4/4 time, marked 'Moderato'. It features a strong, rhythmic melody in the right hand with eighth and sixteenth notes, and a steady bass line in the left hand. The piece begins with a forte (*f*) dynamic.

Voice

Lit - tle Boy Blue, - Was feel - ing quite blue, 'Cause the
Lit - tle Boy Blue, - Much tall - er he grew, And got

till ready

p

The first vocal entry is on a single note, B-flat. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. A section marked 'till ready' begins with a piano (*p*) dynamic.

horn that he blew - was gone. What could he do — This lit - tle Boy Blue — But to
tired — of pitch - ing hay. Packed up his horn — Then soon he was gone — For he

The second vocal entry continues the melody. The piano accompaniment features a more active right hand with eighth-note patterns and a consistent bass line.

cry be - cause his lit - tle heart was so for - lorn. — Day aft - er day, — He
got a job a - jazz - in' down on old Broad - way. — While he would play, — His

The third vocal entry concludes the main melody. The piano accompaniment provides harmonic support with chords and a steady bass line.

slept in the hay, Left the cat-tle, the sheep-and hen. — He saved ev - 'ry dime,
mem - 'ry would stray, To the cat - tle, the sheep-and hen. — He'd for - get a bit,

and there came a time, He was hap - py a - gain; But un - til then.
Some blue note - he'd hit, Then he'd play - right a - gain; But re - called when.

rall.

Chorus

Lit - tle Boy Blue — He got those Lit - tle Boy Blues. — Be - cause the

p-f
a tempo

horn that he had, — went to the bad, So he got a coup - le of dol - lars from his

dear old dad. Then he trav - elled to town, — and how he hunt - ed a - round, —

- Un-til he found a Sax - o - phone, Took it right back home; Start - ed in a - sway - in',

Then be - gan a - play - in! The sheep in the meadow, The cows in the corn; Hugged one an - o - ther, When

they heard the horn; The pigs in the pen, all grunt - ed when, The horse be - gan to neigh, And he

chewed up all the hay. Heh! Lit - tle Boy Blue — He lost those lit - tle boy blues — When lit - tle Boy

Blue, blew the blues — up - on his Sax - o - phone.

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Words by
HARRY B. SMITH and
FRANCIS WHEELER

One Night In June

Music by
TED SNYDER
ARTHUR LANGE and
ERNEST KLAPHOLZ

Chorus

night in June, We heard a tune, My heart will hear for
ev-er. Our lips first met; I'll ne'er for-get, that
kiss, tho' years may sev-er. In all my dreams, A

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The First Waltz

Words by
BILLY CURTIS

Valse moderato

(Belongs To Me)

Music by
J. RUSSEL ROBINSON

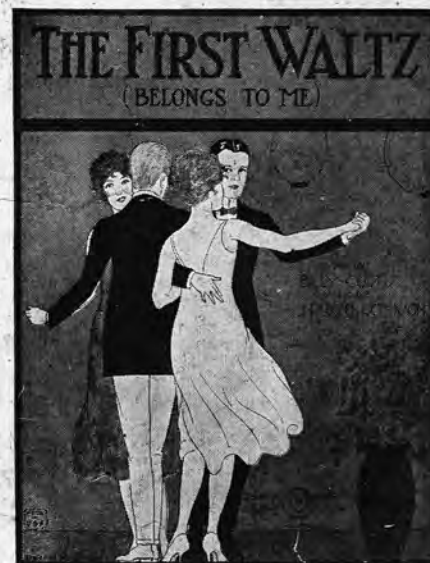
Piano

Voice

Don't for-get the first waltz, That be-longs to me;

You can give the rest a-way, Give them all to whom you may.

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BELLA DONNA
KEEP OFF MY SHOES

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TOMORROW
YOU GAVE ME YOUR HEART
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