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R O Y A L

COLLEGE

OF MUSIC

London

ERIC SANDERS

SONGS

ARRANGED BY DOMINIC DOUTNEY

RCM EDITIONS

RCM Editions

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MUSIC, MIGRATION AND MOBILITY

This edition has been prepared for the research project 'Music, Migration and Mobility - The Legacy of Migrant Musicians from Nazi Europe in Britain', a performance-led and multi-disciplinary project that aimed to better understand the significance of migration and mobility for music. Funded by the Arts and Humanities Research Council (AHRC) from 2019-2023, the project brought together an international team of musicians, archival researchers, musicologists and geographers for one of the biggest practice-led research projects at the RCM to date. The project studied the mobile lives, artistic products and impact on British culture of musicians who came from Nazi-ruled Europe during the 1930s and '40s. The project also probed the practical challenges of performing and mediating the largely unknown body of works by these musicians, doing so through a series of open rehearsal workshops, public performances and recordings involving RCM students and staff.

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The Songs of Eric Sanders (1919-2021)

by Norbert Meyn



Eric Sanders in London in March 2020, Foto: Norbert Meyn

1. Introduction

Eric Sanders was born in a Jewish family in Vienna in 1919 as Erich Ignatz Schwarz. Erich received music lessons throughout his childhood and began to write songs with notable success. By the age of 17, he had written a musical play called 'Rhythmus'. The show was accepted by the Theater an der Wien to be developed and performed with his name on the bill, and some of his songs were due to be published by Doblinger, a leading firm. However, persecuted by the Nazis because of their Jewish heritage, Erich and his family were forced to flee in 1938, and his dream of a career as a professional songwriter was shattered. Shortly before leaving Vienna, Erich went to collect his manuscripts from Doblinger.¹

Erich's mother had spent the First World War with her relations in Britain, and their previous connections helped them to find somewhere to stay. Erich anglicized his name to Eric Sanders and joined the British army to fight against the Nazis. He first joined the pioneer corps and then the Special Operations Executive (SOE). He was trained to fight behind enemy lines and stationed in Italy. After the war he returned to Austria and Germany as a translator for the British authorities, but he would never consider returning to live in Austria at the time.² During teacher training he met his future wife Margaret, a fellow student. They settled in London and had two children, Paul and Richard. Eric became a much-loved teacher, working for many years at North Paddington School, as well as an active member of the Labour Party. It was not until much later that he became reconciled with Austria and received Austrian citizenship and the Austrian Cross of Honour for Science and Art.

¹ Eric Sanders, *Secret Operations*, autobiography published by Historyweb limited (ISBN 978095618310), 66/67.

² Interview with Eric on August 5, 2021, audio file, time code 1.01

2. The background of Eric's English songs and our journey from manuscript to arrangement and recording

Eric Sanders was introduced to me in late 2019, around the time of his 100th birthday, by Katalin Tünde Huber, who was then Director of the Austrian Cultural Forum in London. The Royal College of Music had just started the large AHRC-funded research project '*Music, Migration and Mobility*' - *The Legacy of Migrant Musicians from Nazi Europe in Britain* at the Royal College of Music in which the ACF was a partner. Eric was one of very few remaining first-generation émigrés in London. I first met Eric at one of his favourite local restaurants in South London, El Chico's in Norbury, in mid-December 2019, only a few days after his big birthday, and heard the story of the songs he wrote after his emigration to Britain.

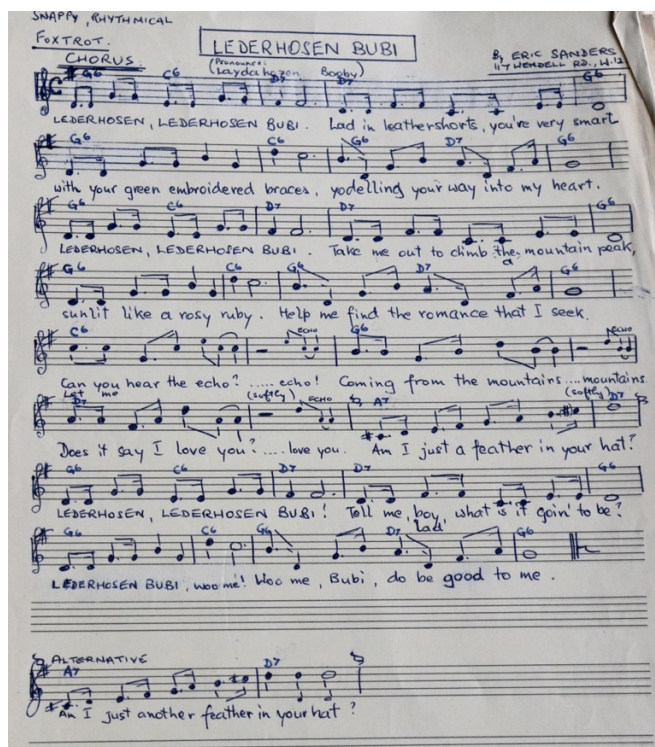
During his time as a soldier in the 1940s, Eric played the piano in bands and bars, getting to know many popular wartime songs such as "We'll meet again" (sung by Dame Vera Lynn). While playing the greatest hits of the time he also wrote songs himself, in a similar, popular style, reminiscent of Cole Porter or George Gershwin, for example. He also wrote the English texts himself, showing his impressive command of the language. He was a brilliant word smith and referred to himself as a 'melody man', confident in his ability to write a popular tune.³ Sadly Eric never had the opportunity to formally study composition and harmony. Instead he taught himself as far as possible and used some sample chord progressions he had found to help him devise simple accompaniments which he could play, without ever writing them down.⁴ Therefore the manuscripts of his songs almost always contain only the melody and the text. Occasionally some simple chords are written in, and in a few cases they are written out for the pianist, but in general the songs needed further harmonisation before they could be performed by somebody else. This may be a reason why his attempts to get his songs published failed. Even the songs that were accepted by the Theater and der Wien before his forced emigration had been harmonised by a professional arranger.

He continued to write songs in the 1950ies, for example for his wife Margaret and some of his students at an adult education school. In the 1960ies, Eric realised that the style of popular songs had changed, making it less likely that anyone would be interested. He said that what made him stop was the new fashion of teenage songs in which it was quite common to use the same line 7 or 8 times.⁵ However, he continued to perform his songs himself on occasion and derived much joy from playing the piano well into his nineties.

³ Eric referred to himself as a melody man in our Interview in January 2021 (audio file), time code 01.00

⁴ Interview with Eric Sanders, January 2021 (audio file), time code 26.30.

⁵ Interview with Eric Sanders, January 2021 (audio file), time code 00.15



One of Eric's manuscripts, with simple chords written above the melody

In early March 2020, a few weeks after the first meeting and just before the beginning of the Covid 19 pandemic, I visited Eric at his home, this time together with Michael Haas from ExilArte in Vienna (where the manuscripts of Eric's songs are now part of the archival collections). Eric kindly gave permission for his manuscripts to be photographed, with a view to performing them as part of the Music, Migration and Mobility project. They were like a window into his past life, and, alongside his autobiographies and interviews he gave, could help us to understand his experience as a refugee and immigrant in Britain.

Most of the songs were notated only as a melody with a text, few had some chords written above, a handful had a simple piano accompaniment. During the first lockdown, I began to play and sing through some of the songs at home, admiring their wonderful quality and spirit. Then, in summer 2020, I asked RCM student composer Niklas Melcher to add simple chords to some of the songs, which enabled me to improvise an accompaniment and sing them to some of my colleagues over Zoom. Encouraged by their reactions I began looking for someone who could make arrangements of the songs and write proper piano accompaniments. I am grateful to the RCM's Head of Piano Vanessa Latache for introducing me to Dominic Doutney, who was studying for his artist diploma as a pianist at the time. Dominic began to work on a selection of songs for both male and female voice, and with some advice from the RCM's Jazz Professor Mark Armstrong we developed a fresh and accessible style of accompaniment that would place the songs recognisably in their period of conception, the 1940s and 50s.

In January 2021 we were ready to present some of Dominic's musical ideas to Eric and met him on Zoom (he was 101 by then). Eric really appreciated the sophisticated harmonies and jazzy feel Dominic brought to his songs, and he even offered to write

a couple of new lines for a song (Rhythm of London) where a bridge section was needed. We were joined by mezzo-soprano Esme Bronwen-Smith, who had learned some of the songs written for a female singer.

Then, in July 2021, as soon as pandemic restrictions allowed, we rehearsed and recorded 15 songs in a small private studio north of London.



Dominic Doutney and Esme Bronwen-Smith during a recording session in July 2021
Foto: Christopher Gould

The recordings were edited, and on August 5, 2021, after further pandemic restrictions had been relaxed, Dominic and I were able to meet Eric at his home. We played most of the recording to him and, with his kind permission, recorded his memories as he spoke about the songs after hearing them.⁶ It was a memorable occasion for us and sadly the last time we saw him. He passed away on August 30.

Eric's truly inspirational love for life, music and people lives on in his songs. They are a window into a time of great upheaval when a kind gesture, a personal encounter, and an opportunity to dance and enjoy was cherished as something worth living and fighting for. They also reflect Eric's mobile life between Britain and central Europe during and after the war and his experience as new citizen of Britain, finding a new identity and embracing the building of a more just democracy after the war with enthusiasm. The title of his German autobiography - 'Emigration ins Leben' (emigration into life) captures this optimism. But on the other hand, as Eric said during our last meeting, the experience of what the Nazis did in Vienna also cast a shadow over his life. The fact that despite this he was able to remain so positive, and ultimately prepared to re-engage with Austria and his love for his home city, Vienna, in later life, is perhaps his most humbling achievement.

⁶ The recording has been preserved as an oral history interview and can be requested through the RCM Library



From left: Dominic Doutney, Eric Sanders and Norbert Meyn, August 5, 2021
Foto: Norbert Meyn

3. Eric's memories about individual songs

More than 70 years after writing them, Eric understandably could not always remember the exact circumstances under which his songs were written. However, he shared with us some memories about specific songs, which I would like to pass on here.

Little Coffee Bar

This song was one of Eric's favourites. When he taught at the Hammersmith Day College in the early 1950's) he was also a passionate footballer, and once a week joined in a football match arranged by the P.E. teacher. They became friends and went out together. One of the coffee bars they went to had a cellar where one could sit on the floor (covered with straw, or similar) and some of the guests took turns in performing with instruments (mostly guitars) and singing. The bar upstairs was cosy and had a very pleasant staff. Eric wrote this tune in memory of it, and while the words do not describe it correctly in detail, they reflect Eric's liking for it.⁷ In a subsequent meeting Eric also mentioned that he may have been inspired to write it by a Viennese Schlager, In einem kleinen Cafe in Hernals (which mentions an English Waltz).⁸

Come back to Soho (dedicated To Margaret with Love)

Margaret was Eric's wife. During the war, in the Army, he was stationed outside Weymouth, where he was working in the woods with the Royal Engineers at the sawmill and cutting trees for the war effort. Studying for a Pitman's correspondence course for the London University matriculation at that time, he was inspired to sign on a list on the company office notice board. It stated that after the war there would be a shortage of teachers. He was offered a place at the Emergency Teachers Training College in Weymouth at the seaside. 'Emergency' because it was a 13

⁷ Email received from Eric on January 2, 2021

⁸ Final meeting recording, time code 4.30

months' course instead of two years. The students were a great mix of ages and background, there was even a group of nuns. Margaret was one of the students. They both attended the Social Study course together. They both enjoyed dancing, and as their friendship grew he wrote a waltz: "Today the World is a wonderful song" for her, invited her to a boat ride on the sea and sang it to her. When they were married, Eric wrote several songs for her birthdays. 'Come back to Soho' was written after Eric and Margaret had attended a show in Soho which Margaret liked a lot.⁹

Crash! Bang!

