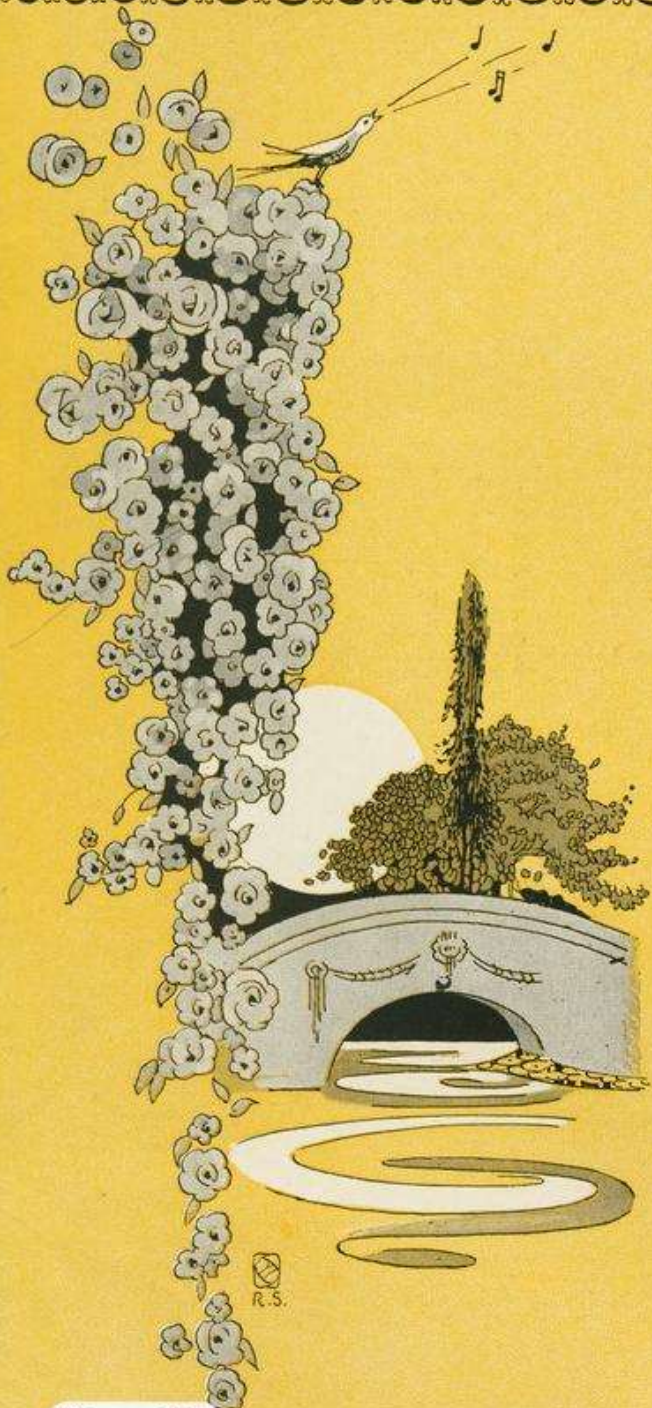


IRVING BERLIN'S

A Wood

THE SONG IS ENDED

BUT THE MELODY LINGERS ON



R.S.

Vp. 005063
1927
Song

Irving Berlin, Inc.
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CODE WORD "ENDED"

The Song Is Ended (But The Melody Lingers On)

By IRVING BERLIN

Tune Ukulele
or Banjulele Banjo
A D F# B

Put Capo on 1st Fret

Valse Moderato

First system of musical notation for the instrumental introduction, featuring a treble and bass clef with a 3/4 time signature. It includes various musical notations such as triplets, dynamics (f), and articulation marks.

Second system of musical notation for the instrumental introduction, including a 'Vamp' section and dynamic markings like 'p'. It continues the instrumental melody with similar notations as the first system.

VOICE

Ukulele chord diagrams for the voice part, showing fingerings for various chords.

My thoughts go back to a heav - en - ly dance, A

Musical notation for the piano accompaniment of the voice part, including treble and bass clefs and dynamic markings like 'p'. It provides harmonic support for the vocal line.

Ukulele Arr. by MAY SINGHI BREEN

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mo - ment of bliss we spent _____ Our

hearts were filled with a song of ro - mance, As

in - to the night we went _____ And

sang to our hearts' con - tent. _____

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The piano part includes guitar chord diagrams above the vocal line. The score is divided into six systems, each with a vocal staff and a piano staff. The lyrics are: 'mo - ment of bliss we spent _____ Our hearts were filled with a song of ro - mance, As in - to the night we went _____ And sang to our hearts' con - tent. _____'. The piano accompaniment consists of chords and melodic lines in both hands. The score ends with a double bar line and repeat dots.

CHORUS

The song is end - ed but the mel - o - dy ling - ers

The first system of the chorus features a vocal line in 3/4 time with lyrics "The song is end - ed but the mel - o - dy ling - ers". The piano accompaniment includes a *p-f* dynamic marking and a *b2* fingering. Chord diagrams are provided above the vocal staff.

on, You and the song are gone, But the mel - o - dy ling - ers

The second system continues the chorus with lyrics "on, You and the song are gone, But the mel - o - dy ling - ers". The piano accompaniment features a *p* dynamic marking. Chord diagrams are provided above the vocal staff.

on. The night was splen - did, and the mel - o - dy seemed to

The third system continues the chorus with lyrics "on. The night was splen - did, and the mel - o - dy seemed to". The piano accompaniment features a *b2* fingering. Chord diagrams are provided above the vocal staff.

say, "Sum - mer will pass a - way, Take your hap - pi - ness while you

The fourth system concludes the chorus with lyrics "say, 'Sum - mer will pass a - way, Take your hap - pi - ness while you". The piano accompaniment features a *p* dynamic marking. Chord diagrams are provided above the vocal staff.

may." There 'neath the light of the moon — We sang a

love song that end - ed too soon — The moon — de - scended and I

rit. *atempo*

found with the break of dawn You and the song had gone But the

mel - o - dy ling - ers on. — The mel - o - dy ling - ers on.

rall.



SUCCESSOR TO "BLUE SKIES"

IRVING BERLIN'S

TOGETHER, WE TWO

CHORUS

Bells were toll - ing as we were stroll - ing to - geth - er

p-f

I was tell - ing where we'd be dwell - ing to - geth - er

Down at the bot - tom of a lit - tle hill

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