

I want to see my
Tennessee

COMPLIMENTARY

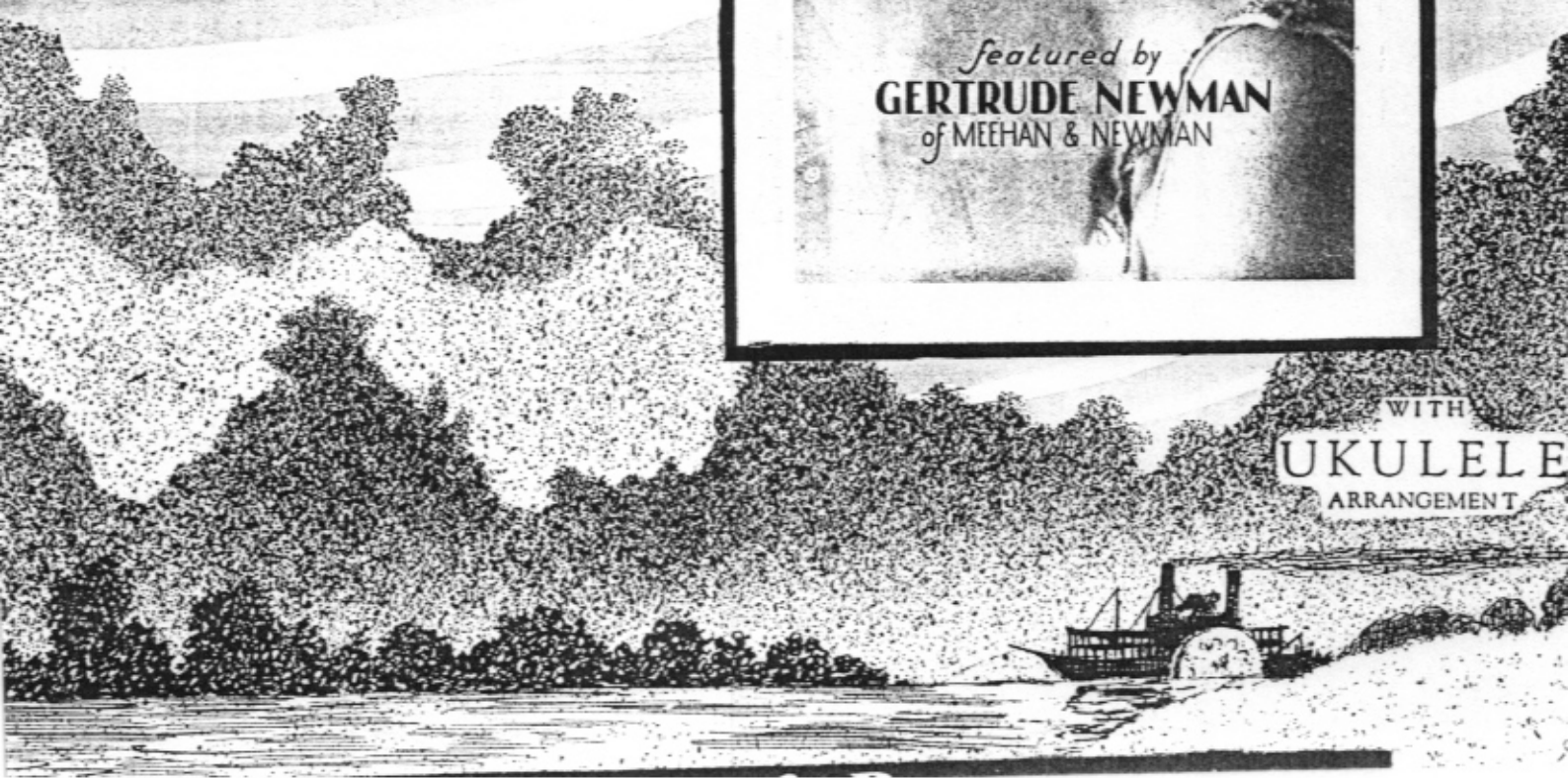
Lyric By
JACK YELLEN
Music By
MILTON AGER



FEB 9 1925

featured by
GERTRUDE NEWMAN
of MEEHAN & NEWMAN

WITH
UKULELE
ARRANGEMENT



I Want To See My TENNESSEE

Lyric by
JACK YELLEN

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Moderato

Piano introduction in G major, 2/4 time, Moderato. The piece begins with a treble clef and a bass clef. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include *f* and *sfz*. The key signature has one sharp (F#).

Ukulele Arr. by
MAY SINGHI BREEN

Tune Ukulele

G C E A (Small notes for Duet)

VOICE

Vocal line starting with the lyrics: "I saw a bee the other day Buz-zin' a-
I met an a-vi-a-tor who Re-cent-ly". The melody is in G major, 2/4 time. It features a mix of eighth and quarter notes, with some triplets. Dynamics include *p*. The key signature has one sharp (F#).

Till ready

Piano accompaniment for the first vocal line. It features a rhythmic pattern of eighth and quarter notes in the treble staff and chords in the bass staff. Dynamics include *p*. The key signature has one sharp (F#).

Vocal line with lyrics: "way On a rose. — A bee can be where he wants to be —
flew 'Round the globe. — In all his tra-vels, he said to me, —". The melody continues with eighth and quarter notes, including triplets. Dynamics include *p*. The key signature has one sharp (F#).

Piano accompaniment for the second vocal line. It continues the rhythmic accompaniment with chords and single notes. Dynamics include *p*. The key signature has one sharp (F#).

Vocal line with lyrics: "And he can see what he wants to see; I'd like to be a lit-tle bee, — Hap-py and
He saw no coun-try like Ten-nes-see. Gar-dens and meadows all a-round — Co-ver the". The melody features eighth and quarter notes, with triplets. Dynamics include *p*. The key signature has one sharp (F#).

Piano accompaniment for the third vocal line. It continues the rhythmic accompaniment with chords and single notes. Dynamics include *p*. The key signature has one sharp (F#).

free; Goodness knows! — You'd see me make a bee-line for _____ The place I want to see once more.
ground, Like a robe. — Wait 'till you see it, you'll know why — I keep a-lookin' south, and cry:

CHORUS
Geel I wan-na and I'm gon-na see my Ten-nes-see; —

Ne'er for-got-ten fields of cot-ton beck-on there to me. — I could

lay for hours un-der the skies, 'Mong the flow-ers and but-ter-flies.

(I know that)

I know that when I see Ten-nes-see then I see Par - a - dise!

If I had to, I'd be glad to walk those wea-ry miles—

Just to be in Ten - nes - see an' see my sweet-ie's smiles. —

Tenn-E dou-ble S dou-ble E — Is Ten-nes-see to you, but Heav-en to me! —
 One! Two! Three! Four! count up to ten — I'd count a mil-lion just to be there a-gain —

Lord-y gee I want to see my Ten - nes - see! see! see!
 Lord-y gee I want to see my Ten - nes - see! see!

1. *to Patter* *Fine*

PATTER

1. One - I see the sun that woke me up each morn; Two - I see the dew up-on the
 2. Six - The lit-tle chicks a - peck-in' on the ground; Sev - en - I see Heav-en when I

wav - ing corn; Three - A shad - y tree; Four - A cab - in door;
 look a - round. Eight - The gold - en gate op - ens up for me;

Five - A hon - ey - hive; and wait! I see some more TEN-NES-SEE!
 Nine - I see a sign; what's on it?

1. *2.* *D. S. al Fine*

D. S. al Fine