

**Collection #6**

Arrangements by  
*garydahl*

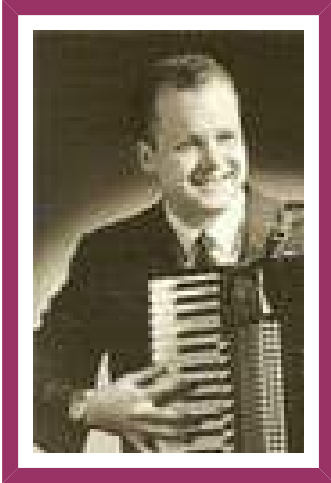
**Easy  
Listening  
Variety #2**

For Piano Accordion

**SAMPLE PAGES**

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# FOREWORD



Gary's professional music career, lasting over six decades, resulted in an impressive body of work including hundreds of individual arrangements and ten eBook collections. These popular arrangements are harmonically and melodically correct, show the power and beauty of the accordion, and will challenge the beginning, intermediate, and advanced accordion players. Each of Gary's arrangements came from his heart and offers a true musical experience that should be encountered by anyone who loves and enjoys playing the accordion!

Numerous requests from his students and members of the accordion community -- always searching for *high level professionally arranged piano accordion songs* -- inspired Gary to develop this library with a few simple goals:

- All arrangements are creative and harmonically correct.
- All arrangements contain a sensible degree of difficulty.
- All arrangements are enjoyable for you to play and therefore enjoyable to your audience.
- Each song book is in a convenient and accessible PDF format.

Each song book is organized to provide a collection of arrangements that are similar by theme, genre or type. This makes getting your favorite solos easy. Together these eBooks represent a huge repertoire for the modern accordion player and are guaranteed to satisfy even the most demanding audience.

## DENNIS O'TOOLE

The artistic and easily read engravings throughout this book were provided by Dennis O'Toole, a professional music engraver specializing in the accordion.

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Samples: Only one page of each arrangement is included.

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For best results: Use a 3-ring binder. **1.** Print the Foreword and Contents pages. **2.** Then print the front and back covers with photo paper using the glossy side. **3.** Print all of the song pages. **4.** Hole punch the right side of the song's first page and then the left side of the song's 2nd page so that both pages can be viewed simultaneously ...then, if needed, hole punch the right side of the 3rd page so that pages 3 and 4 can be viewed simultaneously and repeat depending on the length of the arrangement. Glue or use double stick tape for pages 2 and 3 to attach back to back. Make sure the holes line up accurately when attaching. Repeat the procedure depending on the length of the arrangement. You will then have a beautiful publisher quality book when completed. :)

# ADVICE TO ACCORDIONISTS

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Advice to Students

by Charles Magnante

Published in 1936

## **Choosing An Instrument**

An accordion with 41 treble and 120 bass keys is recommended. The ultimate value of any musical instrument rests in its "listener appeal," in other words, what goes into the ear of the audience. So, a beautiful, rich tone is of foremost importance. The tone must be full, round and pleasing, and of sufficient volume. Large sums are paid for a master violin because it has a certain tonal richness and mellowness, while a new instrument with a loud rough tone may be bought for a comparatively small amount. Choose your accordion first for its tone, for its "listener appeal," regardless of model or size. It has been the rather raw, brassy-edged tone of many accordions that has done the instrument untold harm with sensitive and serious musicians.

Today it is possible to have an accordion with a refinement of voice or tone to compare with the rarest violin, cello, or piano. Next in importance is that your accordion have a smooth, flexible, rapid action, as nearly noiseless as possible. Thirdly, the response (air-tightness) is of vital importance in obtaining shading and dynamics in your playing.

Poor instruments with rasping, cutting tone, sluggish, heavy action, and lack of responsiveness (usually caused by air leaking around the reeds or a bellows leak) have given our beloved accordion in some circles a name that it will take some time to live down. Often the novice must start with a cheap instrument to obtain the fundamentals of accordion playing, but I advise that, as soon as possible, a fine-toned, reliable instrument be obtained. It will help your progress musically and make your services more in demand.

A fine instrument is a good investment, and its trade in or resale value is always comparative to the amount you invest in it. Remember, the three "vitals" of an accordion are, in turn, TONE, ACTION, RESPONSIVENESS.

