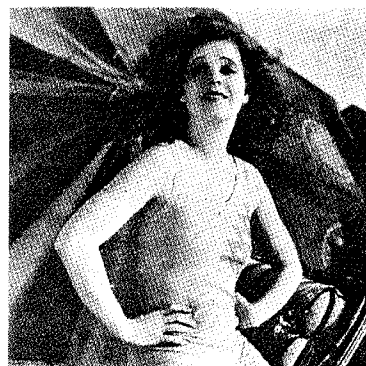


Twentiana

Arranged by Hawley Ades

(a choral
montage)



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193

Twentiana

*(a choral montage of songs
of the 1920's)*

"I Want to Be Happy"

"I'm Looking Over a Four Leaf Clover"

"Carolina in the Morning"

"Bye Bye Blackbird"

"Charleston"

"Tea for Two"

"Hallelujah!"

Arranged by Hawley Ades

for t.t.b.b. with piano accompaniment
and optional string bass and drums

Choral score — \$1.00
Instrumental parts — \$2.00

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THE TWENTIES — the years of “flaming youth,” when Silent Cal Coolidge was President and Babe Ruth was the King of Swat. Rudolph Valentino was making the ladies swoon, Lindy was winging across the Atlantic on a solo flight that had the whole world holding its breath, and Paul Whiteman was bringing jazz to the concert hall. Women finally had the vote and celebrated by bobbing their hair and their skirts — which flapped around their knees. — hence “flappers.”

Great songs of the period were being written by the likes of the Gershwin brothers, Irving Berlin, Jerome Kern, Cole Porter — and dozens of other lyricists and composers of star calibre, such as those listed below for the songs in “Twentiana.”

“Twentiana” weaves seven of the best of the tunes of the twenties into a nostalgic choral montage to bring back memories for old-timers, and for those too young to remember, to provide a fresh impression of a golden age in American popular music.

SEQUENCE

| | | |
|--|---|----|
| I WANT TO BE HAPPY | Irving Caesar & Vincent Youmans | 3 |
| I'M LOOKING OVER A FOUR LEAF CLOVER | Mort Dixon & Harry Woods | 6 |
| CAROLINA IN THE MORNING | Gus Kahn & Walter Donaldson | 8 |
| BYE BYE BLACKBIRD | Mort Dixon & Ray Henderson | 12 |
| CHARLESTON | Cecil Mack & Jimmie Johnson | 14 |
| TEA FOR TWO | Irving Caesar & Vincent Youmans | 17 |
| HALLELUJAH! | Leo Robin, Clifford Grey & Vincent Youmans | 21 |

Performance note:

This montage lends itself easily and naturally to staging: costumes (still to be found in attics), lighting (changing color for each song), and movement (see an old movie!).

The Publisher

TWENTIANA

3

Arranged by
HAWLEY ADES

(a choral montage)

for t.t.b.b. with piano accompaniment
and optional string bass and drums*

Words by Irving Caesar
Music by Vincent Youmans

1. I Want to Be Happy

Very freely (in slow 4)

TENOR I
TENOR II

We want to be hap-py, But we won't be hap-py

BARITONE
BASS

Very freely (in slow 4)

PIANO

Moderate "Happy" 2 (♩ = 100) **A**

Till we make you hap-py too, too, too, too, too. I want to be hap-py,

Bass drum:

Performance time: Approx. 7:00

*Parts for string bass and drums are available from the publisher (\$2.00 per set).

but I won't be hap-py Till I make you hap-py, too.

mel.

(div.)

simile

Oo Life's real - ly worth liv-ing When we are mirth giv-ing,

(unis.)

mf

Why can't I give some to you? When skies are

mel.

f

(div.)