We do not know anything about the conception of this song, however, it is worth mentioning that it does make a reference to the 'independent air' of the man of Monte-Carlo, who appears in the popular British music hall song '[The man who broke the bank at Monte-Carlo](#)'.

Fallen in Love am I

This song was inspired by a holiday encounter when Margaret and Eric visited Germany, most likely the city of Wiesbaden. The couple made the acquaintance in the hotel of a young woman (or rather she theirs) who joined them on several occasions in and out of the hotel. She wanted to practice her English. It was really quite good but she occasionally made mistakes and spoke quite loudly. Eric wrote the song back home when he and Margaret remembered the holiday.¹⁰

Wiener Schnitzel

This tune was written with a singing TV chef in mind, in the hope he might be interested in it. Sadly Eric could not remember if he ever sent it to him, it is likely that his programme had ceased by the time the song was finished.¹¹

I shall never forget Vienna

In 1955, Eric was teaching at a day college whose students, all teenagers, were already at work and sent by their employers one day a week to continue their general education. In July that year he organised a trip to Vienna for some 20 of the mixed students. It was a great experience for them, the programme included the Vienna Woods a Hungarian restaurant, a Danube trip and the Prater, a famous amusement park. Eric had a small accordion and the group sometimes settled somewhere for a sing-song. Before they left Vienna, they watched the departure of the British occupation army, which had been very popular with the Viennese. When they were in the train back to London, Eric learned that two of the girls in the party, had met and gone out with two British soldiers of the occupation army and were very happy as well as unhappy. Within the first half hour of the journey he wrote this song.

⁹ Email received from Eric on January 2, 2021

¹⁰ Email received from Eric on January 2, 2021

¹¹ Email received from Eric on January 2, 2021

He then walked through the carriages which his group occupied. When he played it to these two girls they broke into tears. Eric called this a never forgotten memory.¹² What is striking is that the song could just as well be about Eric's own sense of loss, having been forced to flee and having lost his dream of becoming a professional musician.

Bring meine Grüße nach Wien

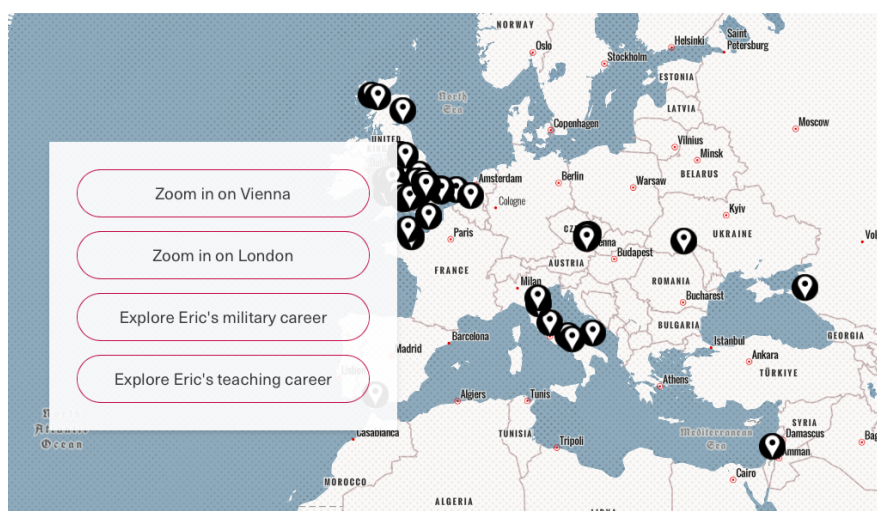
Eric wrote this song a few years after his arrival in Britain. He said he realised to his surprise that he missed his home city of Vienna, despite his strong feelings about the Austrians after his experience of antisemitism and Nazi persecution.¹³

4. Story Maps with recordings

During the AHRC project 'Music, Migration and Mobility', Research Associate Michael Holden at Royal Holloway University of London created a series of interactive story maps about Eric Sanders. They include recordings of Eric's songs based on this edition. We encourage you to explore them here:

<https://www.rcm.ac.uk/singingasong/storymaps/>

The maps are based on a series of interviews conducted in spring 2021 by researcher Bernadette Edtmaier on behalf of the **Austrian Cultural Forum, London**, which can be accessed **at the Austrian Media Library**. These maps are predominantly based on Eric Sanders's memories, although they are augmented throughout with references to relevant historical context and other details. In presenting memories, these storymaps represent an example of a kind of vicarious, or imaginary mobility, in which Sanders recalls the places of his past and the journeys he has made.



Screenshot from Eric Sanders Memory Map by Michael Holden

¹² Email received from Eric on Sept 29, 2020

¹³ Interview with Eric on August 5, 2021, audio file, time code 1.01

5. Further Reading – Autobiographies

Eric wrote two autobiographies, one in English and one in German.



1: Eric Sanders, *Secret Operations*, autobiography published by Historyweb limited (ISBN 978095618310)

2: Eric Sanders, *Emigration ins Leben*, Wien-London und nicht mehr retour, herausgegeben von Peter Pirker, Czernin Verlag, Wien, <https://www.czernin-verlag.com/buch/emigration-ins-leben>

Interdisciplinary Research about Music, Migration and Mobility

The interactions between Eric Sanders and the project team of the Music, Migration and Mobility project became an important part of our interdisciplinary research. Developing arrangements and performances of Eric's songs in the context of his life story and identity as a former refugee, teacher and campaigner for the Labour party helped us to reflect on the hidden links between music, identity and place. By foregrounding Eric's migration and mobility, particularly between Austria and Britain, we hope to inspire a fresh look at his musical output, which reflects this mobility far more than his geographical or cultural belonging to a single national culture.

For further information please see:

Meyn, Norbert, Peter Adey, and Nils Grosch. "Foregrounding Mobility Rather than Belonging: A Conceptual Framework for Engaging with Music Shaped by Transnational Migration." *Acta Musicologica* 95, no. 1 (2023): 4–20.

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LITTLE COFFEE BAR

Foxtrot (Light Swing) ♩ = 116

Eric Sanders, arr. Dominic Doutney

The first system of the score is for measures 1 through 4. It features a piano introduction in G major, 4/4 time, with a tempo of 116 beats per minute. The melody is in the right hand, and the accompaniment is in the left hand. The dynamic marking is *mf* (mezzo-forte). The notation includes various chords and melodic lines.

The second system of the score is for measures 5 through 8. It includes the vocal melody and piano accompaniment. The dynamic marking is *mp* (mezzo-piano) and the instruction is *smoothly*. The lyrics are: "When I'm wea - ry I know what to do". The chords are: D(sus4) D7, Gmaj7, G6, G+7, and C.

The third system of the score is for measures 9 through 11. It includes the vocal melody and piano accompaniment. The lyrics are: "to leave troub-le be - hind me and for-get the chase,". The chords are: Cm6, E7, and A7.

The fourth system of the score is for measures 12 through 15. It includes the vocal melody and piano accompaniment. The lyrics are: "And if some-one asks for me_ ho-ping to". The chords are: D7, F7, E(sus4), Am, and Am(maj7).

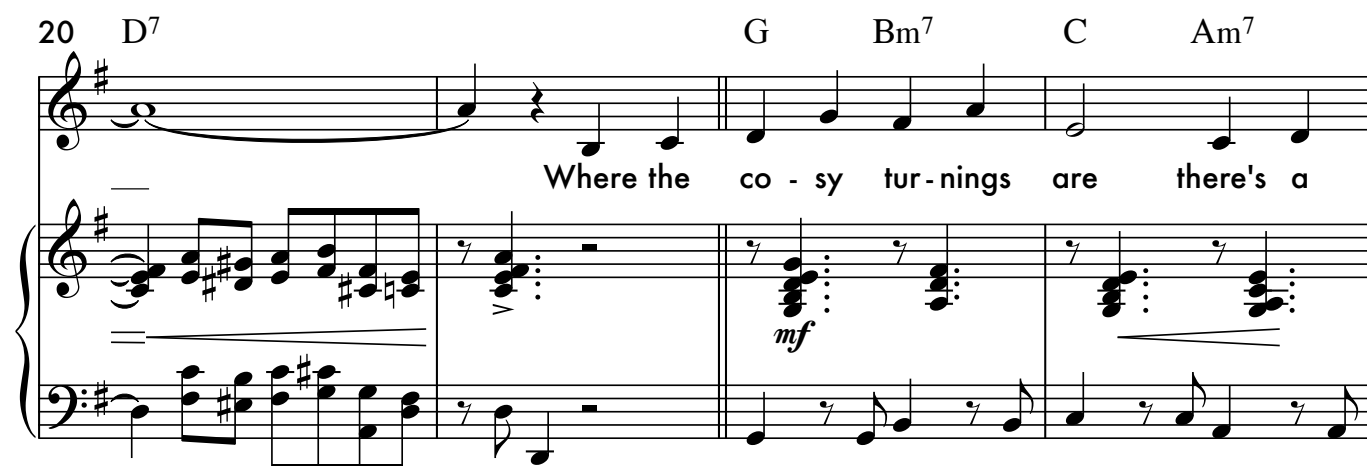
16 Am⁷ Am⁶ Em A⁷

see me tell him he'll find me at my fav-ou-rite place



20 D⁷ G Bm⁷ C Am⁷

Where the co - sy tur-nings are there's a



24 D(sus4) D⁹ Gmaj⁷ G E⁷ Am

LIT - TLE COF-FEE BAR There I go when-ev - er I've the time to spare.



28 D⁷ D^o D⁷ G

There's an at - mos-phere of



31 B⁷ Em A⁹

bright and cheer - ful co - lours, _ and what's more there's such a

35 D(sus4) D⁷ G Bm⁷

pret-ty wait-ress there. And a Con - ti - nen - tal

39 C Am D(sus4) D⁷ G

tune gent - ly drif - ting through the room, _ forms the

42 E⁷ Am B⁷ E⁷

back-ground to a drea - mers' re - ve-rie. _ and when the


46 Am B⁷ Em A⁷

girl be-hind the coun-ter smiles, there's no-where else I would be than at that



50 G/D D(sus4) D⁷ G

LIT-TLE COF-FEE -BAR that's ro-mance for me. _____ solo



54



58



62

66

And a

70 G

Bm⁷

C

Am

D(sus4)

D⁷

G

Con - ti - nen - tal tune gent - ly drif - ting through the room, — forms the

74

E⁷

Am

B⁷E⁷

back-ground to a drea - mers' re - ve rie. — and when the

78 Am B⁷ Em A⁷

girl be-hind the coun-ter smiles, there's no-where else I would be than at that

82 G/D D(sus4) D⁷ G

LIT - TLE COF - FEE - BAR that's ro-mance for me, _____

86 D¹³ G

Yes! That is ro - mance for me. _____

89

8va

CRASH! BANG!