It is not the purpose of this booklet to promote any particular music, study books, or makes of accordion. Many have asked me to write a strictly modern Accordion Method, right up to date, with advice on radio, solo, orchestral and accompanist playing. My time is so occupied with engagements and rehearsals that this is impossible. However, if you address me personally, I will gladly advise privately just what books I use and recommend. There are many that are deserving of praise.

## **Importance of a Qualified Teacher and Study Books**

In the more populous districts there is usually a good accordion teacher, and I strongly recommend that you obtain his services. No matter what your natural talent may be, your way will be made smoother and easier, and your progress greater under the guidance of an experienced teacher. Bad playing habits will thus be nipped in the bud and months of effort necessary to undo some of these wrong impressions, will be saved for progressive study. I doff my hat to the many fine teachers who are bearing the brunt today in bringing the accordion and its playing to the front, they are the real heroes in the struggle to artistry.

# CHARLES MAGNANTE



Correct sitting position. This is very important and should be carefully noted. Extend the right foot for bracing, as shown, with keyboard resting on the right thigh. Have bellows rest on left thigh. Unhook top bellow strap fist, and bottom bellows strap last.

Those of us who started playing the accordion during the 1950's and '60's are well acquainted with Charles Magnante. He was an accordionist who was held in high regard and had performed in the most famous concert venues in the United States. During the '50s and '60's he traveled to the Pacific Northwest to adjudicate regional competitions and performed in concert up and down the west coast. Tom Collins of Montana had great stories of "Charlie's" love for fishing. Tom took him on fishing trips and recalled Charlie's writing music as they traveled in the car together.

A brief biography of Magnante was printed in the opening pages of his method book published by Robbins Music Corporation, copyright 1937. Entitled *Biography of the Author*, the following information was given.

"Charles Magnante was born in New York City in 1905. At an early age he showed signs of unusual talent by singing along when his father played the accordion. A few years later, his dad, who was considered an excellent accordionist, found out that Charles was secretly practicing on his instrument, promised to buy one for his ninth birthday and give him lessons. From then on, his father was his only teacher.

"At fourteen he was playing professionally and at sixteen his solo work so impressed vaudeville agents that he received tempting offers to go on tours. Acceding to his father's advice, however, he continued his studies before seeking further

notoriety.

"When radio station WEAJ was opened he was invited to play over the air and soon became a member of the famous Roxy Gang. With this organization he introduced Frank Harling's Jazz Concerto, featuring the accordion. This was a marvelous opportunity to show his tremendous musicianship after several other players failed to overcome its difficulties. Soon after, he appeared at the Roxy Theatre with the Roxy Jazzmanians and the Grand Orchestra of 110 musicians. Later the R.C.A. Victor Co. engaged him exclusively for recordings. He also appeared on such radio programs as *Lucky Strike*, *Show Boat*, *Hammerstein Theatre of the Air*, *Texaco*, *Manhattan Merry-Go-Round*, and *Melodiana*."

\$7.80

# YOU BELONG TO MY HEART

*Solamente Una Vez*

SAMPLE ONLY

Austin Lara

arranged by garydahl 11-02-08

Slow Beguine

**8va** (loco - 2nd time)

The musical score is written for piano and bass. It consists of four systems of music, each with a treble and bass staff. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The score includes various chords such as Bb+, Bb11, Emaj, E°, Bb7/F, /Bb, /F, Fm7, Fm, Ebmaj, and Ebmaj. Fingerings are indicated by numbers 1-5 on the right hand and m, M, d on the left hand. Performance markings include *mf Legato* and *simile tenuto*. A box labeled '8va' is placed above the first system, and '(loco - 2nd time)' is written above the second system. Measure numbers 3, 6, and 9 are indicated at the start of their respective systems.

\$7.80

# WALK ON BY

SAMPLE ONLY

*Bacharach and David  
arranged by garydahl 9-19-13*

With a Beat (not too fast)

**Sva**

The musical score is written for piano in 4/4 time, featuring a bass line and a treble line. It consists of 13 measures. The key signature has one flat (Bb). The score includes various musical notations such as accents, slurs, and dynamic markings. Chord symbols are placed above the notes. Measure 4 contains a double bar line with a repeat sign and a 5/3 time signature change. Measure 13 includes a 4-measure slur in the treble line.