* No breath here.

gray and you say you are blue,

mf *Oo*

ff mel. I'll send the sun smil - ing

f (h)

(D)

f *mf*

Be - lieve me, I want to be hap - py,

f *mf (unis.)*

through,

f *mf*

l.h.

slower, freely

but I won't be hap - py Till I make you hap - py,

mel. (div.)

slower, freely

* No breath here.
(C 244)

2. I'm Looking Over a Four-Leaf Clover

Words by Mort Dixon

Music by Harry Woods

(E) Bright 2 ($\text{♩} = 116$)

fp > *too.*

(*unis.*) *f* >

I'm look-ing o-ver a four-leaf clo-ver that I o-ver-

Bright 2 ($\text{♩} = 116$)

f *simile*

(F) *mf*

O-ver-looked be-fore, One leaf is sun-shine, the

looked be-fore; _____

(*div.*) *mel.* *mf*

mf

sec-ond is rain, _____ Third is the ros-es that grow in the lane, _____

G *mf* (unis.)

No need ex - plain-ing, the one re - main -

(unis.)

— You see there's no need ex - plain - ing, the one re - main - ing is

simile

H (div.)

- ing is some - one, some - one I a - dore. *mel.* I'm look-ing

(div.)

some - bod-y I a - dore.

o - ver a four - leaf clo - ver that I o - ver - looked be -

I Freely, in broad 4

fp *mf* *rit.*

(Ten. II div.)

fore. _____ But we won't be hap - py.

f (unis.) *mf* (div.) *mel.*

We want to be hap - py,

Freely, in broad 4

fp *mf* *rit.*

3. Carolina in the Morning

J Easy "Schottische" 4 (♩ = 86)

Words by Gus Kahn
Music by Walter Donaldson

mp *mf* (unis.)

Oo _____

Noth - in' could be fin - er than to be in Car - o - lin - a in the

Easy "Schottische" 4 (♩ = 86)

mf *sim.*

morn - ing, Oo _____

morn - ing, No one could be sweet - er than my

mf *mp*

(div.) *mf*

morn - ing.

sweet - ie when I meet her in the morn - ing.

3 3

(K)

mf

mel.

(div.) *mf*

Where the morn - ing glo - ries _____ Twine a - round the door, _____

mf

Whis - per - ing pret - ty sto - ries _____ I long to hear _____ once more. Oo _____

(L) *mp* (unis.) *mf*

Oo _____ morn - -

mel. (unis.) *mf*

Stroll-in' with my girl-ie where the dew is pearl-y ear-ly in the morn - -

mp

ing, _____ Oo _____ at

ing, But-ter-flies all flut-ter up and kiss each lit-tle but-ter-cup at

mp *mf*

dawn - ing. Oo _____ If I had A-lad-din's lamp for on-ly a day, -

mel. *f*

dawn - ing. Oo _____ If I had A-lad-din's lamp for on-ly a day, -

(div.) *f*

(div.) *f*

f

I'd make a wish and here's what I'd say, — Noth-in' could be fin-er than to

I'd make a wish and here's what I'd say, — Oo

be in Car-o-lin-a in the morn - ing.

in the morn - ing.

rit. mel. dim. *And.* *

(N) Freely, in broad 4

We want to be hap-py, Can't we make you hap-py?

Freely, in broad 4

4. Bye Bye Blackbird

Words by Mort Dixon
Music by Ray Henderson

○ Moderately bright 2 ($\text{♩} = 100$)

strongly
mf (unis.)

Pack up all my care and woe, — Here I go, sing - ing low,

mel. strongly
mf (unis.)