Swing $\text{♩} = 60$

Eric Sanders, arr. Dominic Doutney

The musical score for 'The Rose Tree' is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a piano introduction in the right hand, marked *mf* (mezzo-forte), consisting of a quarter rest followed by a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The left hand plays a steady bass line of quarter notes: G2, F#2, E2, D2, C2, B1, A1, G1. The vocal melody enters in the first measure with a quarter note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment continues with the same bass line. The piece concludes with a final chord of G4, F#4, E4, D4, C4, B3, A3, G3 in the right hand and a final bass note of G1 in the left hand.

The musical score for 'I'm' by The Beatles is presented in a three-staff format. The top staff is a vocal line, the middle staff is a piano melody, and the bottom staff is a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a piano introduction in the middle and bottom staves, followed by the vocal melody. The piano introduction features a series of chords and a melodic line. The vocal melody is a simple, catchy tune. The piano accompaniment provides a rhythmic and harmonic foundation for the song.

6 C Am D

sha - ken, I'm hit, I'm be - wild-ered I ad-

9 G⁷ C Dm G(sus4) G⁷

mit. I'm up the creek, round the bend. This is

The image shows a musical score for the song 'The Creek'. It features a vocal line and a piano accompaniment. The vocal line is in treble clef and includes the lyrics 'mit. I'm up the creek, round the bend. This is'. The piano accompaniment consists of two staves, treble and bass, with chords and melodic lines. The chords G⁷, C, Dm, G(sus4), and G⁷ are indicated above the vocal line. The piano part includes various chords and melodic fragments that complement the vocal melody.

13 C C⁷

it: Like the man of Mon-te Car-lo with an in-de-pen-dent air I

16 F⁶ E(sus4) E⁷ A^m E

used to walk a-bout a- no - ther wolf in Cam-el hair, -till CRASH! BANG! I

19 F C^{#o} Dm¹¹ G⁷ C

ran right in-to you and gone was my in-de-pen-dent air. Oh, I

22 C C⁷

used to be so proud be-cause the heart was fan-cy free. I

24 F⁶ E(sus4) E⁷ Am F^{#o}

al-ways said the ties of love had not been made for me Then CRASH! BANG! I

27 C⁶/G A⁷ Dm¹¹ G⁷ C C⁷

lost my heart to you and that was the end of li-ber - ty It

30 Gm⁷ C⁷ F Gm⁷ C⁷

hap-pened all sofast it took my breath a - way I didn't have the chance to

33 F Am Am(maj7) Am⁷ Am⁶ D⁷

pass the time of day A stab in to my un-sus-pect-ing heart, and I lost it in the

10

On - ly yes-ter-day I laughed and said that true love was-n't true. I

called it sen-ti-men-tal stuff, which shows how much I knew, for CRASH! BANG! I

fell in love with you and oh, what a ter-rib - le thing to do

Solo

mf

49

Ossia

52

55

59

62 Gm⁷ C⁷ F Gm⁷ C⁷

hap-pened all so fast it took my breath a way I did n't have the chance to

78 F F[♯] G(sus4) G⁹ C

oh, what a mar-vel-lous thing to do.____

Musical score for measures 78-81. The vocal line starts with a half note F, followed by a dotted quarter note F[♯] and an eighth note G. The piano accompaniment features a complex texture with triplets and a forte (f) dynamic marking.

82

Musical score for measures 82-84. The piano accompaniment continues with a complex texture, featuring a forte (f) dynamic marking and a crescendo leading to a fortissimo (ff) dynamic.

85

Musical score for measures 85-88. The piano accompaniment features a complex texture with triplets and a fortissimo (ff) dynamic marking.

COME BACK TO SOHO

To Margaret with love

25th June, 1958

Foxtrot (lightly swung) ♩ = 112

Eric Sanders, arr. Dominic Doutney

The first system of the score is in 4/4 time. It features a treble and bass staff for piano accompaniment. The treble staff begins with a melodic line marked *mp* (mezzo-piano) and includes a *mf* (mezzo-forte) section. The bass staff provides a steady accompaniment. The key signature has one flat (Bb).

The second system contains the first line of lyrics: "As I walked a - way from So - ho Square, —". The melody is in the treble staff, and the piano accompaniment is in the bass staff. Chord symbols *mf*, F, and Bb are indicated above the staff. The piano part includes a *mp* marking.

The third system contains the second line of lyrics: "In my heart — I felt a tug of care. —". The melody continues in the treble staff, with piano accompaniment in the bass staff. Chord symbols D7, Gm, G, and C7 are indicated above the staff.

The fourth system contains the third line of lyrics: "And a thou - sand voi - ces seemed to say: —". The melody is in the treble staff, and the piano accompaniment is in the bass staff. Chord symbols Eb9, Aø7, D7, and Gm are indicated above the staff.

16 Gm G^ø7
rit. C⁷

Torn 'a me! Re-tour-nez! COME BACK TO

rit.

21 F⁶
a tempo Am⁷ Dm⁷ Gm⁷

SO HO, _____ where wine is red and sweet.

a tempo

24 C⁷ F⁶ Am⁷ Bb A^ø7

COME BACK TO SO HO, _____ where all the na-tions meet.

28 D⁷ Gm

Park your heart in So-ho Square where the

16

31 $E\flat^9$ $D(sus4)$ D^7

hap-py dreams are made to a trem - bling man-do-li -

34 $G(sus4)$ G^7 $C(sus4)$ C^7 F^6 Am^7

- no's se - re - nade. You'll eat Ra - vio-li, _____

38 Dm^7 Gm^7 C^7 F^6 Am^7

you'll dance by cand - le light, and Gyp - sy mu sic, _____

42 $B\flat^{maj7}$ $A\emptyset^7$ D^7 Gm $E\flat^9/B\flat$

will thrill the star - lit night, with that Con - ti - nen - tal

cresc. cresc.

46 $A\emptyset^7$ D^7 G^7 $G^{13}(\#11)$ F^6/C *f*

sen - ti - men - tal Lon-don sky a - bove. COME BACK TO

straight quavers

f *dim.*

50 D^7 G^7 C^7 F^6

SO - HO and fall in love!

freely

53 rit.

Straight quavers

mf

I SHALL NEVER FORGET VIENNA

Eric Sanders, arr. Dominic Doutney

Light Waltz $\text{♩} = 48$

Piano introduction in 3/4 time. The right hand starts with a melody in the treble clef, marked *mp* and *cantabile*. The left hand provides a simple harmonic accompaniment in the bass clef. The first five measures are shown.

Piano accompaniment for measures 5-9. The right hand continues the melody, marked *rit.* at measure 7. The left hand continues the harmonic accompaniment. Measure 5 is marked *a tempo*.

Vocal melody for measures 1-5. The right hand is in the treble clef, marked *mf*. The left hand is in the bass clef. Chords are indicated above the staff: C, Dm⁷, G⁷, C⁷, and F. The lyrics are: "There is an ache deep in my heart makes me feel I could cry I shall".

Piano accompaniment for measures 6-9. The right hand continues the melody, marked *a tempo*. The left hand continues the harmonic accompaniment. Measure 6 is marked *a tempo*.

Vocal melody for measures 9-13. The right hand is in the treble clef. The left hand is in the bass clef. Chords are indicated above the staff: F[♯]^o, C/G, A⁷, Dm⁷, D⁷, G(sus4), and G⁷. The lyrics are: "ne-ver for - get Vi - en - na un - til the day I die."

Piano accompaniment for measures 10-13. The right hand continues the melody, marked *rit.* at measure 12. The left hand continues the harmonic accompaniment.

a tempo

19

17 C C#° Dm⁷ G⁷ C⁷ F

Hard to be-lieve, hard to con-cieve how the days have gone by, _____

Detailed description: This block contains the vocal melody for measures 17 to 19. The melody is written on a single staff in treble clef. Measure 17 starts with a C4 quarter note, followed by a dotted quarter note on D4, and an eighth note on E4. Measure 18 begins with a half note on F4, followed by a dotted quarter note on G4, and an eighth note on A4. Measure 19 starts with a half note on Bb4, followed by a dotted quarter note on C5, and a half note on Bb4. The lyrics are 'Hard to be-lieve, hard to con-cieve how the days have gone by, _____'.

a tempo

Detailed description: This block contains the piano accompaniment for measures 17 to 19. The right hand plays chords: C major (measures 17-18), C# diminished (measure 18), Dm7 (measures 18-19), G7 (measure 19), C7 (measures 19-20), and F major (measures 20-21). The left hand plays a simple bass line with quarter and half notes.

24

F#° C/G A⁷ Dm⁷ G⁷ C

— I shall ne-ver for - get Vi - en - na un - til the day I die. _____

Detailed description: This block contains the vocal melody for measures 24 to 31. The melody is written on a single staff in treble clef. Measure 24 starts with a half note on G4, followed by a dotted quarter note on A4, and an eighth note on B4. Measure 25 begins with a half note on C5, followed by a dotted quarter note on D5, and an eighth note on E5. Measure 26 starts with a half note on F5, followed by a dotted quarter note on G5, and a half note on A5. Measure 27 begins with a half note on B5, followed by a dotted quarter note on C6, and a half note on B5. Measure 28 starts with a half note on A5, followed by a dotted quarter note on G5, and a half note on F5. Measure 29 begins with a half note on E5, followed by a dotted quarter note on D5, and a half note on C5. Measure 30 starts with a half note on B4, followed by a dotted quarter note on A4, and a half note on G4. Measure 31 begins with a half note on F4, followed by a dotted quarter note on E4, and a half note on D4. The lyrics are '— I shall ne-ver for - get Vi - en - na un - til the day I die. _____'.

Detailed description: This block contains the piano accompaniment for measures 24 to 31. The right hand plays chords: F# diminished (measures 24-25), C/G (measures 25-26), A7 (measures 26-27), Dm7 (measures 27-28), G7 (measures 28-29), and C major (measures 29-31). The left hand plays a simple bass line with quarter and half notes.