Chord symbols: Fmaj, Bbmaj, Fmaj, Bbmaj, Am7, D6, Am7, D6, Am, Gm, Gm7, Am7, Am, Gm, Gm7, Am7, Dm, Am7, Gm7/Bb.

Measure numbers: 1, 4, 7, 10, 13.

Dynamic markings: *f*, *mf*.

Annotations: ①, 5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1, 4, 3, 2, 1, 2, 4, 4-4.

① full value quarter notes

Engraved by Dennis O'Toole

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\$7.80

# VINCIN O MARE

SAMPLE ONLY

Traditional  
arranged by garydahl 8-20-10

Moderato

The musical score is written for piano in 3/4 time, marked Moderato. It consists of four systems of music, each with a treble and bass staff. The first system (measures 1-5) begins with a treble staff containing a half note chord (C4, E4, G4) and a bass staff with a whole note chord (C2, E2, G2). The second system (measures 6-11) continues with similar chords and includes a *mf Legato* marking. The third system (measures 12-17) features a *mf* dynamic and includes a crescendo hairpin. The fourth system (measures 18-22) concludes with a *mf* dynamic. Chord symbols are placed above the treble staff, and fingering numbers (1-5) are indicated above notes. The bass staff includes markings for 'M' (middle finger) and 'd' (thumb).

Engraved by Dennis O'Toole

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# TUMBLING TUMBLEWEEDS

SAMPLE ONLY

music by Bob Nolan  
arranged by garydahl 10-18-13

Slow Western Swing (slow shuffle)

**8va**

F Dm7 C Cmaj C#°

*mf Legato* Cowboy (steel guitar) chords are used.

G7 Dm G7 C C+

F Fmaj F7 E (F#m)

E7 F Dm7 C Cmaj C#°

① Tie only from measure #17

The musical score is written for guitar and bass. The guitar part is in the treble clef and the bass part is in the bass clef. The key signature has one flat (Bb). The time signature is 4/4. The score is divided into four systems. The first system starts with a box labeled '8va' and contains measures 1-4. The second system contains measures 5-8. The third system contains measures 9-12. The fourth system contains measures 13-16. Chords are indicated above the guitar staff, and fingerings are indicated with numbers 1-5. The bass line consists of eighth and quarter notes. A first ending bracket is shown in measure 11, with a circled '1' indicating a tie to measure 17.

\$9.80

# EBB TIDE

SAMPLE ONLY

Maxwell and Sigman  
arranged by garydahl 8-1-96

Andante

**Loco**

The musical score is written for piano and bass. It begins with a **Loco** section. The piano part features chords G13, Cma, Am7, Dm7, G7-9, Cma9, Bb6, Bb+, A7, Fm, Dm7, G13, Cma, Am7, Dm7, G7-9, Cma9, Bb6, and Bb+. The bass part features triplets and single notes. The tempo is marked *mf Legato*. The score is divided into systems of two staves each, with measure numbers 3, 6, 9, and 12 indicated at the start of each system.

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\$9.80

# TIME TO SAY GOODBYE

(Con Te Partiro)

SAMPLE ONLY

music by Sartori  
arranged by garydahl 2-5-09

Lento

G D Em7 C G Em7 Em G

*mf Legato e Rubato*

*Legato*

G D Em7 C G D Em7 C

*Legato*

G C D7 Am/D C /D Gsus G

**8va**

*rit.* *Ad Lib*

*Legato*

C D C/E D/F# Gsus Dsus D C/E Em C D

**Loco**

*Legato*

\$7.80

# BABY FACE

SAMPLE ONLY

Akst & Davis  
arranged by garydahl 10-18-06

Dixie  
Allegretto

The musical score is written for piano and consists of five systems of music. Each system includes a treble clef staff with chords and a bass clef staff with a melodic line. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked 'Allegretto'. The score includes various musical notations such as accents, slurs, and fingerings. Chord symbols are placed above the treble staff, and some are also placed below the bass staff. The score is divided into measures, with measure numbers 5, 9, 13, and 17 indicated at the beginning of their respective systems.

Chord symbols: C9, E7, F7, F13, Bb, (Gm7) (Gb7), Bb, B°, F7/C, Dm7, Dbm6, F7/C, /F, Bb, G7, C7, F7.

