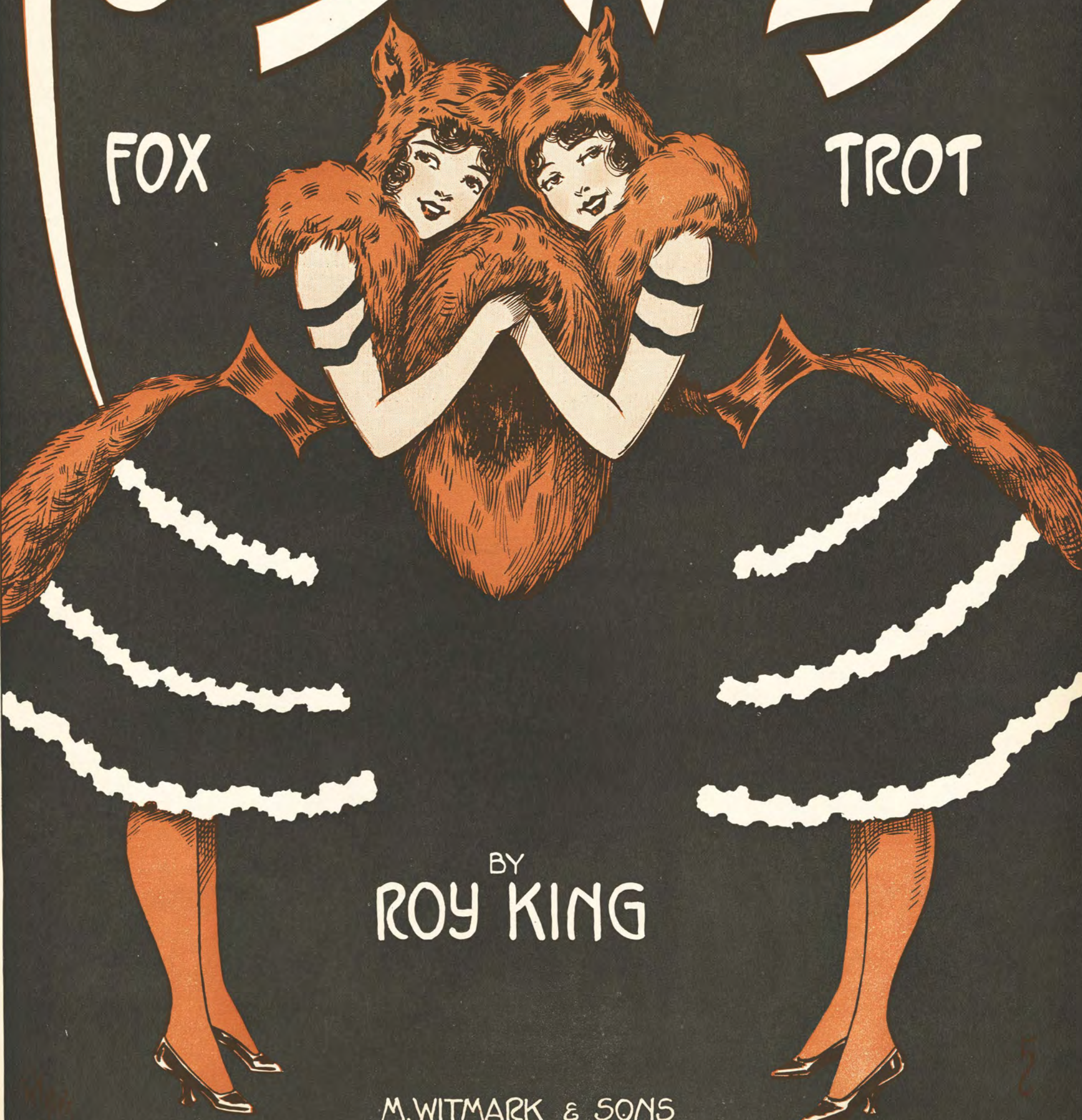


FOZZY WOZZY

FOX

TROT



BY
ROY KING

M. WITMARK & SONS
NEW YORK CHICAGO LONDON

To Charles McNaughton
Fuzzy-Wuzzy
Fox-Trot

ROY H. KING

The musical score for "Fuzzy-Wuzzy" is a Fox-Trot by Roy H. King, dedicated to Charles McNaughton. It is written for piano in the key of F# (one sharp) and 2/4 time. The score consists of six systems of music. The first system begins with a treble staff containing a melody with triplets and slurs, and a bass staff with a rhythmic accompaniment. Dynamics include 'f' (forte) and 'ff' (fortissimo). The subsequent systems continue the melody and accompaniment, with the fifth system ending with a double bar line and repeat signs. The sixth system concludes the piece with a final cadence.