32

F
poco animato

G⁷ Cmaj⁷

— I saw the sights, danced through the night and mu - sic filled my

Detailed description: This block contains the vocal melody for measures 32 to 39. The melody is written on a single staff in treble clef. Measure 32 starts with a half note on G4, followed by a dotted quarter note on A4, and an eighth note on B4. Measure 33 begins with a half note on C5, followed by a dotted quarter note on D5, and an eighth note on E5. Measure 34 starts with a half note on F5, followed by a dotted quarter note on G5, and a half note on A5. Measure 35 begins with a half note on B5, followed by a dotted quarter note on C6, and a half note on B5. Measure 36 starts with a half note on A5, followed by a dotted quarter note on G5, and a half note on F5. Measure 37 begins with a half note on E5, followed by a dotted quarter note on D5, and a half note on C5. Measure 38 starts with a half note on B4, followed by a dotted quarter note on A4, and a half note on G4. Measure 39 begins with a half note on F4, followed by a dotted quarter note on E4, and a half note on D4. The lyrics are '— I saw the sights, danced through the night and mu - sic filled my'.

poco animato

Detailed description: This block contains the piano accompaniment for measures 32 to 39. The right hand plays chords: F major (measures 32-33), G7 (measures 33-34), Cmaj7 (measures 34-35), G7 (measures 35-36), Cmaj7 (measures 36-37), G7 (measures 37-38), and Cmaj7 (measures 38-39). The left hand plays a simple bass line with quarter and half notes.

20
39

F^{#7} B⁷ Em⁷ A⁷ D⁷

cresc. f dim.

heart._____ And life was sweet and joy com-plete, so why_____ must I

cresc. mf dim.

62 G⁷ C

day I die.

69

mf espress.

77

poco animato

84 F

I saw the sights, danced

poco animato

22
91

G⁷ C F^{#7} *cresc.* B⁷

through the night and mu - sic filled my heart. And life was sweet and

cresc.

99 Em⁷ A⁷ D⁷ *f* *dim.* G^(sus4) *rit.* G⁷ C *tempo primo* C^{#o}

joy com-plete, so why must I part? Gone are the days.

rit. *tempo primo*

mf *dim.*

107 Dm⁷ G⁷ C⁷ F F^{#o}

gone is my dream Oh how lone-ly am I? I shall ne-ver for - get Vi-

sub. cresc. *f* *dim.*

115 C/G

A⁷Dm⁷G⁷

en - na un - til the day I

mp *ppp* *mp* *ppp*

This musical system covers measures 115 to 120. The vocal line (treble clef) features a melody with dotted half notes and half notes, with lyrics "en - na un - til the day I". The piano accompaniment (grand staff) includes chords and arpeggiated figures. Dynamic markings *mp* and *ppp* are placed below the piano staves. Measure 115 is marked with a C/G chord. Measures 116 and 117 are marked with A⁷ and Dm⁷ respectively. Measure 118 is marked with a G⁷ chord. The system concludes with a repeat sign at the end of measure 120.

121 C

die.

mp *ppp*

This musical system covers measures 121 to 124. The vocal line (treble clef) consists of a single half note "die." followed by a long rest. The piano accompaniment (grand staff) features sustained chords and arpeggiated patterns. Dynamic markings *mp* and *ppp* are placed below the piano staves. The system concludes with a double bar line at the end of measure 124.

A HOPE AND A DREAM

Tango ♩ = 132

Eric Sanders, arr. Dominic Doutney

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Andante'. The piano part begins with a mezzo-forte (*mf*) dynamic. The melody is simple and folk-like, with a triplet in the second measure. The piano accompaniment features chords and moving lines in both hands, with a triplet in the right hand in the second measure.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is characterized by a simple, folk-like tune with a mix of eighth and quarter notes. The bass line provides a steady accompaniment with chords and single notes. Measure 4 includes a 'tr' (trill) marking over a note. Measure 5 includes a 'lightly' marking over a triplet of eighth notes. Measure 6 includes a '3' marking over a triplet of eighth notes. Measure 7 includes a '3' marking over a triplet of eighth notes. Measure 8 includes a '3' marking over a triplet of eighth notes. The score is written in a clear, legible font, with standard musical notation symbols and markings.

7 Dm *mf* A⁷ Dm Am⁷ A^{ø7}

Some peo - ple say, — all that counts in life

mp *mf*

10 D⁷ G^{m(maj7)} G⁷ C⁷ A^{m7} D⁷

are the hopes we hold and the dreams we dream be -

mp *mf*

13 $G(sus4)$ G^7 $C(sus4)$ C^7 Gm^6 C^7

fore we fall a - sleep. That, it seems to me, is a

mp

17 Gm^6 C^7 F^7 Bb $B\emptyset^7$ E^7

sad phi-lo - so-phy. If it's true then I have no - thing left to

espressivo

21 A^{maj7} A^7 D^6

keep. I've lost what I've ne - ver pos

f *mp* *mf*

25 Bb^7 $E\emptyset^7$ A^7

sessed at all. All there was, was a hope and a

26

29 Dm⁶ Dm⁶

dream. So there I've no rea-son to

mp

33 B \flat ⁷ A(sus4) A⁷

cry and call just be - cause of a hope and a

mp

37 Dm⁶

dream.

Solo *ff*

41

44

I have

47 Gm⁶G[♯]°A⁷

re - a - lised that you're not for me. You have

51

Swung

Dm/C

B^b7

Straight

A⁷

ne-ver been mine and ne-ver will be. So

55 Dm⁶B^b7

why is a tear run-ning down my cheek? All I've

59 A^(sus4) A⁷ Dm

lost _____ is a hope and a dream.

mp cresc. *f*

59 A^(sus4) A⁷ Dm

lost _____ is a hope and a dream.

mp cresc. *f*

63

63

67

gliss.

67

gliss.

FALLEN IN LOVE AM I

Gay, not too fast,
almost like a march-tune ♩ = 142

Eric Sanders, arr. Dominic Doutney

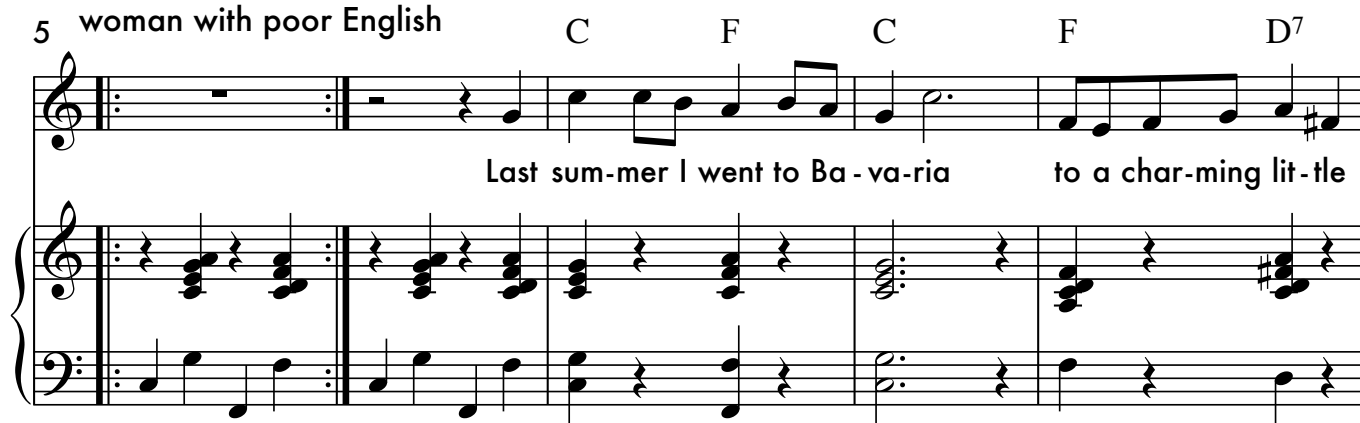
1



Optional vamp:
The singer recalls an
anecdote about a German
woman with poor English

5

C F C F D⁷



Last sum-mer I went to Ba - va-ria to a char-ming lit-tle

10

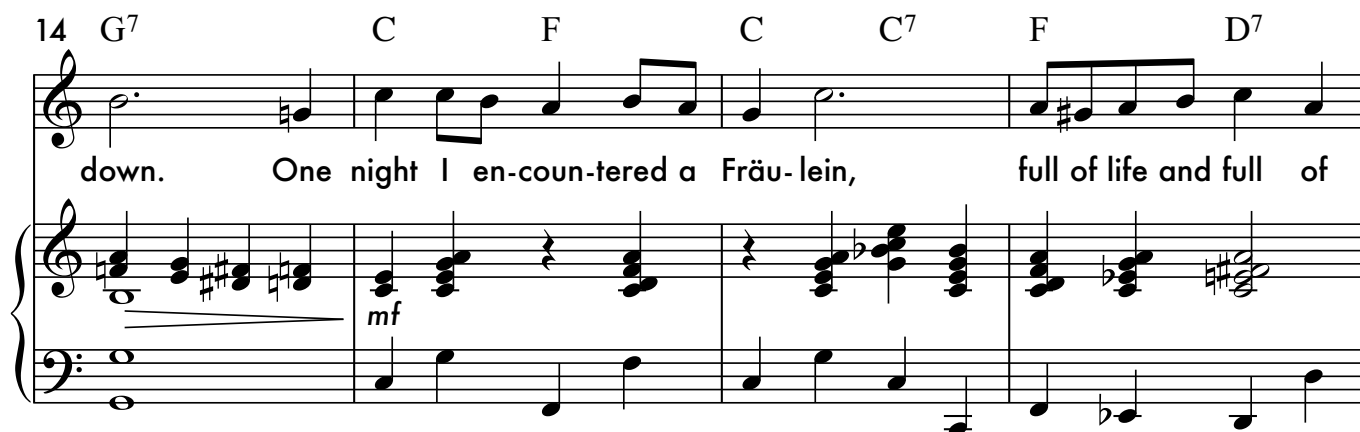
G⁷ Dm⁷ G⁷ A⁷ D⁷



town, there I used to spend some eve-nings, slow-ly strol-ling up and

14

G⁷ C F C C⁷ F D⁷



down. One night I en-coun-tered a Fräu-lein, full of life and full of

30 18 G⁷ Fmaj⁷ Fm⁶ Em⁷ Eb^{o7} D⁷
German Accent
 go, who with - out much a-do said "I must tel-ling you, sure-ly you vish to
espressivo

22 G⁷ C F C C Dm⁷ G⁷
 know:" "All the time I mustsing-ing. I know ex-act-ly why:

27 C C⁷ F⁶ Fm⁶ D⁷ G⁷ C
 Tral-lal-la, tral-lal-la, hi-dee-ree-di, FAL-LEN IN LOVE AM I.

31 C F C C F E(sus4) E⁷ Am Am(maj7)
 In my heart it is ring-ing like the bells from the sky: Tral-lal-la, tral-lal-la,

36 D(sus4) D⁷ G(sus4) G⁷ C G C

hi-dee-ree-di, FAL-LEN IN LOVE AM I. Since I've met this

40 D⁷ Dm⁷ G⁺ Cmaj⁷

wun-der-ba-re(r) boy, my heart ist filled mit wun-der-ba-re(r) joy.

dolce

43 C(sus4) C⁷ F rit. D⁷ G⁷

It is true he is not ve-ry cute, but his kis-sing ist so goot.

rit.

a tempo

47 C F C C F E(sus4) E⁷

I am so full of fee-ling, It makes me near-ly cry:

a tempo

51 Am Am(maj7) D(sus4) D⁷ G(sus4) G⁷ C

Tral-lal-la, tral-lal-la, hi-dee-ree-di, FAL-LEN IN LOVE AM I.

