

# Public Domain Songs

## Part V

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# Chord Symbols Explained

$\overset{\circ}{C}$	C alone, i.e., not a chord (C)
C	C major (C-E-G)
Cm	C minor (C-E $\flat$ -G)
C <sub>4</sub>	C suspended 4 <sup>th</sup> (C-F-G)
C <sub>4-</sub> 3	C suspended 4 <sup>th</sup> resolving to 3 <sup>rd</sup> (C-F-G → C-E-G)
C <sub>4-</sub> C <sub>3</sub>	ibid.
C/E	C major with E in bass (E-C-G or E-G-C)
$\frac{C}{E}$	ibid.
C <sup>6</sup>	C sixth (C-E-G-A)
C <sub>9</sub>	C add ninth (C-E-G-D)
C <sub>9</sub> <sup>6</sup>	C six-nine (C-E-G-A-D)
C <sub><math>\sharp</math></sub>	C major without 5 <sup>th</sup> (C-E)
C $\Delta$	C major 7 <sup>th</sup> (C-E-G-B)
C <sub>9</sub> $\Delta$	C major 7 <sup>th</sup> with added 9 <sup>th</sup> (C-E-G-B-D)
C <sup>+</sup>	C augmented (C-E-G $\sharp$ )
C <sup>7</sup>	C dominant 7 <sup>th</sup> (C-E-G-B $\flat$ )
C <sup>9</sup>	C dominant 9 <sup>th</sup> (C-E-G-B $\flat$ -D)
C <sup>11</sup>	C dominant 11 <sup>th</sup> (C-F-G-B $\flat$ -D)
C <sup>13</sup>	C dominant 13 <sup>th</sup> (C-E-G-B $\flat$ -D-A)
C <sub><math>\flat</math>9</sub> <sup>7</sup>	C dominant 7 <sup>th</sup> with flat 9 <sup>th</sup> (C-E-G-B $\flat$ -D $\flat$ )
C <sup>7+</sup>	C dominant 7 <sup>th</sup> with augmented 5 <sup>th</sup> (C-E-G $\sharp$ -B $\flat$ )
C <sub><math>\sharp\sharp</math></sub> <sup>9</sup>	C dominant 9 <sup>th</sup> without 3 <sup>rd</sup> and 5 <sup>th</sup> (C-B $\flat$ -D)
C <sup>9+</sup>	C dominant 9 <sup>th</sup> with augmented 5 <sup>th</sup> (C-E-G $\sharp$ -B $\flat$ -D)
Cm $\Delta$	C minor with major 7 <sup>th</sup> (C-E $\flat$ -G-B)
C $\Delta$	C major 7 <sup>th</sup> (C-E-G-B)
Cm $\Delta$	C minor with major 7 <sup>th</sup> (C-E $\flat$ -G-B)
C <sup>o</sup>	C diminished 7 <sup>th</sup> (C-E $\flat$ -G $\flat$ -B $\flat\flat$ )
C <sub>7</sub> <sup>o</sup>	C diminished triad, i.e., without diminished 7 <sup>th</sup> (C-E $\flat$ -G $\flat$ )
C $\phi$	C half-diminished 7 <sup>th</sup> (C-E $\flat$ -G $\flat$ -B $\flat$ )

me C Ten for Two Lead Sheet

① Eb7 ② Eb7 ③ Ab/Eb Eb7

I'm dis-con-tented with

④ Ab/Eb ⑤ Ab/Eb Eb7

home that are - rented no I have in-vented my

⑥ Ab(Δ) C7+ ⑦ Fm G7/C

own. far - ling this place is a

⑧ Bbm7 C7 ⑨ Fm7

lover's oasis where life's weary drone is an -

⑩ Fm Ab7 ⑪ Db Eb7/Db

- known. far from the cry of the

⑫ Ab/c Db/F ⑬ Dbm/Fb

ci - ty — where flowers pret - ty — covers the

Tea for Two Lead Sheet

(14) C Bb7 stream.

