


# Through the Long and Lonely Night

Tenor  
Lead



8

Through the long and lone - ly night I whis - per your name.

Bari  
Bass

**Melancholy Baby**

Or else I shall be mel - an - chol - y too, \_\_\_\_\_

too, \_\_\_\_\_

else I shall be mel - an - chol - y too.

*arr. Lou Perry*

**Johanna**

I feel you, Jo - an - na. \_\_\_\_\_ I'll steal you, Jo - an - na. \_\_\_\_\_

*arr. Booles/Allen*

**All Alone**

Won - d'ring where you are, \_\_\_\_\_ and how you are, \_\_\_\_\_ and  
how you, how you are,

if you are all a - lone, all a - lone — too.

This musical score is for the piece 'Tags In the Grand Tradition'. It features a treble and bass clef with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are 'if you are all a - lone, all a - lone — too.' The piece concludes with a double bar line.

**How Are Things in Glocca Morra?**

love-ly day. —  
This fine — day, love-ly day, — fine day.  
day,

This musical score is for the piece 'How Are Things in Glocca Morra?'. It features a treble and bass clef with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are 'love-ly day. — This fine — day, love-ly day, — fine day. day,'. The piece concludes with a double bar line.

**So In Love**

so —  
So in love — am I. —  
am I.

This musical score is for the piece 'So In Love'. It features a treble and bass clef with a key signature of two sharps (D major) and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are 'so — So in love — am I. — am I.'. The piece concludes with a double bar line.

**Brown Eyes Should Never Be Blue**

Brown eyes — should nev - er be blue. —  
Brown eyes, brown eyes —  
Blue. —

This musical score is for the piece 'Brown Eyes Should Never Be Blue'. It features a treble and bass clef with a key signature of three flats (E-flat major) and a common time signature (C). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are 'Brown eyes — should nev - er be blue. — Brown eyes, brown eyes — Blue. —'. The piece concludes with a double bar line.

arr. David Wright



**And Left Me Lonely Nights**

nights, \_\_\_\_\_

And left me lone - ly oh, so lone - ly nights, and left me lone - ly nights.

And left and then you left  
I'm lone - ly, you on - ly left me lone - ly nights. \_\_\_\_\_

nights. \_\_\_\_\_  
I'm lone - ly, you on - ly left me lone - ly nights. \_\_\_\_\_



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*arr. Earl Moon*

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Lit - tle pal. Bless you, lit-tle pal, \_\_\_\_\_ my lit - tle pal. \_\_\_\_\_

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Mon-ter-rey. \_\_\_\_\_  
can't get a - way, \_\_\_\_\_ my heart will stay \_\_\_\_\_ in that day

*Tags In the Grand Tradition*

Mon - ter - rey. \_\_\_\_\_

\_\_\_\_\_ sweet Mon - ter - rey. \_\_\_\_\_

Mon - ter - rey. \_\_\_\_\_

The musical score consists of two systems. The first system features a vocal line in the treble clef with lyrics 'Mon - ter - rey.' and a piano accompaniment in the bass clef. The second system features a vocal line in the treble clef with lyrics 'sweet Mon - ter - rey.' and a piano accompaniment in the bass clef. The piano accompaniment includes a bass line and a right-hand line with chords. The score concludes with a double bar line.

*arr. John Brockman*