This page contains seven systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical notes, rests, and dynamic markings. The key signature is one flat (B-flat). The first system shows a complex melodic line in the treble and a supporting bass line. The second system continues this pattern. The third system features a prominent *ff* (fortissimo) marking in the treble. The fourth system shows a melodic line in the treble and a bass line with some rests. The fifth system features a prominent *ff* (fortissimo) marking in the bass. The sixth system continues the melodic and harmonic development. The seventh system concludes the page with a final melodic flourish in the treble and a supporting bass line.

Trio

This musical score is for a Trio in B-flat major, 3/4 time. It consists of seven systems of grand staves (treble and bass clef). The first system is marked *ff* and includes a repeat sign. The second system features a triplet in the right hand. The third system includes a first ending bracket. The fourth system includes a second ending bracket. The fifth system continues the melodic development. The sixth system features a *ff* dynamic marking. The seventh system concludes with a *ff* dynamic marking and a repeat sign. The score is characterized by dense harmonic textures and active melodic lines in both hands.

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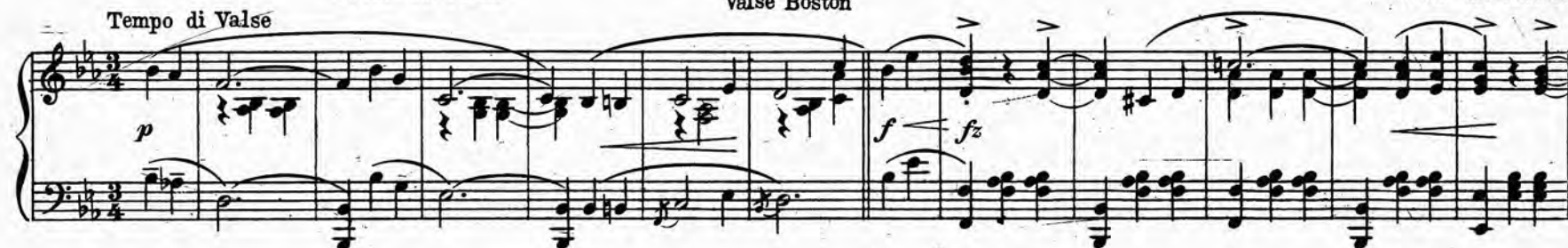
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Sure I love the dear sil-ver that shines in your hair, And the brow that's all fur-rowed, And wrink-led with care. I kiss the dear fin-gers so toil worn for me, Oh, God

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SOLO, FOUR KEYS:—B $\flat$, (B $\flat$ TO D) C, D, AND F. DUET, TWO KEYS:—B $\flat$ AND F

A Little Bit Of Heaven

Shure They Call It Ireland

Poem by
J. KEIRN BRENNAN

Music by
ERNEST R. BALL

Shure, a lit-tle bit of Heav-en fell from out the sky one day, And nes-tled on the o-cean in a spot so far a-way, And when the An-gels found it, Shure it looked so sweet and fair, They

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SOLO, THREE KEYS:—A $\flat$, (C TO F) B $\flat$ AND C

When Irish Eyes Are Smiling

Lyric by
CHAUNCEY OLCOTT
& GEO. GRAFF Jr.

Music by
ERNEST R. BALL

When I-rish eyes are smi-ling, Sure its like a morn in Spring. In the lilt of I-rish laugh-ter, You can hear the an-gels sing. When I-rish hearts are hap-py, All the

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SOLO, THREE KEYS:—C, (C TO F) D AND F

Too-ra-loo-ra-loo-ral THAT'S AN IRISH LULLABY

Words and Music
By J. R. SHANNON

Too-ra-loo-ra-loo-ral, Too-ra-loo-ra-li, Too-ra-loo-ra-loo-ral, Hush now, don't you cry! Too-ra-loo-ra-loo-ral, Too-ra-loo-ra-li, Too-ra-loo-ra-loo-ral, That's an I-rish lul-la-by.

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SOLO, THREE KEYS:—C, (C TO C) E $\flat$ AND F

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