

1906

## Not Because Your Hair Is Curly

C. W. Ashleigh

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# NOT BECAUSE YOUR HAIR IS CURLY-



MABEL BARRISON'S & JOHN SLAVIN'S  
BIG HIT IN  
THE THREE GRACES

WORDS & MUSIC  
BY BOB ADAMS



P. WERLEIN, LTD.  
MUSIC HOUSE,

NOV 20 1930  
814 CANAL STREET,  
NEW YORK

CHICAGO ♦ NEW YORK ♦ VICTOR KREMER CO ♦ LONDON ♦ SYDNEY 6

# NOT BECAUSE YOUR HAIR IS CURLY

BOB ADAMS.

Arr. by C.W. Ashleigh.

Moderato con moto

The piano introduction consists of four measures. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady accompaniment with chords and eighth notes. A forte (f) dynamic marking is present in the first measure.

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins with the lyrics "I'm so ver . y lone, some dear: ——— You went a - way ——— just yes, ter, You look aw - ful good to me, ——— You bet you do! ——— and that is". The piano accompaniment includes a piano (p) dynamic marking in the first measure.

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "day, ——— How I wish that you were near ——— Sweet things to true, ——— You're the on - ly one I see, ——— So don't you".

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say. — with me to stray. — Ev . 'ry time I hear your  
 mind, — I'll not go 'blind. — Keep a co . zy cor . ner

voice, — So soft and low, — it thrills me so; —  
 dear, — For lit . tle me, — yes, lit . tle me, —

All I ev . er do is to think of you All the whole day long —  
 I want you to know that I love you so, You're the on - ly one for me. —

**CHORUS.**

Not because your hair is cur . ly, Not because your eyes are

*p-f*



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blue. — I want you to know, my lit . le dear . ie, You're the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are "blue. — I want you to know, my lit . le dear . ie, You're the". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady harmonic accompaniment with some melodic movement in the right hand.

sweetest lit . le chum I ev . er knew. — There's something in your style and

The second system continues the musical score. The vocal line lyrics are "sweetest lit . le chum I ev . er knew. — There's something in your style and". The piano accompaniment continues with similar harmonic support, featuring chords and moving lines in both hands.

manner That seems to tell me, tell me true. — That the rea . son why I

The third system of the score has the vocal line lyrics "manner That seems to tell me, tell me true. — That the rea . son why I". The piano accompaniment provides a consistent accompaniment for the vocal melody.

love you 'cause it's you, just you! — you! —

2

The fourth system concludes the musical score. The vocal line lyrics are "love you 'cause it's you, just you! — you! —". The piano accompaniment features a final cadence. A double bar line with a "2" above it indicates a second ending. The piano part includes some dynamic markings like accents (>) and slurs.

# Like the Rose, You're the Fairest Flower

Words by OLIVE FIELDS

Music by HARRY L. NEWMAN

**Andante moderato**

The piano introduction consists of two staves. The right hand begins with a melody in the treble clef, marked *mf*. The left hand provides a rhythmic accompaniment in the bass clef. The music is in 4/4 time and features a mix of chords and moving lines.

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "In a gar - den strolled a youth and pret - ty maid - en, He had / It is Au - tumn and a - gain the same two lov - ers, They are". The piano accompaniment continues with the same rhythmic pattern as the introduction.

The second system of the song features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "asked her hand and won his la - dy fair; Then / stroll - ing in the gar - den as of old, The". The piano accompaniment continues with the same rhythmic pattern as the introduction.

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# I Never Can Forget You Dear

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Words by W. L. WERDEN

Music by FREDK E. GLADDISH

**Moderato**



The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with quarter and eighth notes. The tempo is marked 'Moderato' and the dynamics are 'mf'.



The first vocal line is on a single staff. The lyrics are: "The stars are brightly beam-ing, as I dream, my love, of you; They The shad-y dell where oft we met is lone-ly now to me. It". The piano accompaniment continues below.



The second vocal line is on a single staff. The lyrics are: "twink-le in the hea-vens bright as if my love they knew; At seems so dark and drear-y where we met be-neath the tree: The". The piano accompaniment continues below.



The third vocal line is on a single staff. The lyrics are: "times I oft - en won - der if you sometimes think of me; I old church chimes are si - lent, I tho't for us they'd ring, The". The piano accompaniment continues below.

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Wait

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[The Greatest Irish Song Ever Written]

You Can't Guess who  
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Killarney  
[Bob Adams]



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**Victor Kremer Company**

Music Publishers  
59 Dearborn Street  
Chicago, Ill.