Moderately bright 2 ($\text{♩} = 100$)

f

Bye, bye, black - bird! — Where some - bod - y

f

P *mf*

waits for me, — Sug - ar's sweet, so is she, Bye, bye,

f

(C-24)

black - bird! _____

Q *mf* (div.) mel. No one here can love and un - der -

mp *mf* (div.)

stand _____ me, Oh, what hard luck sto - ries they all

R (unis.) hand _____ me; Make my bed and light the light, I'll ar - rive _____

mel. (unis.)

late to-night, Black - bird, _____ bye, bye. _____

accel. — — — — — *(div.)*

accel. — — — — —

5. Charleston

Words and Music by
Cecil Mack and Jimmy Johnson

(S) A little brighter ($\text{♩} = 108$)

Charles-ton, _____ Charles-ton, _____ Made in _____ Car - o - lin - a, _____

mel. *(div.)* *f*

A little brighter ($\text{♩} = 108$)

Some dance, some prance, I'll say _____ There's noth-ing fin - er than the

(T)

Charles-ton, Charles-ton, Lord, how you can shuf - fle,

Ev-'ry step you do leads to some - thing new, Man, I'm tell - ing you

(U)

It's a la - pa - zoo, Buck dance, wing dance,

tea for two and two for tea, Just me for you and

Doo

Sh sh sh sh sh sh sh sh sh

mp *Doo doo doo doo doot doo doo doo doo doot,*

you for me a - lone.

Sh sh sh sh sh sh sh sh sh (etc. for next 6 measures)

mf *mel.* No - bod - y near us to see us or hear us, No

friends or re - la - tions on week-end va - ca - tions, We

won't have it known, dear, that we own a tel - e - phone, *(div.) mel.*

sb *Sb sb sb sb sb sb sb sb* (etc. for next 5 measures)

dear. *mp* Doo

dear. *mf (unis.)* Day will break and you'll a - wake And start to bake a

(unis.) mel. mf

For me to take for all the boys to

sug-ar cake

Sh sh sh sh sh sh sh sh sh sh

(div.) see. *(AA)* *(Soft-shoe tacet)*

Oo *mel.* We will raise a fam - i - ly, A

boy for you, a girl for me, *dim.* Can't you see how hap-py we would be?

dim. mel.

Freely, in 4

(T. I div.)

21

mf (T. II div.) (T. II unis.) (T. II div.) (T. II unis.) *f*

Have we made you hap - py?

mel. mf *We would be so* *f*

(Bass div.)

Freely, in 4 *pp* *mf* *f*

8va loco

Words by Leo Robin and Clifford Grey
Music by Vincent Youmans

7. Hallelujah!

BB Bright 2 (♩ = 120) (T. I unis.) CC

Sing "Hal-le - lu - jah! Hal - le -

Bright 2 (♩ = 120) (Bass unis.)

lu - jah!" and you'll shoo the blues a - way. When cares pur -

(T. II) (T. I)

*Lower octaves may be omitted in r. h.
(C-244)

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DD

sue ya, "Hal - le - lu - jah!" gets ya through the dark - est

EE

day. mel. Sa - tan lies a - wait - in' -

FF

mel. and cre - a - tin' skies of gray, But "Hal - le - lu - jah!"

Hal - le - lu - jah!" Helps to shoo the clouds a - way. (T. II) (T. I)

Hal - le - lu - jah, — Hal - le - lu - jah, — Hal - le - lu - jah, —

f mel. Sa - tan lies a - wait - in' — and cre - a - tin' —

Hal - le - lu - jah, — Hal - le - lu - jah, — Hal - le - lu - jah, —

lu - jah, — Hal - le - lu jah, —

— skies of gray, — But "Hal - le - lu - jah! Hal - le - lu - jah!

lu - jah, — Hal - le - lu - jah, But "Hal - le - lu - jah! Hal - le - lu - jah!

(C-244)

Hal - le - lu - jah! Hal - le - lu - jah!"

(Bar. div.) Hal - le - lu - jah! Hal - le - lu - jah!"

(Bass div.) Hal - le - lu - jah!



Hal - le - lu - jah!" Helps to shoo the clouds a -

(T. II) (T. I) mel. (T. I) mel. (T. II)

(Bar. unis.) Hal - le - lu - jah!"

(Bass unis.) Hal - le - lu - jah!"



JJ

ff way!

ff