DARK AND BEAUTIFUL STRANGER

Quickstep (swung) ♩ = 72

Eric Sanders, arr. Dominic Doutney

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece begins with a piano (p) dynamic marking. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment starts with a quarter note G2, a quarter note A2, and a quarter note B2. The piece ends with a piano (p) dynamic marking.

4

The fourth measure continues the musical development. The treble staff begins with a chord of G4, A4, B4, and C5, followed by a quarter rest, then a quarter note G4, and another quarter rest. The bass staff starts with a chord of B2, C3, and D3, followed by a quarter rest, then a quarter note B2, and another quarter rest. The key signature changes to one flat (B-flat) in the bass staff. The measure concludes with a final chord in the treble staff (G4, A4, B4, C5) and a final chord in the bass staff (B2, C3, D3).

8

dim.

12 *F* *mf* *G*⁷ *C*⁷

Take your emp-ty tea - cup, turn it up-side down.

mp

16 C(sus4) C7 F

Try to read the tea - leaves ly - ing on the ground.____

The musical score is for a piano accompaniment. It features a right hand with a treble clef and a left hand with a bass clef. The key signature has one flat (B-flat). The right hand melody consists of eighth and quarter notes, with a final half note. The left hand provides a harmonic accompaniment with chords and moving lines. The lyrics are written below the right hand staff.

34 20 C C#° Dm⁷ D#° E⁷alt.

If that's not good e nough, if the leaves won't do their stuff, _

24 Am F⁷ E(sus4) E⁷ Am⁷ D⁷ Gm⁷ C⁷

I'll tell you all you want to know: _____

28 F

Put your pen - ny in the slot_ and watch the need - le point the spot: A

32 G⁷ C(sus4) C⁹/G C⁷ F

DARK AND BEAU-TI-FULSTRAN - GER will soon ar- rive. _

Look in - to that crys - tal sphere and you are bound to

mp

39 G⁷ C⁷ C⁷ F C⁷ F

see ap - pear A DARK AND BEAU-TI-FUL STRAN - GER. So__ look a live!

43 F⁷ B^b Am D⁷

Be pre-pared to meet__ your des-ti - ny,

46 Gm⁷ C⁷ F B^b A^{ø7} D⁷ Gm

treat it gent-ly with care__ In your book of fate

36 49 C⁷ Dm⁷ G⁷ C⁷

it's writ-ten that you'll be smit-ten, so there:___

52 F

You can trust your luc-ky star, your great e-vent's not ve-ry far: A

56 G⁷ C(sus4) F^o/C C⁷ C(sus4) E⁷/Bb A^ø7 D⁷

DARK AND BEAU-TI-FUL STRAN - GER is on his way, A

60 Gm⁷ C(sus4) C⁷ F

DARK AND BEAU-TI-FUL STRAN - GER may come to - day.

64

64

f

A

Much slower (♩ = 54)

rit.

Half-speed (♩ = 72)

68 B♭maj7

C(sus4)

C⁷F⁶

DARK AND BEAU-TI-FUL STRAN - GER may come to - day.

mp

dying away

HOME WITH THE FAMILY

Suitable for Miss Vera Lynn.

Ballad Foxtrot ♩ = 120

Eric Sanders, arr. Dominic Doutney

Piano introduction in C major, 4/4 time. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The left hand provides a bass line with a half note F3, a quarter note G2, a quarter note A2, and a half note B2. The tempo is Ballad Foxtrot, 120 beats per minute. The dynamics are marked *mf* (mezzo-forte).

Vocal entry and piano accompaniment. The vocal line starts with the lyrics "HOME WITH THE FA-MI-LY, there's peace of mind." The piano accompaniment is in the right hand, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The left hand provides a bass line with a half note F3, a quarter note G2, a quarter note A2, and a half note B2. The tempo is Ballad Foxtrot, 120 beats per minute. The dynamics are marked *mf* (mezzo-forte) and *mp* (mezzo-piano). The piano part includes a triplet of eighth notes in the right hand.

Vocal entry and piano accompaniment. The vocal line starts with the lyrics "HOME WITH THE FA-MI-LY, that's where you'll find sin -". The piano accompaniment is in the right hand, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The left hand provides a bass line with a half note F3, a quarter note G2, a quarter note A2, and a half note B2. The tempo is Ballad Foxtrot, 120 beats per minute. The dynamics are marked *mp* (mezzo-piano). The piano part includes a triplet of eighth notes in the right hand.

Vocal entry and piano accompaniment. The vocal line starts with the lyrics "cere - ness and cheer - ness, the sweet, lov - ing touch of". The piano accompaniment is in the right hand, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The left hand provides a bass line with a half note F3, a quarter note G2, a quarter note A2, and a half note B2. The tempo is Ballad Foxtrot, 120 beats per minute. The dynamics are marked *dolce* (dolce). The piano part includes a triplet of eighth notes in the right hand.

17 $A\flat^7$ $A\flat^7$ Dm^7 $G(sus4)$ G^7 39

rit. - - - - -

dear - ness and near-ness that means so much.

rit. - - - - -

21 C $G(sus4)$ G^7 C $G(sus4)$ G^+9 $C(sus4)$ C^+

a tempo

Cas - tles and cot-ta-ges, man - sions and shacks, -

a tempo

gently

25 F $E(sus4)$ E^7 $A\flat$ D^7 $G(sus4)$ G^7 C

some - where to feel at ease, and to re - lax, a shel - ter from

30 Am⁷ Dm⁷ G⁷ Dm

birth, a hea - ven on earth. — That's what it means to you and

cresc. poco a poco

35 G(sus4) C⁷ Bb⁷ A⁷alt. D⁷ G(sus4) G⁷ C

me: to be HOME WITH THE FA - MI - LY.

mf *f* *mf* molto cresc.

40

ff

43

LEDERHOSEN BUBI

(pronounced: laydahozen Booby)

Foxtrot, snappy and rhythmic (Swung) ♩ = 132

Eric Sanders, arr. Dominic Doutney

The piano introduction consists of four measures. The first measure is marked *mf*. The melody is in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes.

Optional vamp with improvised

5 story about Bubi

G⁶

C⁶

D⁷

LE-DER-HO- SEN, LE-DER-HO-SEN

BU- BI. _____

The piano accompaniment for the first vocal line features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The melody is in the right hand, with a series of eighth and sixteenth notes.

8

D⁷

G⁶

G⁶

Lad in lea-ther shorts you're ve-ry smart,

with your green em-broi-ded

The piano accompaniment for the second vocal line continues the rhythmic pattern from the first line. The melody is in the right hand, with a series of eighth and sixteenth notes.

11 C⁶ G⁶ D⁷ G⁶

bra ces, _____ yo - del-ling your way in - to my heart.

14 G⁶ C⁶ D⁷

LE - DER - HO - SEN, LE - DER - HO - SEN BU - BI, _____

16 D⁷ G⁶ G⁶

Take me out to climb a moun-tain peak, sun-lit like a ro - sy

19 C⁶ G⁶ D⁷ G⁶

ru- by, _____ Help me find the ro-mance that I seek.

22 C⁶

(echo)

Can you hear the e - cho?... e - cho!...

24 G⁶

(echo)

D⁷

Com-ing from the moun - tains... moun-tains... Does it say I love you?

27

(softly)

(echo)

rit.
A⁷D⁷

love you... Am I just a fea-ther in your hat?

a tempo

30 G⁶C⁶D⁷

LE - DER - HO - SEN, LE - DER - HO - SEN BU - BI,

a tempo

44 32 D⁷ G⁶ G⁶

Tell me, boy, what is it goin' to be? LE-DER-HO-SEN BU - BI,

35 C⁶ G/D D⁷ G⁶ E^b7

woo me, woo me, Bu-bi, do be good to me.

38 A^b6 D^b6 E^b7

LE - DER - HO - SEN, LE - DER - HO - SEN BU - BI,

40 E^b7 A^b6 A^b6

Tell me, boy, what is it goin' to be? LE-DER-HO-SEN BU - BI,

43 $D\flat^6$ $A\flat^6$ $E\flat^7$ $A\flat^6$ $E\flat^7$

woo me! _____ Woo me, Bu-bi, do be, Woo me, Bu-bi, do be,



46 $B\flat m^9$ $E\flat^7$

Woo me, Bu-bi, do _____ be good to me. _____



49 $8va$



MEMORIES LAST FOREVER

Eric Sanders, arr. Dominic Doutney

Quick Waltz $\text{♩} = 50$

Piano introduction, measures 1-8. The music is in 3/4 time, marked *p* (piano). The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Piano introduction, measures 9-15. The music continues with a melodic line in the right hand and a steady accompaniment in the left hand. The word *dolce* is written above the final measure of this system.

Piano introduction, measures 16-22. This system continues the piano accompaniment with a consistent rhythmic pattern in both hands.

Vocal entry, measures 23-28. The right hand contains the vocal melody, and the left hand provides accompaniment. Chord symbols are written above the staff: C^{maj7} , D^7 , G^7 , C^7 , and F . The lyrics are: "I can't for - get deep in my heart one night of love and". The dynamic marking *mf* (mezzo-forte) is present.

Vocal entry, measures 29-34. The right hand contains the vocal melody, and the left hand provides accompaniment. Chord symbols are written above the staff: Dm^7 , G^7 , C , Em^7 , and F . The lyrics are: "glo - ry. Dan - cing we met, dan - cing we".

34 Fm⁶ C/G D⁷ G(sus4) G⁷

part, one night was all my life's sto - ry.

39 Cmaj⁷ Fmaj⁷ Cmaj⁷ G(sus4) G⁷ C⁹

ME-MO-RIES LAST FOR - E - VER _____ Me-mo-ries sweet and true. _____

46 F⁶ Fm⁶ C/G A⁷ Dm⁷ G¹³ C⁶

_____ Dar-ling in all the fu - ture _____ I shall re - mem - ber you. _____

54 Cmaj⁷ Fmaj⁷ Cmaj⁷ C^{#o} Dm⁷ G⁹

_____ Ten-der and sweet ca - re - sses _____ lin-ger with - in my

legato

48 ⁶¹ C⁹ Fmaj⁷ Fm⁶ C/G A⁷

heart _____ words born of love and won - der, _____

67 Dm⁷ G⁷ C⁶ C⁷ Fmaj⁷

words that will ne - ver part. _____ I shall re - mem - ber a

73 Em⁷ A⁷ Dm⁷ G(sus4) G⁷

waltz I danced hol - ding you close to

77 C⁷ F D/F# F#° C/G

me. _____ Dea - rest that waltz will al -

82 A⁷ D⁷ G⁷

ways be in my me - mo - ry! _____

87 Cmaj⁷ Fmaj⁷ Cmaj⁷ C^{#o} Dm⁷

I shall re - mem - ber al - ways _____ and I know

92 G⁷ C⁷ F⁶ Fm⁶ C/G A⁷

you will, too _____ for me-mo-ries last for - e - ver, _____

99 Dm G(sus4) G⁷ C⁶

cresc. me-mo-ries sweet and true. _____

ADOLF, WE COME!

