



SELECTION



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Shuffle Along



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Lyrics & Music by
*Noble
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 New York



FOUR SONG SUCCESSES FROM **SHUFFLE ALONG** by NOBLE SIBBLE and EUBIE BLAKE

BANDANA DAYS

Novelty Fox Trot Song

Moderato

In those dear old Ban-dan-a days,
Cups and cotton were for-got-ten, Ban-dan-a days.
And those quaint old Ban-dan-a wifes, When our
dads were court'ing our dear mammys, They were sure some

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LOVE WILL FIND A WAY

Moderato

Love will find a way
Though skies now are gray
Love like ours can nev-er be ruled.
Cuz-pis not school'd that way

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GYPSY BLUES

Moderato

Now I've got the gyp-sy blues,
And you're sor-ry that you did re-tard.
To wait and listen to bergypsy news
May-be she was just in

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IN HONEYSUCKLE TIME

When Emaline Said She'd Be Mine
Novelty Fox Trot Song

Moderato

Time sweet Em-a-line
said she'd be mine And in the wedding line Therell
be no hes-i-tat-ing for the preacher will be wait-ing When she
knot am tied With Em-y by my side

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Shuffle Along

SELECTION

By NOBLE SISSLE
and EUBIE BLAKE
Arr. by Geo. J. Trinkaus

3

Brightly (Bandana Days)

(I'm Craving For That Kind Of Love)

1951

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First system of musical notation, featuring a treble and bass clef with various chords and melodic lines.

Second system of musical notation, including the instruction *rall.* and *ff*.

One Step Tempo (In Just Wild About Harry)

Third system of musical notation, starting with the instruction *p-f*.

Fourth system of musical notation, continuing the piece.

Fifth system of musical notation, continuing the piece.

Sixth system of musical notation, concluding the piece.

(If You've Never Been Vamped By A Brown-skin)

First system of piano accompaniment. The right hand features a complex, syncopated melody with many beamed eighth and sixteenth notes. The left hand provides a steady bass line with quarter notes and rests.

Second system of piano accompaniment. The right hand continues with intricate rhythmic patterns, including triplets and sixteenth-note runs. The left hand maintains a consistent bass line.

Third system of piano accompaniment. The right hand has a more melodic feel with some slurs and accents. The left hand continues with quarter-note bass notes. A *l.h.* marking is present in the right hand.

Fourth system of piano accompaniment. The right hand features a series of chords and some melodic fragments. The left hand has a few notes, including a *l.h.* marking.

Fifth system of piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a bass line with some rests. *rit.* markings are present in both hands.

Moderato (Good-night, my Angelina)

Sixth system of piano accompaniment. The right hand has a simple, melodic line. The left hand has a bass line with some rests. The tempo is marked *Moderato* and the style is *f a tempo espressivo*.

First system of musical notation, featuring a treble and bass clef with various chords and melodic lines.

Second system of musical notation, including the tempo marking "Allegro moderato" and performance instructions "ril." and "a tempo".

Third system of musical notation, starting with the title "(Honeysuckle Time)" and a dynamic marking "f".

Fourth system of musical notation, showing a continuation of the piece with various chordal textures.

Fifth system of musical notation, featuring a complex rhythmic pattern in the bass line.

Sixth system of musical notation, concluding the piece with a final cadence.

Moderato (Gypsy Blues)

A musical score for a piece titled "Moderato (Gypsy Blues)". The score is written for piano and consists of six systems of music. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The first system begins with a piano (*p*) dynamic marking. The music features a mix of chords and melodic lines, with some passages marked with accents (*acc.*) and slurs. The overall style is characteristic of early 20th-century blues-influenced piano music.

First system of musical notation for piano, featuring a treble and bass staff with various chords and melodic lines.

Second system of musical notation for piano, including a *rit.* (ritardando) marking.

(Baltimore Buzzing Song)

Third system of musical notation for piano, starting with *a tempo* marking.

Fourth system of musical notation for piano, continuing the piece with various chordal textures.

Fifth system of musical notation for piano, featuring more complex harmonic structures.

Sixth system of musical notation for piano, concluding with an *ffz* (fortissimo) marking.

Moderato espressivo (Love Will Find A Way)

p *rit.* *p a tempo*

poco a poco

cresc. *rit.*

REFRAIN With expression

p-f

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time and features a complex texture with many beamed sixteenth notes and chords. A fermata is placed over the final measure of the system.

The second system continues the musical piece with similar rhythmic complexity. It includes various chordal textures and melodic lines in both hands, with a fermata over the final measure.

The third system includes a *rit.* (ritardando) marking. It features two first endings, labeled '1' and '2', which lead to a key signature change to one flat (B-flat major or D minor) in the final measure of the system.

(Bandana Deyn)

The fourth system is marked with a common time signature (C) and begins with a *p* (piano) dynamic. The music is characterized by a dense, rhythmic accompaniment with many beamed notes and chords.

The fifth system continues the piece with a similar dense texture. It features a variety of chordal patterns and melodic fragments, with a fermata over the final measure.

The sixth system concludes the piece with a final cadence. It maintains the complex rhythmic and harmonic language established in the previous systems, ending with a fermata.

This page of musical notation consists of six systems of grand staff notation (treble and bass clefs). The music is written in a minor key, indicated by the key signature. The notation includes various dynamics and performance markings:

- System 1:** Features a *ff* (fortissimo) dynamic marking in the right hand.
- System 2:** Includes a *rit.* (ritardando) marking in the left hand and a *ff* marking in the right hand. The word "Grandioso" is written above the staff.
- System 3:** Continues the complex texture with various articulations.
- System 4:** Shows a *ff* dynamic in the right hand.
- System 5:** Features a *ff* dynamic in the right hand.
- System 6:** Includes a *rit.* marking in the left hand and a *ff* marking in the right hand. The tempo marking "Presto" is written above the staff.

The notation is dense, with many chords and rapid passages, particularly in the right hand. The left hand provides a steady accompaniment with some rhythmic patterns.



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- EVENING BRINGS REST AND YOU
- Oh The Garden Of My Heart
- THE MAGIC OF YOUR EYES
- It Was For Me
- When Jesus Comes Again
- MY ROSARY FOR YOU
- Oh, Art Thou Good
- NEEDS A LONG LONG ROAD
- I Come To Thee
- KISS ME AGAIN
- God Bless The Love Of Jesus
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ONCE UPON A TIME

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FREDERIC A. KAMMER
and
SIGMUND ROMBERG

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THERE was a fairy princess,
A princess all day long,
A princess who could walk, who long,
Who looked for whom she was waiting,
Who came to her heart was waiting,
Taking her soul with a kiss,
Two in the first I dreamer of a kiss,
A dream that could never come true.

Once upon a time in May,
How can I forget that day,
On that day I found bright and gay,
When I heard that magic song,
All my dreams came true,
And my voice within me cried:
Dream girl, I wait but you!

There was a fairy princess,
Who bring all the day,
So she was not a beggar,
The king her father was,
He loved her with his heart,
He left her on earth, long ago,
Knowing that she must stay,
He knew that she loved him, well,
No other his dream could fail.

Frederic A. Kammer.

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