(15) Ab/Eb Eb7 Co- my to hide in, to

(16) Ab/Eb Eb7 live side by side in, don't let it a- bide in my

(17) Ab/Eb

Ab Eb7/bb E7/D F7/Eb ~~(19)~~ dream.

again (19) Bbm7 Eb7 (20) Bbm7 Eb7 Picture you up - on my knee, just

(21) AbΔ Ab6 (22) AbΔ tea for two and two for tea; just

(23) Bbm7 Eb7 (24) Bbm7 Eb7 me for you and you for me a -

Original blue



3 C Tea for Two

25  $A^b$   $A^b6$  (26)  $A^b$   $A^b6$   
lone.

27  $Dm7$   $G7$  (28)  $Dm7$   $G7$   
No-vo-ly near us to see us or hear us, now

29  $C\Delta$   $C6$  (30)  $C\Delta$   $C6$   
friends or re-la-tion on weekend vacation, we

31  $Dm7$   $G7$  (32)  $Dm7$   $G7$   $G7+$   
would have it known, dear, that we own a tel-e-

33  $C$  (34)  $E^b7$  (35)  $B^bm7$   $E^b7$   
- phone, dear, Day will break and

36  $B^bm7$   $E^b7$  (37)  $A^b\Delta$   $A^b6$   
you'll a-wake and start to bake a

4 C

38  $A\flat\Delta$   $A\flat\flat$  Tea for Two  $(39) B\flat_m7$   $E\flat7$   
sugar cake for me to take for

40  $B\flat_m7$   $E\flat7$   $(41) C\emptyset$   $(42) F7$   
all the boys to see.

43  $B\flat_m$   $C\emptyset$   $(44) F7$   
we will raise a family, a

45  $E\flat\circ$   $(46) D\flat_m$   
boy for you, a girl for me. Oh,

47  $A\flat$   $E\flat\Delta+$   $(48) E\flat_m$   $E\flat7$   
can't you see how happy we would

49 1.  $A\flat$   $F_m\flat$   $(50) E\flat$   $E7$   $F7$   
be.

$$E\flat\Delta+ = E\flat G B D\flat = G^{b5}_{\#5}$$

5

Tea for Two

51

52

Handwritten musical notation on a staff. The notation includes a treble clef, a key signature of three flats (Bb, Eb, Ab), and a time signature of 2/4. The melody starts with a quarter note A, followed by a quarter rest, then a quarter note G, and a quarter note F. The bass line starts with a half note D, followed by a half note C. The notation is annotated with "2.", "A", "D", "Eb7+", and "Ab". There are also some handwritten notes like "be." and "7" below the staff.

Handwritten musical notation on a staff, showing a treble clef and a key signature of three flats (Bb, Eb, Ab).

Handwritten musical notation on a staff, showing a treble clef and a key signature of three flats (Bb, Eb, Ab).

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Handwritten musical notation on a staff, showing a treble clef and a key signature of three flats (Bb, Eb, Ab).

# Toot Toot Tootsie, Goodbye Lead Sheet 1

Handwritten musical score for the song "Toot Toot Tootsie, Goodbye". The score is written on ten staves, each with a treble clef and a key signature of one flat (Bb). The time signature is 4/4. The music is a lead sheet, showing the melody and chord progression. The chords are written above the notes. The score is numbered 1 through 42, with a double bar line at the end of measure 42. The melody is simple and catchy, with a clear 8-measure phrase structure. The chord progression is also simple, using common chords for the genre.

Chord progression (measures 1-42):

