

The University of Maine

DigitalCommons@UMaine

---

Vocal Popular Sheet Music Collection

Public domain (may be downloaded in full)

---

1906

## Not Because Your Hair Is Curly

Boe Adams

*Composer*

Boe Adams

*Lyricist*

Follow this and additional works at: <https://digitalcommons.library.umaine.edu/mmb-vp>

---

### Recommended Citation

Adams, Boe and Adams, Boe, "Not Because Your Hair Is Curly" (1906). *Vocal Popular Sheet Music Collection*. Score 2322.

<https://digitalcommons.library.umaine.edu/mmb-vp/2322>

This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Vocal Popular Sheet Music Collection by an authorized administrator of DigitalCommons@UMaine. For more information, please contact [um.library.technical.services@maine.edu](mailto:um.library.technical.services@maine.edu).

Mildred B. Case "0

# NOT BECAUSE YOUR HAIR IS CURLY



MABEL BARRISON'S AND JOHN SLAVIN'S  
BIG HIT IN  
THE THREE GRACES

WORDS & MUSIC  
BY BOB ADAMS

*W. H. Morse*  
PIANOS & ORGANS  
SHEET MUSIC, MUSICAL MERCHANDISE,  
... BRASS & ...  
88 BIRD ST., BANGOR, MAINE

Vp. 008257  
1906  
Not

Bagaduce Music  
Lending Library  
Blue Hill, Maine  
Donor: 121

# Not Because Your Hair Is Curly

9

BOE ADAMS

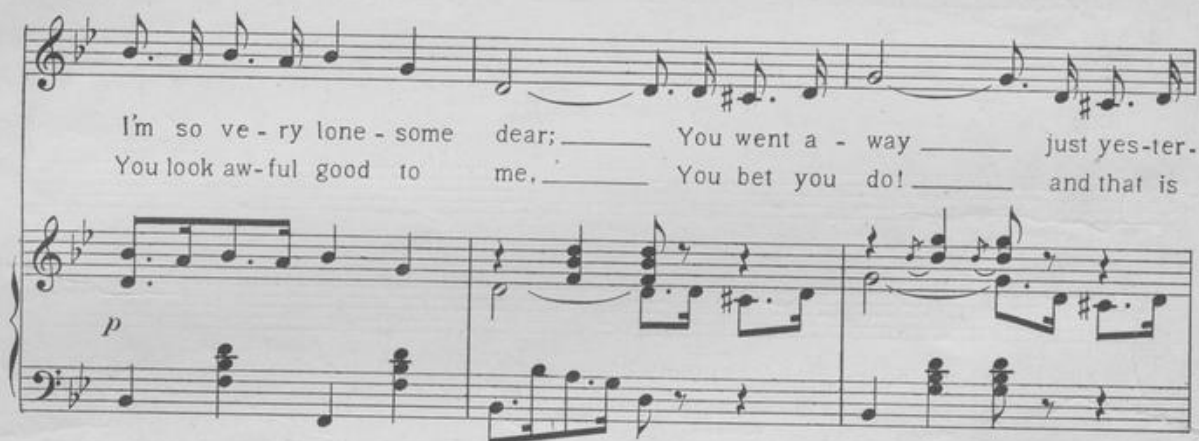
Arr. by G. W. Ashleigh

Moderato con moto



*f*

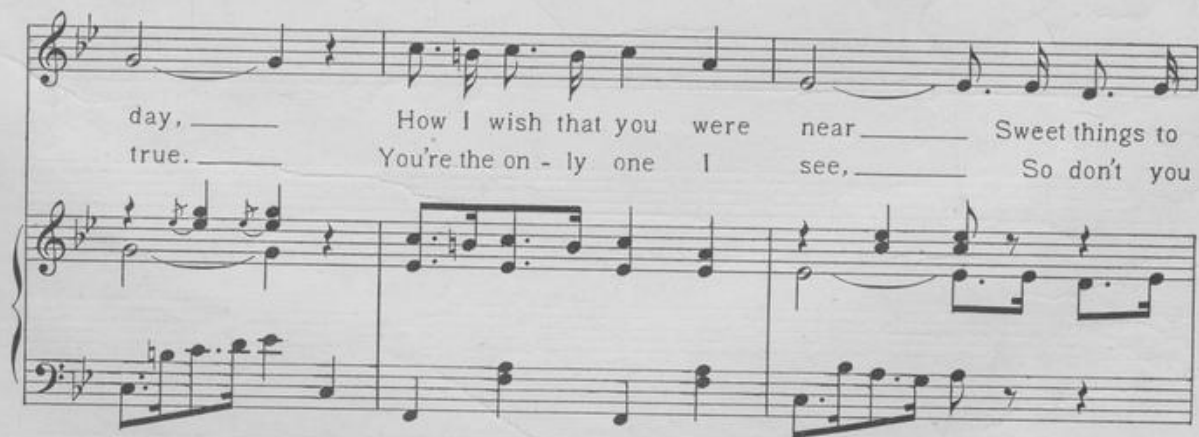
The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line with chords. The music is in a 3/4 time signature and a key signature of two flats.



*p*

I'm so ve - ry lone - some dear; \_\_\_\_\_ You went a - way \_\_\_\_\_ just yes - ter -  
You look aw - ful good to me, \_\_\_\_\_ You bet you do! \_\_\_\_\_ and that is

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The piano part begins with a dynamic marking of *p* (piano). The lyrics are: "I'm so ve - ry lone - some dear; \_\_\_\_\_ You went a - way \_\_\_\_\_ just yes - ter - You look aw - ful good to me, \_\_\_\_\_ You bet you do! \_\_\_\_\_ and that is".



day, \_\_\_\_\_ How I wish that you were near \_\_\_\_\_ Sweet things to  
