

The Curse of an Aching Heart

Lyrics by Henry Fink

TTBB a cappella

music by Al Piantadosi

Moderately slow

Tenor I/II

Bass I/II

You made me what I am to - day, I hope you're sat - is -

- fied, You dragged and dragged me down un - til my soul with -

- fied, You dragged and dragged me down un - til my soul with -

15

- in me died; You've shat - tered each and ev - 'ry dream, You

- in me died; You've shat - tered each and ev - 'ry dream, You

22

fooled me from the start, And though you're not true, May God bless

fooled me from the start, And though you're not true, May God bless

from the start,

29

you, That's The Curse Of An Ach - ing Heart. *rall.* Original ending: Optional ending:

you, That's The Curse Of An Ach - ing Heart. *rall.* Original ending: Optional ending:

glissando

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The Darktown Strutters' Ball

TTBB a cappella

words and music by
Shelton Brooks

Moderately bright

Tenor I/II

Bass I/II

Got an in-vi-ta-tion to a dance, So get rea-dy, quick for to prance.

down to get you in a Ta-xi, Hon-ey, bet-ter be read-y 'bout half past eight.— Oo— Now dear-ie,

don't be late,— want to be there when the band starts play-ing. Re-mem-ber when we get there, Hon-ey, the

two steps, I'm goin' to have 'em all,— Goin' to dance out both my shoes.— When they play the "Jel - ly Roll

Blues," To - mor-row night— at The Dark-town Strut-ters' Ball. The Dark-town Strut-ters' Ball.

Dear Old Girl

TTBB a cappella

Lyrics by
Richard Henry Buck

Words by
Theodore Morse

Andante moderato

Tenor I/II
Dear Old Girl, the robin sings above you, Dear Old

Bass I/II
Girl, it speaks of how I love you, The

blind - ing tears are fall - ing, As I think of my lost pearl, And my

brok - en heart is call - ing, Call - ing for you, Dear Old Girl.

The musical score is written for Tenor I/II and Bass I/II parts. It begins with a treble clef and a bass clef, both with an 8va marking. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante moderato'. The lyrics are: 'Dear Old Girl, the robin sings above you, Dear Old Girl, it speaks of how I love you, The blind - ing tears are fall - ing, As I think of my lost pearl, And my brok - en heart is call - ing, Call - ing for you, Dear Old Girl.' The score consists of four systems of music, each with two staves. The first system covers the first two lines of lyrics. The second system covers the next two lines. The third system covers the next two lines. The fourth system covers the final line of lyrics and ends with a double bar line.

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Ireland Must Be Heaven

(For My Mother came From There)

TTBB a cappella

By Joseph McCarthy,
Howard Johnson & Fred Fisher

Slowly with expression

The musical score is written for Tenor I/II and Bass I/II in 4/4 time. It consists of four systems of music. The first system (measures 1-2) begins with a treble clef and a bass clef. The lyrics are: "Ire - land must be Hea - ven, for an an - gel came from there, I". The second system (measures 3-4) continues the melody and accompaniment. The lyrics are: "nev - er knew a liv - ing soul one half as sweet — or — fair, For her". The third system (measures 5-6) continues. The lyrics are: "eyes are like the star - light, And the white clouds match her hair, Sure —". The fourth system (measures 7-8) concludes the piece. The lyrics are: "Ire - land must be Hea - ven, For My Moth - er Came From There." The score includes dynamic markings such as *mf* and *f*, and performance instructions like "Slowly with expression".

Tenor I/II

Bass I/II

mf

nev - er knew a liv - ing soul one half as sweet — or — fair, For her

eyes are like the star - light, And the white clouds match her hair, Sure —

Ire - land must be Hea - ven, For My Moth - er Came From There.

f

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K-K-K-KATY

TTBB a cappella

Geoffrey O'Hara

Moderately bright

Tenor I/II

Bass I/II

f This is what they heard in far off France: **Bright** Chorus: K - K - K -

Ka - ty, beau - ti - ful Ka - ty, You're the on - ly g - g - g - girl that I a

dore. ——— m - m - m - moon shines o - ver the cow - shed, I'll be

wait - ing at the k - k - k - kitch - en door. 1. K - K - K - door. 2. *rall.*

Bo-bo, bo, bo, bo. K - K - K -

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I Know What it Means to be Lonesome

TTBB a cappella

Kendis, Brockman and Vincent

Valse Lento

Tenor III

mf I Know What It Means To Be Lone - some, I know how it feels to be

Bass III

blue, I know what it means to long in my dreams, for some - *poco rit.*

-one, for some - one, *a tempo* I've sighed and I've cried since we part - ed, There's

no one knows what I've gone through; I'd give all that I own, just to have you back

home, I'm lone-some, so lone-some for you. I lone-some for you. you

Originally published by LEO FEIST, INC. (1918)

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When You Wore a Tulip

lyrics by Jack Mahoney

(And I Wore a Big Red Rose)

music by Percy Wenrich

TTBB a cappella

Bright tempo

The musical score is written for Tenor I/II and Bass I/II. It consists of five systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are: "When You Wore a Tulip, a sweet yellow tulip, and I wore a big red rose, a big red rose, When you caressed me, 'twas then heaven blessed me, what a blessing, no one knows, no one knows, You made life cheer-ier, when you called me dear-ier, 'twas down where the blue grass grows, Your lips were sweeter than ju-ly, when you wore a tulip, and I wore a big red rose." The score includes various musical notations such as notes, rests, and dynamic markings.

Tenor I/II

Bass I/II

When You Wore a Tulip, a sweet yellow tulip, and I wore a big red
a big red rose,
rose, When you caressed me, 'twas then heaven blessed me, what a blessing,
a big red rose,
knows, no one knows,
no one knows. You made life cheer-ier, when you called me
no one knows, no one knows, bim, bim, bim,
dear-ier, 'twas down where the blue grass grows, Your lips were sweeter than
ju-ly, when you wore a tulip, and I wore a big red rose.

Originally published by Leo Feist (1914)

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