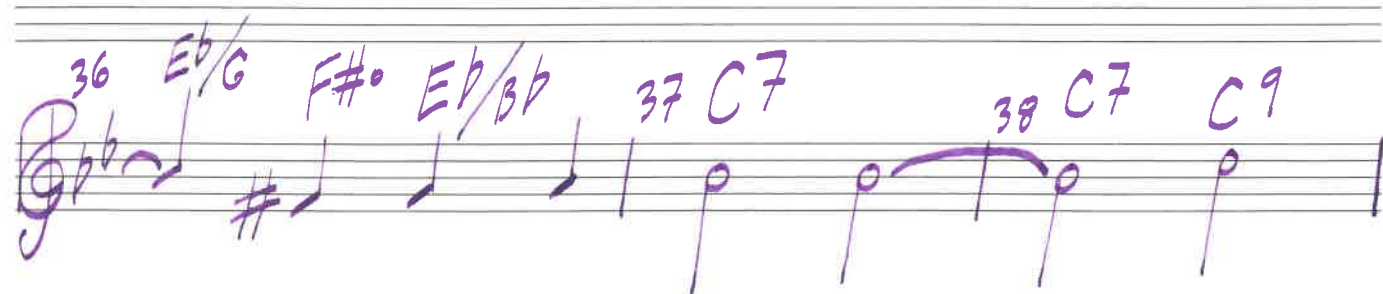
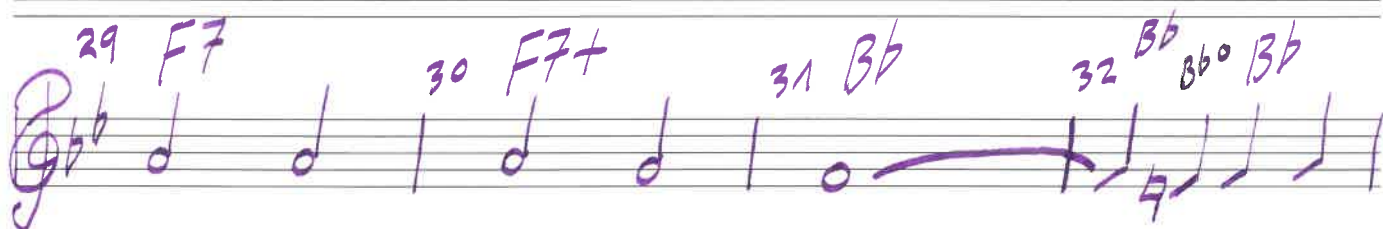
- 1 C
- 2 C
- 3 D7
- 4 Am7 D7
- 5 G7
- 6 G
- 7 C
- 8 C
- 9 C
- 10 CΔ C#°
- 11 Dm7
- 12 G7
- 13 G7
- 14 Dm7 G7+
- 15 C
- 16 Eb°
- 17 Dm G7+
- 18 C
- 19 D7
- 20 Am7 D7
- 21 G7
- 22 G7
- 23 C9
- 24 C9
- 25 F7
- 26 F7
- 27 F7
- 28 F7
- 29 C
- 30 C
- 31 C
- 32 C Eb° G7
- 33 C
- 34 C
- 35 D7
- 36 Am7 D7
- 37 G7
- 38 G7
- 39 C6
- 40 Dm7 Db7
- 41 C6
- 42 C6

and Ted Fiorito. © 1922 (Renewed 1950).

1 ♩ When You're Smiling Lead Sheet



# 2 ♭ When you're Smiling Lead Sheet



**1\*** ♩ You Took Advantage of Me *head sheet*

(17) *E<sup>b</sup> E<sup>o</sup> (18) B<sup>b</sup>7*

(19) *E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> 4 E<sup>b</sup> (20) F<sup>m</sup>7 B<sup>b</sup>7 E<sup>b</sup>*

(21) *E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> E<sup>b</sup>7 (22) A<sup>b</sup>*

(23) *E<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7 (24) E<sup>b</sup> B<sup>7</sup> B<sup>b</sup>7*

(25) *E<sup>b</sup> (26) B<sup>b</sup>7*

(27) *E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> 4 E<sup>b</sup> (28) F<sup>m</sup>7 B<sup>b</sup>7 E<sup>b</sup>*

[2] ♩ You Took Advantage of Me Lead Sheet

(29) Eb Eb7 (30) Ab

(31) Eb Eb+ Bb7 (32) Eb Gm

(33) Cm D7 (34) G7 C7

(35) F7 Bb7 (36) Eb

(37) Cm D7 (38) G7 C7

(39) F7 Bb7 (40) Bb Fm7 Bb7



[3] ♩ You Took advantage of Me Lead Sheet

(41)  $E^b$   $E^o$  (42)  $B^b7$

(43)  $E^b$   $E^b o$  (44)  $Fm7$   $B^b7$   $E^b o$

(45)  $E^b$   $E^b7$  (46)  $A^b$   $A^b m6$

(47)  $E^b$   $E^b+$   $B^b7$  (48)  $E^b$   $A^b6$   $B^b7$

(49)  $E^b$

$B^b6$

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