true. \_\_\_\_\_ You're the on - ly one I see, \_\_\_\_\_ So don't you

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics: "day, \_\_\_\_\_ How I wish that you were near \_\_\_\_\_ Sweet things to true. \_\_\_\_\_ You're the on - ly one I see, \_\_\_\_\_ So don't you". The piano accompaniment continues with chords and arpeggiated figures.

Copyright MCMVI by Victor Kremer Co.

English copyright.



say, \_\_\_\_\_ with me to stray. \_\_\_\_\_ Ev - 'ry time I hear your  
 mind, I'll not go blind. \_\_\_\_\_ Keep a co - zy cor - ner

voice, \_\_\_\_\_ So soft and low, \_\_\_\_\_ it thrills me so: \_\_\_\_\_  
 dear, \_\_\_\_\_ For lit - tle me, \_\_\_\_\_ yes, lit - tle me.

All I ev - er do is to think of you All the whole day long. —  
 I want you to know that I love you so, You're the on - ly one for me. —

**Chorus**

*p-f*  
 Not because your hair is cur - ly, Not because your eyes are

*p-f*

8

blue. — I want you to know, my lit - tle dear - ie, You're the

sweetest lit - tle chum I ev - er knew. — There's something in your style and

man - ner That seems to tell me, tell me true. — That the rea - son why I

love you, cause it's you, just you! — you! —

Respectfully dedicated to my dear friend, Mr. J. Irving White, New York

# Like the Rose, You're the Fairest Flower

Words by OLIVE FRIELDS

Music by HARRY L. NEWMAN

*Andante moderato*

*mf*

The piano introduction consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The music is in a minor key and common time.

In a gar - den strolled a youth and pret - ty maid - en, He had  
It is Au - tumn and a - gain the same two lov - ers, They are

The vocal line is written on a single staff in a soprano range. The piano accompaniment continues with the same two-staff structure as the introduction, with the right hand playing chords and the left hand playing a walking bass line.

asked her hand and won his la - dy fair; Then  
stroll - ing in the gar - den as of old, The

The vocal line continues with the same melody. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

Copyright MCMVI by Victor Kremer Co

English copyright