Dynamic markings: *f*, *mf*.

Performance instructions: "or" (with a circled dot), "NOT master!" (with a circled dot).

Fingerings: 3, 4, 3, 2, 7, M, 2, 1, 2.

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\$5.80

# ROCKY TOP

SAMPLE ONLY

*Felice and Bryant*  
arranged by *garydahl 9/1/06*

Lively Country

\*Smear grace notes

1 2 3 | 4. CHORUS

\$9.80

# LARA'S THEME

SAMPLE ONLY

Jarre  
arranged by garydahl 6-01-06

Antante and Rubato

Chords: Gmaj G9 G6 G/B Bb°

(thumb-slide only)

*f* *mf*

Long bases; do not slur (connect to chord).

\* Hold G for a full 3 counts into F# of next measure

Chords: C G Bb /F

M bM

Chords: Cm G7 G7

m

Chords: Cm7 G Cm7/G Cm Gmaj

*ritard.* *molto rit.* *ppp*

\* Hold G & Eb for all 8th notes of the measure

\* Don't accent on lift; fade away.

\$5.80

# THE IMPOSSIBLE DREAM

from *Man of La Mancha*

SAMPLE ONLY

Leigh

arranged by garydahl 9-01-06

Moderato

B $\flat$  Eb

*mf Legato*

M

M

1. Cm

3rd time, to  $\Phi$  Eb

rit. only to  $\Phi$

1. F7 Cm F7 Cm7 B $\flat$

2. Cm

Gm Dm Eb Gm

1 3 3 1 2

# DANNY BOY

SAMPLE ONLY

*Irish Traditional*  
arranged by garydahl 1-30-2008

Intermediate

C F G7

\*Use only your chord finger ... keep non-playing bass row finger on the root bass for the location.

\*\*Left hand **Legato** as much as possible.

C Am D7 G7 C

C7 F G7 C G7 Dm7 G7

C a tempo G7 C F C



\$7.80

# IT'S ALL IN THE GAME

1951 Gold Hit by Tommy Edwards

SAMPLE ONLY

Dawe, 1912

arranged by garydahl 10-27-08

Slowly (Du-wop Style)

(Tacet)

Organ *mf Legato* (Treble & Bass)

Move L.H. along quickly

F Dm Gmsus C7 F

C11 F Dm Gm C7

F (A) Dm F G7

\$7.80

# CAN'T HELP FALLING IN LOVE

SAMPLE ONLY

Creatore, Paretti & Weiss  
arranged by garydahl 9-14-08

Slowly

C7 B $\flat$  C/B $\flat$  F/A Gm F Gm7 F/C Gm7/C F C11

*Legato*  
L.H. & R.H.

(loco)

F Am7 Dm Gm F Gm7 F/C Gm7 C7

Bottom notes only

M m m M m 7

*simile phrasing*

8va

Bm7 E9 Am7 D9

m m 7 m 7 5 2

F/A Gm F/A Gm7 Fmaj Eb D Db Fmaj

*ritard.* *p* (Very Slowly & Softly) *ritard.* *pp* ①

① Do not accent on the lift & use keyboard vibrato

\$9.80

# CALIFORNIA DREAMIN'

SAMPLE ONLY

Phillips & Phillips  
arranged by garydahl 10-18-13

Medium Rock

**8va**

Am G F G Bm7

E7 F C E7 Am

E Dm6 E7 Am G

F G Bm7 E7

\$5.70

# ADAGIO

from *The Pathétique Sonata*

SAMPLE ONLY

Beethoven

arranged by garydahl 6-19-12

## Adagio Cantabile

$\ominus$  *Sva* 2nd & 3rd time  
a tempo 3rd time

2 3 1 2 4 5

$\ominus$  *p Legato*

M simile M M

$\ominus$  *Legato chords, Legato bass melody*

4 1 1 1

M M M

5

7 4 3 2 1 2 4 3 1

3rd time to  $\oplus$  (8va) **Loco**

rit. 3rd time only *f*

7 7 2 M 3 7 M

5 4

10 3-1 4 5 4 4

*cresc.*

M M m M m

13 1 2 4 1 2 4 3 2 1 2 4 3 2 1

M m M m

3 4 2 4

\$9.80

# THE MUSIC OF THE NIGHT

from *The Phantom of the Opera*

SAMPLE ONLY

Webber

arranged by garydahl 2-21-09

Slowly

**8va**

Chords: D $\flat$  Ab/D $\flat$  D $\flat$  Ab/D $\flat$  D $\flat$  Ab/D $\flat$  G $\flat$ /D $\flat$  Ab/D $\flat$