Eric Sanders, arr. Dominic Doutney

In a marching style ♩. = 120

Each

In a marching style ♩. = 120

f

This system contains the first five measures of the piece. It features a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The piano part begins with a forte (*f*) dynamic. The vocal line starts with a whole rest in the first measure, followed by a half note G4 in the fifth measure. The word 'Each' is written below the vocal line in the fifth measure.

5 Eb Ab Eb Ab F⁷ Bb⁷

man in Bri - tain_ has one thing in his mind and

mf

This system contains measures 5 through 8. The vocal line continues with the lyrics 'man in Bri - tain_ has one thing in his mind and'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The dynamic is marked *mf*. Chord symbols are placed above the vocal line: Eb, Ab, Eb, Ab, F⁷, and Bb⁷.

9 Eb Eb⁷ Ab Bb⁷

ev - 'ry Rus - sian just the same. A -

This system contains measures 9 through 12. The vocal line continues with the lyrics 'ev - 'ry Rus - sian just the same. A -'. The piano accompaniment continues with the same pattern. The dynamic is *mf*. Chord symbols are placed above the vocal line: Eb, Eb⁷, Ab, and Bb⁷.

13 Eb Bbm7 Eb7 Ab Abm6

mer - i - cans don't stay be - hind, we are

17 Eb C7 F9(sus4) F7 Bb9(sus4) Bb13

all un - i - ted for one aim. A-DOLF WE

21 Eb

COME! A-DOLF WE COME! Hear the

25 Bb C9(b13)

song that we sing for vic - to - ry A-DOLF WE

52
29Fm⁶

COME! A-DOLF WE COME! On the

33

B^bE^b

land, in the air, and on the sea. You have no

37

E^bF[#]o⁷B^b7E^b7

chance a - gainst Win - ston Church - ill, he is the

41

A^bA^b7(b5)

G

man who shows you how to win. And when the

45

C⁷

Fm

day comes when we start march - ing, _____ we won't

49

C⁷F⁷Bb⁷Bb¹³

stop, till we get to Ber - lin. _____ A-DOLF WE

53

Eb

COME! _____ A-DOLF WE COME! _____ Where you

57

Ebm⁶/GbBb⁷C⁹(b13)

are, where you go, you'll hear this call! _____ A-DOLF WE

Fm

COME! A-DOLF WE COME! Just as

The musical score for measures 61-64 features a vocal melody in F minor. The vocal line begins with a half note 'C' (COME!), followed by a quarter note 'A' (A-DOLF), a quarter note 'W' (WE), a half note 'C' (COME!), and ends with a quarter note 'J' (Just) and a quarter note 'A' (as). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand, including some triplets.

65

Bb⁷

Eb

Bb⁷

high as you rose you're go-ing to fall, You have made

Measures 65-68 continue the vocal melody. Measure 65 has a half note 'H' (high). Measure 66 has a quarter note 'A' (as), a quarter note 'Y' (you), a quarter note 'R' (rose), and a quarter note 'G' (go). Measure 67 has a half note 'I' (ing) and a half note 'F' (fall). Measure 68 has a half note 'Y' (You) and a half note 'M' (made). The piano accompaniment continues with similar patterns, including some chordal textures in the right hand.

69

Eb

F#^o7Bb⁷Eb⁷

mo - thers cry, sons and hus - bands die, but they are

Measures 69-72 continue the vocal melody. Measure 69 has a half note 'M' (mo) and a half note 'T' (th). Measure 70 has a half note 'C' (cry), a half note 'S' (sons), and a half note 'A' (and). Measure 71 has a half note 'H' (hus), a half note 'B' (bands), and a half note 'D' (die). Measure 72 has a half note 'B' (but) and a half note 'T' (they). The piano accompaniment features a consistent eighth-note bass line and block chords in the right hand.

73

Ab

Eb

D^ø7G⁷

all deep down in our me - mo - ry A-DOLF WE

Measures 73-76 continue the vocal melody. Measure 73 has a half note 'A' (all) and a half note 'D' (deep). Measure 74 has a half note 'D' (down), a half note 'I' (in), a half note 'O' (our), and a half note 'M' (me). Measure 75 has a half note 'M' (mo), a half note 'O' (ry), and a half note 'A' (A-DOLF). Measure 76 has a half note 'W' (WE). The piano accompaniment concludes with sustained chords in the right hand and a final eighth-note bass line in the left hand.

77 Cm⁷ Bbm⁷ Eb⁷ Abmaj⁷ C⁷alt.

COME, A-DOLF WE COME A-DOLF WE

mf cresc. poco a poco

81 F⁷ Bb⁷ Eb

COME it's for vic - to - ry!

ff

8vb

MY BABY

Moderato

Eric Sanders, arr. Dominic Doutney

Piano introduction. The right hand plays a series of chords: C major (C-E-G), C major (C-E-G), C major (C-E-G), and C major (C-E-G). The left hand plays a steady eighth-note bass line: C2, D2, E2, F2, G2, A2, B2, C3.

5 Cmaj7 *mp* Am7 Dm7 G7

Time has come for you, my ba - by to get in-to your lit - tle bed.

Musical notation for the first line of the song. The right hand melody starts on a whole note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. The left hand accompaniment consists of chords: Cmaj7, Am7, Dm7, and G7.

9 Cmaj7 Am7 Dm7 G7

Come, my ba - by, and rest your lit - tle cur - ly head!

Musical notation for the second line of the song. The right hand melody starts on a whole note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. The left hand accompaniment consists of chords: Cmaj7, Am7, Dm7, and G7.

13 Cmaj7 Am7 Dm7 G7

You have had a bu - sy day, dear, play-ing with your toys all day.

Musical notation for the third line of the song. The right hand melody starts on a whole note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. The left hand accompaniment consists of chords: Cmaj7, Am7, Dm7, and G7.

17 Cmaj7 Am7 Dm7 G7

An-gels from dream-land are cal-ling to take you a - way, a - way: So

21 Fmaj7 Bø7 Em7 Am7

mf close your eyes, my dar-ling-boy, *mp* put a - way your lit-tle toy,

25 Dm7 G(sus4) G7 Cmaj7 C#°

you are mo - thers on - ly joy, MY BA - BY For

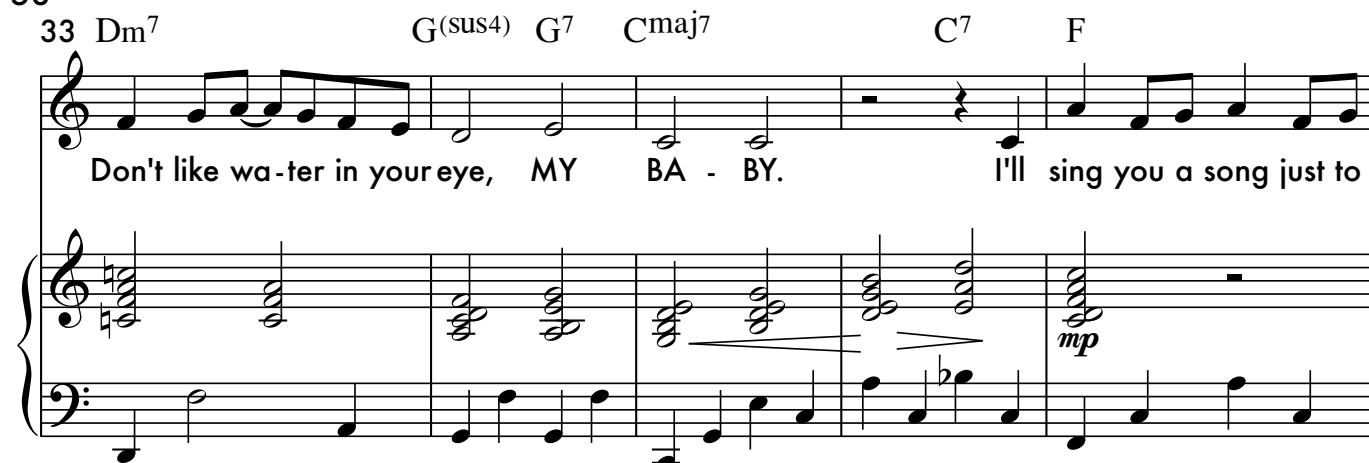
29 Dm7 G7 Em9 A7

mp one short night we'll say good-bye, ba-by ba - by don't you cry.

