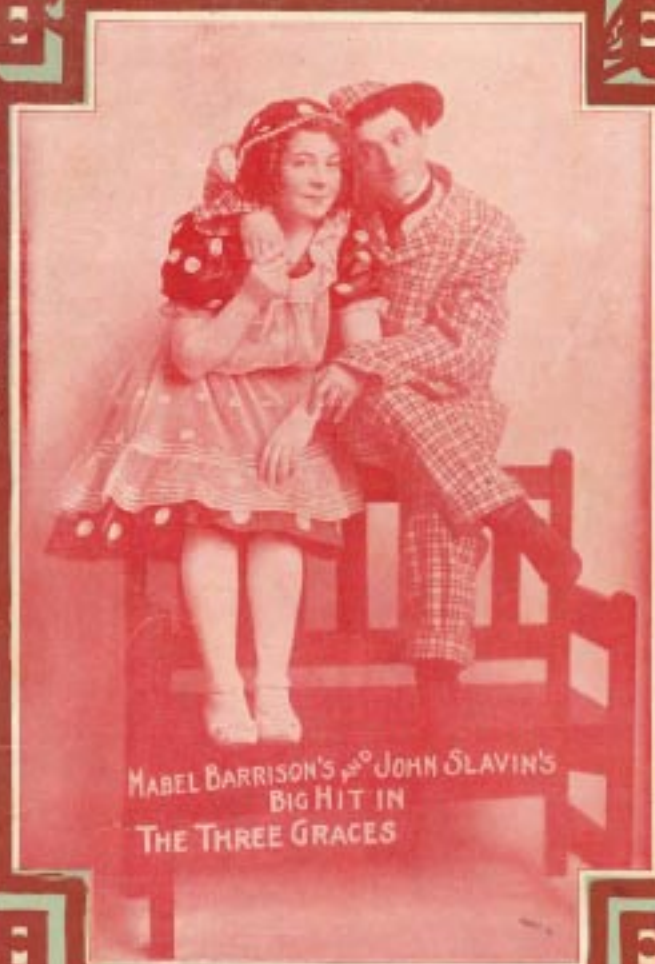


# NOT BECAUSE YOUR HAIR IS CURLY-



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

WORDS & MUSIC  
BY BOB ADAMS



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# NOT BECAUSE YOUR HAIR IS CURLY

BOB ADAMS.

Arr. by C.W. Ashleigh.

Moderato con moto



Piano introduction in G minor, 3/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The piece begins with a forte (f) dynamic.



Vocal line and piano accompaniment. The vocal melody is in G minor, 3/4 time. The piano accompaniment is in the same key and time signature, starting with a piano (p) dynamic. The lyrics are: "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



Vocal line and piano accompaniment. The vocal melody continues in G minor, 3/4 time. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "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 on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a long note on 'blue.' followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line and chords 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 has a melodic line with some slurs and a fermata over 'knew.' The piano accompaniment continues with similar harmonic support, including some arpeggiated chords in the right hand.

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

The third system shows the vocal line with a long note on 'true.' followed by a series of notes. The piano accompaniment provides a consistent harmonic background with chords and a moving bass line.

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

2

The fourth system concludes the piece. The vocal line ends with a double bar line and a repeat sign, followed by a second ending marked with a '2'. The piano accompaniment also features a double bar line and a repeat sign, with a second ending marked with a '2'. The score ends with a final chord in both parts.

# 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 in the treble clef and piano accompaniment in the bass clef. 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 in the treble clef and piano accompaniment in the bass clef. 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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[Werden & Gladdish]

Wait

[Howells & Bowers' Masterpiece]

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Mrs. O'Harahan

[The Greatest Irish Song Ever Written]

You Can't Guess who  
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