\* Think all black keys except C & F

Chords: G $\flat$  D $\flat$  G $\flat$  D $\flat$  G $\flat$  C $\flat$  G $\flat$  D $\flat$ /A $\flat$  E $\flat$ m /A $\flat$  Fm /A $\flat$

4th time, to  $\text{C}$  1. 3. 3rd time, to  $\text{A}$

Chords: G $\flat$  C $\flat$  G $\flat$  D $\flat$ /A $\flat$  G $\flat$ /A $\flat$  A $\flat$ 7 D $\flat$

Chords: B E E+ A A+ E $\flat$  E $\flat$ 7

\$7.80

# PORT ORCHARD BLUES

for John Oren

SAMPLE ONLY

*garydahl 9-8-13*

Medium Fast Zydeco

1. D A7

wet M

4 D A7

M M

8 D A7

M M

12 1. D **Sva** 2. D **Loco** D

M M

16 A7 D **Sva** D

M

\$7.80

# ELOISE

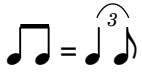
A Cajun Waltz

SAMPLE ONLY

Dahl

arranged by garydahl 9-23-09

## Rhythmic Cajun Waltz



WET *mf Legato*

BASSPIANO

\* Previous grace note D# only and simile

5

C G C

10

F C G

15

C **Loco** C F

(both times)

Switch 2nd time only

\$9.80

# IT HAD BETTER BE TONIGHT

from *The Pink Panther*

SAMPLE ONLY

Mancini

arranged by garydahl 5-09

Fast Samba

Chords: C#° (4), Dm, C#° (5), Dm, Eb7, A7, Dm

Chords: Dm, Dm

Dynamics: *mf*

Performance notes: **8vb** \*, \* Octave Lower, \*\* Optional

Chords: Gm, A7

Dynamics: *f*

Chords: Dm, D7

Dynamics: *f*

Engraved by Dennis O'Toole

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# POPULAR MUSIC IN TODAY'S SOCIETY

by Gary Dahl

Today's popular music is a group of various styles...jazz, swing, country, blues, rock, Cajun, zydeco, and others. The accordionist of today must gather together the knowledge of the melodic and harmonic flow of music to play in various genres and improvise/arrange skillfully. One cannot simply sit down to improvise successfully over 12 bar blues without having first studied how; similarly one cannot simply play a Beethoven sonata without first having studied how to play Beethoven.

What is needed, then, to accomplish professional-level playing in various genres? The answer is thorough knowledge of harmony, chord structure, rhythm, and melody (including melodic improvisation). Don't be afraid by that statement; qualified instruction can provide useful tools toward this end. Along with this every accordionist needs to remember the basic rule of switch selection: use good taste appropriate to the style in which you are playing. Play polkas with a dry switch, play jazz with the bassoon switch, use musette tuned middle reeds for French musette, etc. (don't mix wet middle reeds with the bassoon and or piccolo reeds because it irritates the non accordion public and also just sounds horrible...this is similar to an orchestra badly out of tune).

To play popular music skillfully one needs to use all the aforementioned skills together to develop a good playing technique. Once that has been accomplished tricky passages will be easier and open chords can be smoothly executed even in awkward positions. A popular accordionist in most cases can certainly play Dizzy Fingers etc.; this develops good technical skills which are applicable to any style. I know of several accordion soloists who perform primarily from music arranged by others. These same soloists would dearly love to be able to read lead sheets and improvise appropriately (lead sheets are melodies written on a single staff line with chord symbols written above the staff).

A fully accomplished accordionist, possessing all the previously mentioned skills, can take a seemingly simple tune and play it with symphonic sophistication. Having this ability is similar to comparing skills required for kindergarten arithmetic to the skills required for a doctorate in mathematics! It raises the accordionist to an entirely new level. Why did Mozart, who could compose new melodies at will, write several variations on his older melodies? Why does a competent accordionist write, arrange, and improvise? A drawing from a 5-year-old child, while possessing artistic qualities, lacks the development and refinement of a trained visual artist.

