

COME ON TO  
**NASHVILLE**  
TENNESSEE



**BY WALTER DONALDSON**

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# Come On To NASHVILLE

Tennessee

Words and Music by  
WALTER DONALDSON

Moderato

Piano introduction in G major, 2/4 time, Moderato. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. Dynamics include *f* and *sfz*.

VOICE

*Till Ready*

I want to  
If I should

Piano accompaniment for the first vocal line. It includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords. Dynamics include *p* and *sfz*.

tell you That you've been real nice to me Take a  
tell you 'Bout my moth - er's bill of fare And the

Piano accompaniment for the second vocal line. It includes a vocal line and piano accompaniment. The piano part continues with a steady accompaniment. Dynamics include *p* and *sfz*.

look and you can see I'm as hap - py as can be  
good things you can share You'd be hung - ry as a bear

Piano accompaniment for the third vocal line. It includes a vocal line and piano accompaniment. The piano part concludes with a final chord. Dynamics include *p* and *sfz*.

I leave to - mor - row Just a word be - fore I go \_\_\_\_\_ I'm de -  
There's some - thing pleas - ing In the South - ern at - mos - phere \_\_\_\_\_ When you

light - ed \_\_\_\_\_ so de - light - ed \_\_\_\_\_ Here's the thanks I want to show  
strike it \_\_\_\_\_ you will like it \_\_\_\_\_ You can stay there for a year

## CHORUS

Come on a - - long with me \_\_\_\_\_ and meet my

*p-f*

fam - i - ly \_\_\_\_\_ How glad they're goin' to be \_\_\_\_\_

to have your com-pan - y \_\_\_\_\_ Al-though you'll find no fan - cy style\_

\_\_\_\_\_ They're goin' to greet you with a smile \_\_\_\_\_

You'll be itch - in', you'll be itch - in' to get a - round the kitch - en

Oh, if you on - ly knew \_\_\_\_\_ What moth - er thinks of you \_\_\_\_\_

— My friends are wait - ing too \_\_\_\_\_ they're all ex -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a long horizontal line indicating a breath or a sustained note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A circled section in the piano accompaniment highlights a specific chord progression.

pect - ing you \_\_\_\_\_ Be - cause I wrote them all a - bout you, Now I

The second system continues the vocal line and piano accompaniment. The vocal line has another long horizontal line. The piano accompaniment features a circled section in the right hand, similar to the first system, and a bass line with some rests.

can't go home with - out you, Don't be bash - ful \_\_\_\_\_ come on to

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a circled section in the right hand and a bass line with an accent mark (^) over a note.

Nash - ville, — Come on to Nash - ville, Tenn - es - see. Come on a - see.

The fourth system concludes the piece. It includes first and second endings for the vocal line, marked with '1' and '2'. The piano accompaniment features a circled section in the right hand and a bass line with accents (^) and a fortissimo (sfz) marking.