58

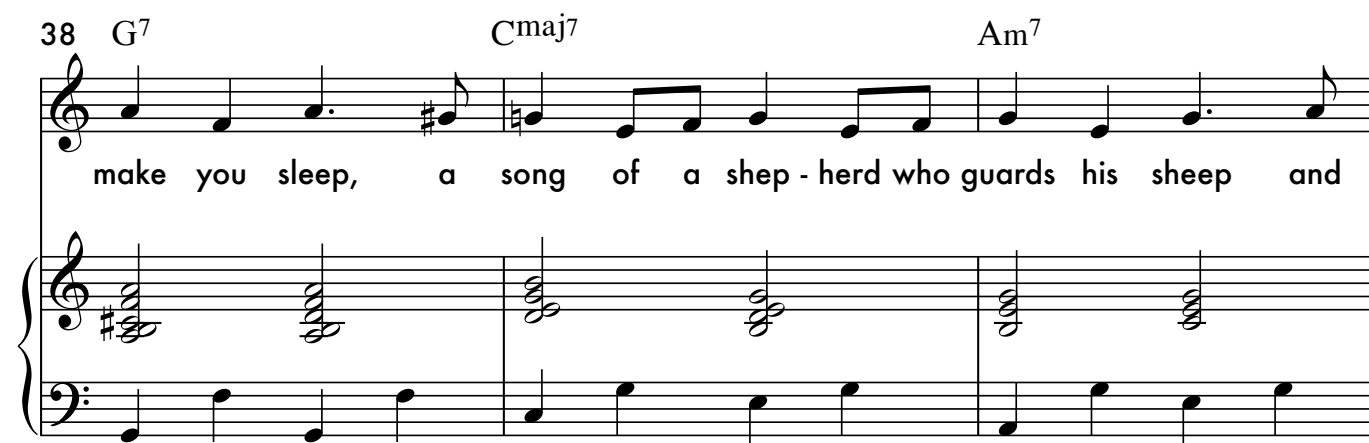
33 Dm⁷ G(sus4) G⁷ Cmaj⁷ C⁷ F

Don't like wa-ter in your eye, MY BA - BY. I'll sing you a song just to



38 G⁷ Cmaj⁷ Am⁷

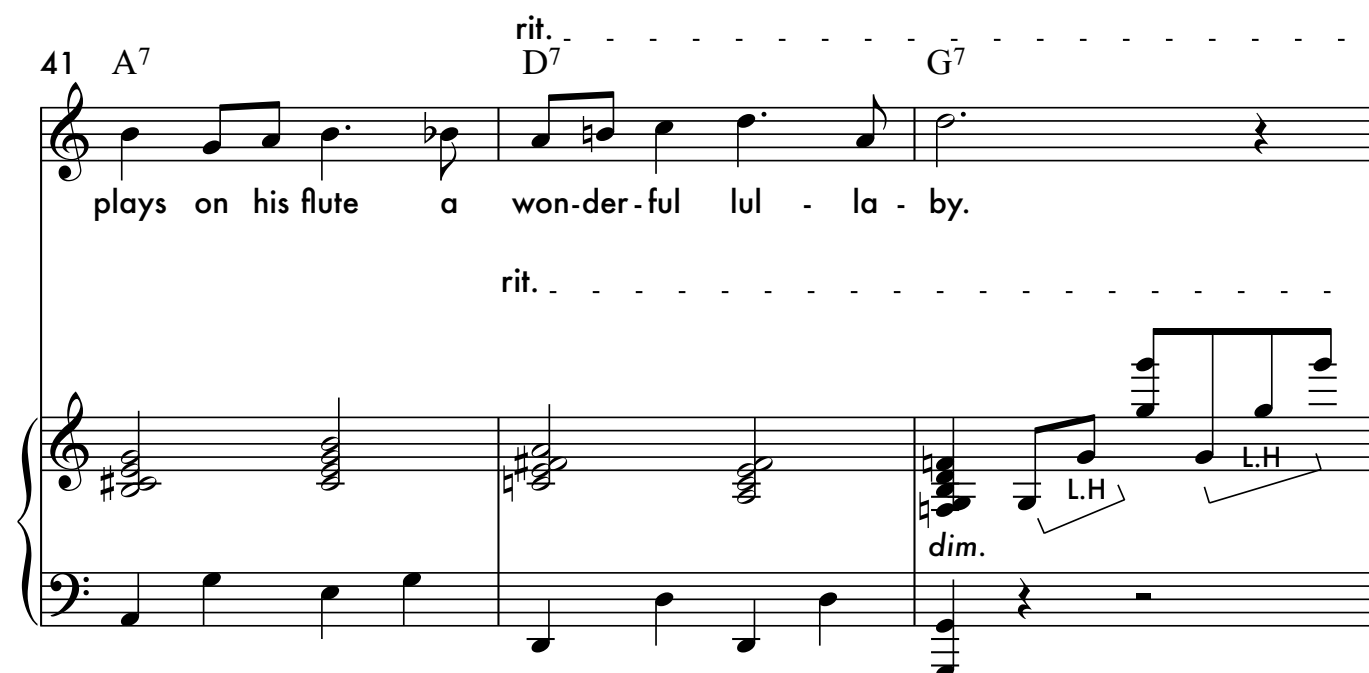
make you sleep, a song of a shep - herd who guards his sheep and



41 A⁷ rit. D⁷ G⁷

plays on his flute a won-der-ful lul - la - by.

rit.



44 *Poco meno mosso* *p* *Fmaj7* *Dm7* *Em7* 59

The Sand-man wrote the me-lo - dy but the words were made by

8va

Poco meno mosso *pp*

48 *Am7* *Dm7* *G(sus4)* *G7* *C6*

me tel-ling you you'll al-ways be MY BA - BY.

53 *Meno mosso* *ppp*

VIENNA-SONG

Foxtrot-Tempo (not strict) ♩ = 64

Eric Sanders, arr. Dominic Doutney

The first system of the musical score is in 4/4 time, key of B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The bass line starts with a whole note Bb3. The tempo is marked 'mp' (mezzo-piano) and the mood is 'gently'.

The second system of the musical score is in 4/4 time, key of B-flat major. It features a vocal melody in the right hand and a piano accompaniment in the left hand. The melody starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment consists of a steady bass line in the left hand and a melody in the right hand. The lyrics are: "What goes to make up a song in Vi - en - na? with that". The chords are G7, Cm11, F7, Cm7, F+, and Bb6.

The third system of the musical score is in 4/4 time, key of B-flat major. It features a vocal melody in the right hand and a piano accompaniment in the left hand. The melody starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment consists of a steady bass line in the left hand and a melody in the right hand. The lyrics are: "spe - cial sen-ti-men-tal ap- peal? If you real-ly want to know,". The chords are Gm6, A7, Dm6, B°, Cm7, and F13.

The fourth system of the musical score is in 4/4 time, key of B-flat major. It features a vocal melody in the right hand and a piano accompaniment in the left hand. The melody starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment consists of a steady bass line in the left hand and a melody in the right hand. The lyrics are: "lis-ten ve-ry care-ful-ly to that se-cret re - ci-pe I now re - veal:". The chords are Cm9, F+, Bb6, Bbmaj9, C9, and F(sus4).

22 F7 F(sus4) F7 B \flat B \flat $^{\circ}$ B \flat 6 F7 A \emptyset 7 D 7

Find a beau-ti-ful girl to love, who'll in - spi - re you.____ You can

dolce

27 Gm F(sus4) F7 B \flat maj7 Cm 7

see hea-ven in her eyes, clear and true____ take a glance at the

32 B \flat maj7 Cmaj7

tower of St. Ste - phen____ look-ing proud - ly down____ on his love-ly

37 F(sus4) F7 F(sus4) F7 B \flat maj7 B \flat $^{\circ}$ B \flat maj7 F7

town.____ Take a stroll up the lea - fy lanes of the Vi-

41 B^{maj7} A^{ø7} D⁷ G^m F^{♯(sus4b5)} B^{b9} E^{b6}

en - na Woods drink a glass of the new-est wine sweet and strong.

46 A^{b7} D⁷ G^{m6} C⁷

Then look down from the Kah-len-berg on the Da - nube and your

51 F^(sus4) F⁷ B^{b6}

heart will sing a VI - EN-NESE - SONG

poco rit.

54

freely

8va

SHALOM, SHALOM

Fast and Lively ♩ = 120

Eric Sanders arr. Dominic Doutney

C

You say you've got to

Fast and Lively ♩ = 120

mf

6

E♭^{o7} G⁷ Dm⁷ G⁷ C^{maj7} Am⁷

sail and leave for Is - ra - el, SHA-LOM, SHA-LOM, may

11

Dm⁷ G C E♭^{o7}

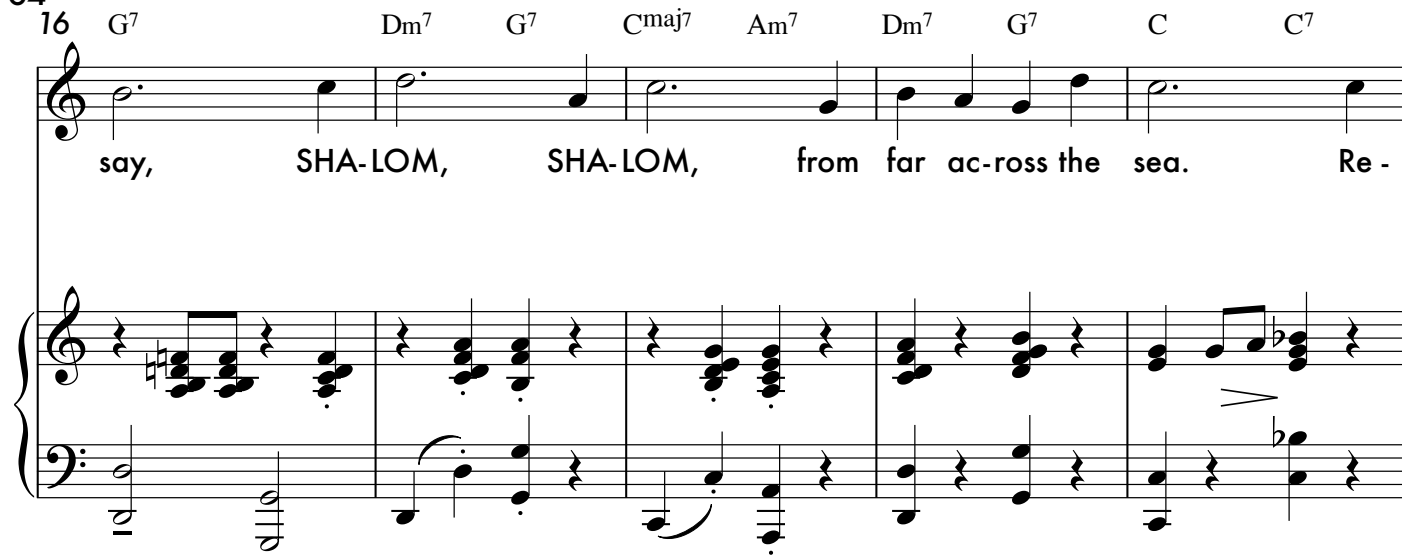
peace be in your trail. I'm sor - ry you can't stay, and that we've got to

dolce

64

16 G⁷ Dm⁷ G⁷ Cmaj⁷ Am⁷ Dm⁷ G⁷ C C⁷

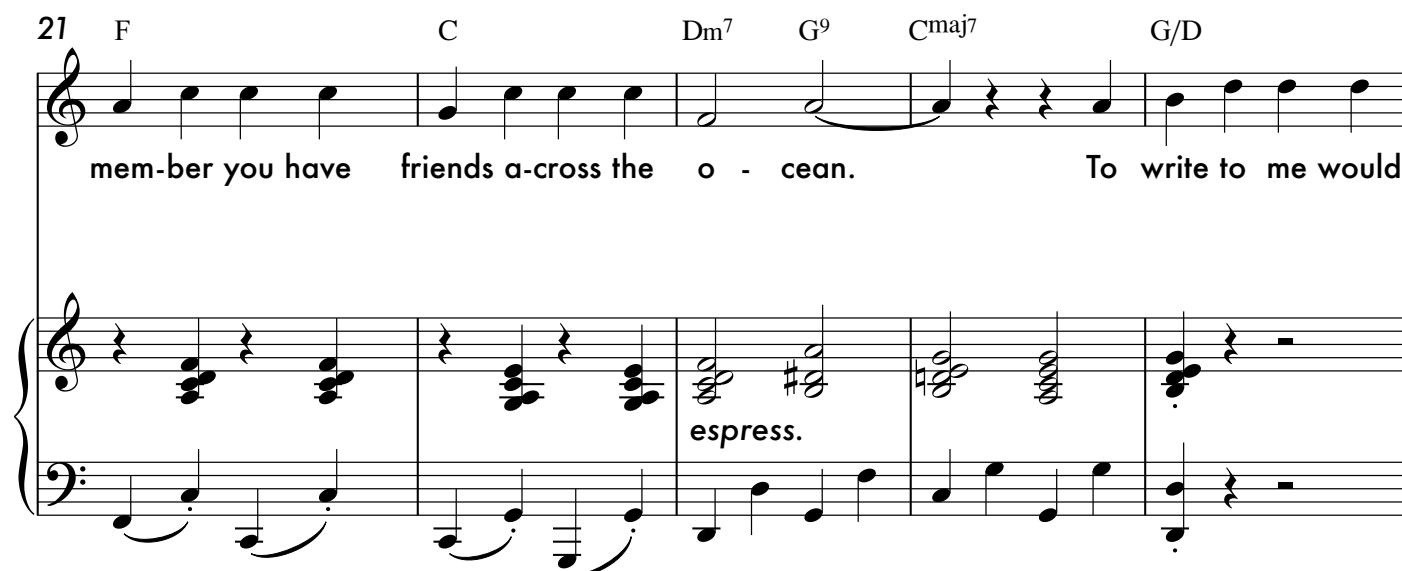
say, SHA-LOM, SHA-LOM, from far ac-ross the sea. Re -



21 F C Dm⁷ G⁹ Cmaj⁷ G/D

mem-ber you have friends a-cross the o - cean. To write to me would

espress.



