

TELL ALL THE FOLKS IN KENTUCKY

(I'M COMIN' HOME)



WORDS AND MUSIC by
IRVING BERLIN

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perret

A Song That Appeals To All
That Old Gang Of Mine

Words by
BILLY ROSE & MORT DIXON

Music by
RAY HENDERSON

CHORUS

Gee but I'd give the world to see that old gang of mine I can't for-get that old quar-tette that

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics are: "Gee but I'd give the world to see that old gang of mine I can't for-get that old quar-tette that".

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The Season's Sensational Waltz Song

INDIANA MOON

Words by
BENNY DAVIS

Music by
ISHAM JONES

CHORUS

In - di - a - na Moon I miss you In - di - a - na Moon I miss blue There's some-bo-dy there I long to kiss too,

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics are: "In - di - a - na Moon I miss you In - di - a - na Moon I miss blue There's some-bo-dy there I long to kiss too,". A dynamic marking of *p-f* is present in the piano accompaniment.

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SM 5759

Tell All The Folks In Kentucky

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Moderato

Piano introduction in G major, 2/4 time, marked Moderato. The piece begins with a strong dynamic (f) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The melody is characterized by a mix of eighth and sixteenth notes, creating a lively and rhythmic feel.

VOICE

So you're go-in' back to Ken-tuck-y— Let me say that you're
You'll be ver-y glad in Ken-tuck-y— No one's ev-er sad

Vamp

The piano accompaniment for the first vocal line is marked *Vamp* and *mf*. It features a steady, rhythmic accompaniment with a mix of eighth and sixteenth notes in the right hand, and a simple bass line in the left hand. The tempo is maintained at Moderato.

might - y luck-y— Gee . I wish I were you I would like to go too
in Ken-tuck-y— It's a land with-out care Sun-shine fol-lows you there

The piano accompaniment for the second vocal line continues the rhythmic pattern established in the first line, with a mix of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Time for lea-vin' is get - tin' short-er— Give your grip to the Pull - man por-ter—
Flocks of blue-birds are al - ways sing-ing— Hap - pi-ness they are al - ways bring-ing—

The piano accompaniment for the third vocal line continues the rhythmic pattern, with a mix of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

You're ve - ry anx - ious I see Please do a fa - vor for me.
 You will for - get _ how to cry When you get back _ to K. Y.

CHORUS

Tell all the folks down at home _ in Ken - tuck - y That I'm _ com - in' _

Say that a lone - ly old roll - in' stone wants to come home _ And don't for -

get to tell _ those dark - ies To keep their banjos strummin' _ I'd like to have them welcome me _

With a Dix-ie mel - o - dy — Oh how I long to be back in Ken-tuck - y with my

mam-my — Oh, how I wish that I nev - er had start-ed to roam

I feel so blue I could al-most cry — Here comes your train, Good-bye —

Tell all the folks down at home in Ken-tuck - y that I'm com-in' home.



THE GREATEST SONG HIT OF ALL TIME

SITTIN' IN A CORNER

Words by
GUS KAHN

Music by
GEO. W. MEYER

CHORUS

Sit-tin' in a cor - ner — that's all I do — Sit-tin' in a

cor - ner — was meant for two — I find a cor-ner where —

— There should be a lov-ing pair — But al-ways wind up there — All a-lone and

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