26 D⁷ G(sus4) G⁷ C

su - rely be a splen - did no - tion, yes, I hope one day we'll meet, and



31 $E\flat^{\circ 7}$ G^7 Dm^7 G^7 C^{maj7} Dm^7 G^7

won't that day be sweet? A hap - py Yom: SHA LOM, SHA- LOM, SHA

36 C

LOM!

Slower C

My con-science says I

Slower

mf *mp*

42 A^7 Dm B^7 $E\flat^{\circ 7}$ A^7 D^7

bet-ter sit down and write a let-ter but what is hard to

espress.

66

47 Dm⁷ G⁹ Dm G⁹ Em⁷ A⁷

know. I sit in con-tem-pla-tion and hope for in-spi-ra-tion and

53 D⁷ *sub. f* G⁷ Tempo I C

then, here we go! I'll al-ways think of you if

Tempo I

59 Eb^{o7} G⁷ Dm⁷ G⁷ C^{maj7} Am⁷ Dm⁷ G

you will think of me, SHA-LOM, SHA LOM, may peace be on your

dolce

64 C Eb^{o7} G⁷

way. I used to say hel - lo but now I've changed my line, SHA

69 Dm⁷ G⁷ Cmaj⁷ Am⁷ Dm⁷ G⁷ C F

LOM, SHA LOM, I hope you're kee-ping fine. Re-mem-ber you have

74 C Dm⁷ G⁹ Cmaj⁷ D/G D⁷ G(sus4)

friends a-cross the o - cean. To write to me would su-rely be a splen - did

68 80 G⁷ C E^b7 G⁷

no - tion, yes, I hope we'll meet a - gain, so let me say till then, A

f

Ossia

85 Dm⁷ G⁷ C D¹³

hap - - py Yom: SHA - LOM, SHA - LOM, and

mf

88 D⁷(b13) G(sus4) G⁷ C

greet your mum SHA - LOM SHA - LOM SHA - LOM!

f

WIENER SCHNITZEL

In the style of a Viennese Waltz $\text{♩} = 60$

Eric Sanders, arr. Dominic Doutney

First system of piano accompaniment. Treble clef, 3/4 time. Bass clef, 3/4 time. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a steady bass line.

Second system of piano accompaniment. Treble clef, 3/4 time. Bass clef, 3/4 time. The right hand has a melodic line with a slur. The left hand has a steady bass line. The system ends with the lyrics "Here's a".

Third system of piano accompaniment. Treble clef, 3/4 time. Bass clef, 3/4 time. The right hand has a melodic line with a slur. The left hand has a steady bass line. The system ends with the lyrics "re - ci - pe from Vi - en - na of the dish that".

Fourth system of piano accompaniment. Treble clef, 3/4 time. Bass clef, 3/4 time. The right hand has a melodic line with a slur. The left hand has a steady bass line. The system ends with the lyrics "I love best. It is called a Wie - ner".

70 11 C Am⁷ Dm G⁷ C

Schnit-zel hard to pronounce but ea-sy to di-gest.

16 C

You need two thin sli-ces of meat from a

21 C⁷ F G⁷

well-boned leg of veal. Then some flour and an

26 C Dm G⁶

egg, well bea-ten and re-mem-ber, fine bread-crumbs are es-

31 rit. B⁷ E^m E⁷ A 71 a tempo

sen-tial for this meal. Fol - low up with some pep - per and

rit. a tempo

f *mf*

36 E

salt but be care - ful, not too much!

41 E

With a mal - let beat the sli - ces of meat, and don't

ff

45 *Meno mosso* D^(sus4) D⁷

halt till they're slen - der and thy're ten - der to the

Meno mosso

mp *dolce*

72 **Tempo primo**
48 G

touch. Now they're tas - ty and good - look - ing

Tempo primo

mf

53 **D⁷** **G**

and ab - so - lute - ly rea - dy for the cook - ing:

57 **C⁷** **B^ø7** **E⁷** **Am¹¹**

Cook the sli - ces in hot but - ter

f

61 **F⁷** **E⁺** **E⁷** **A⁹** **D⁷**

till they are a gol - den brown. Turn them

66 Am¹¹ D⁷ C/E E^b13

o - ver, do - ing both sides. That's how it's

70 D(sus4) D⁷ G⁷ rit. F[#]7alt.

done in Vi - en - na Town. Rice or po -

a tempo

74 B^ø7 E⁷ Am¹¹ F⁷ E⁺ E⁷

ta - toes as a side - dish and a le - mon

a tempo

79 A⁹ D⁷ rit. f G(sus4) a tempo

slice or two. Wie - ner Schnit - zel,

rit. a tempo

74

83 G⁷ C rit. A¹³ D⁹

Wie - ner Schnit - zel makes a gour - met's

87 G¹³

C

dream come true.

THE RHYTHM OF LONDON

Quickstep $\text{♩} = 120$

Eric Sanders, arr. Dominic Doutney

The first system of music is in G minor (one flat) and 2/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a piano (p) dynamic marking. The music features a series of chords and eighth-note patterns in the bass line.

The second system of music continues the piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature remains G minor.

The third system of music includes vocal lines and piano accompaniment. The treble staff has a vocal line with lyrics: "Do you know the RHY-THM OF LON - DON? Can you feel the". Above the staff, the chords Gm⁷, C⁷, F, and B^b are indicated. The piano accompaniment is in the bass staff.

The fourth system of music continues the vocal and piano accompaniment. The treble staff has a vocal line with lyrics: "qui - ver_ of her migh-ty ri - ver_ rock and rol-ling right through Lon-don". Above the staff, the chords B^bm⁶, F⁶/C, D⁺, D⁷, Gm⁷, and G⁷ are indicated. The piano accompaniment is in the bass staff.

19 C⁷ Gm⁷ C⁷ F

Town? Catch that Lon-don rhy-thm at sun - down:

24 Gm⁷ Bbm⁶ F⁶/C D⁺ D⁷

de-bu-tantes ro - man - cing, Ted-dy-boys are dan - cing,

29 Gm⁷ C(sus4) F

rock and rol-ling right through Lon-don Town.

33 F C⁷ F C(sus4)/G C⁷ F C/G

Tour - ists ar-rive ear - ly by land or sea or air to stop and look at Big

38 $E\flat^\circ$ D^7 $G7$ C^9 F

Ben or Nel-son's col-umn in Tra-fal-gar Square, and the wax-en

42 Fm^6 F

show at Mad-ame Tus saud's. But my great at - trac-tion is

47 Fm^6 C/G G^9 C^7

Lon - don in ac-tion, her drive, her com-ing a - live. *8va*

52 F

Bro-ther, that's the RHY-THM OF LON - DON.

56 $B\flat$ $B\flat m^6$ F/C D^+ D^7

Hur-ry-ing for kis - ses, mis-ters and young mis - ses, -

61 Gm^7 G^7 C^7 Gm^7

rock and rol-ling right through Lon-don Town. Caught up in the

66 C^7 F Gm^7 $B\flat m^6$

RHY-THM OF LON - DON, Bow-ler-hats and bro-l-lies

71 F/C D^+ D^7 Gm^7 $C(sus4)$ F

ta - xi-cabs and trol - lies, rock and rol-ling righ through Lon-don Town.

76

79

BRING MEINE GRÜßE NACH WIEN

Eric Sanders, arr. Dominic Doutney

♩ = 154

Piano

mp

mf

The piano introduction consists of five measures. The first three measures are in 3/4 time, with a melody in the right hand and a bass line in the left hand. The melody starts on a half note, followed by a quarter note, and then a dotted quarter note. The bass line consists of a half note and a quarter note. The last two measures are in 4/4 time, with a melody in the right hand and a bass line in the left hand. The melody starts on a half note, followed by a quarter note, and then a dotted quarter note. The bass line consists of a half note and a quarter note. The dynamics are marked *mp* (mezzo-piano) for the first three measures and *mf* (mezzo-forte) for the last two measures.

6

C G/C

Ich glaub' die Wol - ke, die am
Manch-mal im Le - ben darf man

Pno.

mp

The piano accompaniment for the first vocal line consists of five measures. The first three measures are in 3/4 time, with a melody in the right hand and a bass line in the left hand. The melody starts on a half note, followed by a quarter note, and then a dotted quarter note. The bass line consists of a half note and a quarter note. The last two measures are in 4/4 time, with a melody in the right hand and a bass line in the left hand. The melody starts on a half note, followed by a quarter note, and then a dotted quarter note. The bass line consists of a half note and a quarter note. The dynamics are marked *mp* (mezzo-piano) for the first three measures and *mf* (mezzo-forte) for the last two measures.

11

C G/C C Am⁷

Him - mel da schwebt ist am Weg zu der Stadt wo ich
weh - mü - tig sein. Die Ver - gan - gen - heit dringt in die

Pno.

The piano accompaniment for the second vocal line consists of four measures. The first two measures are in 3/4 time, with a melody in the right hand and a bass line in the left hand. The melody starts on a half note, followed by a quarter note, and then a dotted quarter note. The bass line consists of a half note and a quarter note. The last two measures are in 4/4 time, with a melody in the right hand and a bass line in the left hand. The melody starts on a half note, followed by a quarter note, and then a dotted quarter note. The bass line consists of a half note and a quarter note.

15 D⁷ G D⁷ D^{#07}

einst - mal ge - lebt. Wol - ke, sei doch lieb zu
Ge - gen - wart ein. Und ein biß - chen Sehn - sucht

Pno.

19 E^m A^{ø7} D⁷

mir packt. und nimm mei - ne Bot - schaft mit
Wol - ke, mach für mich den Kon -

Pno.

23 G⁷ C G(sus4) C

dir. _____ Bring mei - ne Grü - ße nach Wien! _____
takt. _____

Pno.

29 G⁷ C C⁷ F

Bring sie den Strauß Mel - o - dien _____ Bring sie der

Pno.

34 Dm⁷ Em⁷ Am⁷ Dm⁷ G⁷

Don - au, die einst war so blau. Bring sie den Mäd - eln da

Pno.

39 C D⁷ G C G(sus4) C

drun-ten in der Lo - bau. Wein-en, das kann ich nicht mehr.

Pno.

45 G⁷ C C⁷ F Em⁷

Doch ist das Herz mir so schwer. Wan-dern-de Wol-ke, ich

Pno.

51 Am⁷ A⁷ D⁷ 1.

kann heut nicht mit dir zieh'n, so bring mei - ne Grü - ße nach

Pno.

55 $G^{(sus4)}$ G^7 2. G^{13} C

Wien. _____ Grü - ße nach Wien. _____

Pno.