The first place to begin is listening: all of the great musicians of the world listened to music with an attentive ear. Listen closely for the movement of harmony and the way instruments are used in an arrangement. Listen also to the variety of tempos and rhythms, keeping in mind that tempo refers only to speed and rhythm refers to the organization of the notes. The accordion is a very sophisticated instrument, encompassing the equivalent of a melodic instrument (right-hand keyboard) with it's own backup combo (left-hand keyboard).

Everything present in music today has evolved from something previous-new styles have their own idiosyncrasies which must be learned individually (jazz, rock, Cajun, polka, etc.), they all depend on the same core elements...functional harmony, rhythm, and melody. Every style is accessible if one only has a grasp of those central elements. Remember, merely buying paints and brushes doesn't make one the next Rembrandt; similarly, merely buying an accordion doesn't make one the next great accordionist.

# HELLO! MY BABY

SAMPLE ONLY

Howard and Emerson  
arranged by garydahl 5-01-06

Moderately Fast (Dixie)

**8va**

3 4 C7 3

f

M

7

3 2 3

All are short; LIFT on all downbeats (no slurs).

**F**

5

M

**G7**

9

4 1 2 1

**C7 C° C7**

13

5 3 7 d 7

4 3 1

# THE GODFATHER MOVIE THEMES

SAMPLE ONLY

Rota - Coppola  
arranged by garydahl 10-11-16

Advanced Intermediate

Moderato

mp simile mf

\* Do not slur basses into chords ... separate.

\*\* \_ (Tenuto) = slightly held.

m d m

**8va**

Loco 2nd time

mf (Speak Softly, Love) m

ritard. Rubato m

\$3.80

# WHAT A FRIEND WE HAVE IN JESUS

SAMPLE ONLY

Charles Converse  
arranged by garydahl 9/27/13

Andante

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a melodic line with a slur over the first four measures. Fingerings are indicated above the notes: 4, 5, 4, 2, 1, 3, 2, 1, 2, 3, 5. The lower staff is in bass clef with the same key signature and time signature. It contains a bass line with chords and fingerings: M, 7, M, M, M, 7, 7. There are two fingering diagrams for the left hand: the first shows two fingers on the first two strings, and the second shows the 8va M fingering.

The second system of the musical score continues from the first. The upper staff has a slur over the first four measures with fingerings: 4, 3, 2, 1, 3, 5. The lower staff continues the bass line with chords and fingerings: M, 7, M, d, M, 7, m, M. The fingering 'm' is placed above a note in the fifth measure of the bass line.

\$9.80

# BABY ELEPHANT WALK

SAMPLE ONLY

Mancini

arranged by garydahl 7-18-13

Funky

The musical score is written for piano in 4/4 time, featuring a bass line and a treble line. The key signature has one flat (B-flat). The score is divided into five systems, each with a measure number (1, 4, 7, 10, 13) at the beginning. The first system starts with a treble clef, a key signature of one flat, and a common time signature. The first measure of the treble line has a chord symbol 'F7' above it. The first measure of the bass line has a dynamic marking 'f' below it. The second system starts at measure 4. The third system starts at measure 7 and includes chord symbols 'Bb7' and 'F7'. The fourth system starts at measure 10 and includes chord symbols 'C7' and 'Bb7'. The fifth system starts at measure 13 and includes a chord symbol 'F7'. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings (1-5) and articulation marks like accents and slurs.

\$3.80

# ABIDE WITH ME

SAMPLE ONLY

*Lyte*

*arranged by garydahl 3/10/09*

Andante

The first system of music consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The treble staff begins with a treble clef, a common time signature, and a first ending bracket labeled '1.' with a circled double-dotted note. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the next four notes: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (half). Above the first two notes of this slur are the numbers '3' and '4' respectively. The bass staff begins with a bass clef, a common time signature, and a circled double-dotted note. The accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. Chord symbols 'M' and '7' are placed above the bass staff. A circled double-dotted note is also present below the bass staff.

The second system of music consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a common time signature, and a circled double-dotted note. The melody continues with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the next four notes: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (half). The bass staff begins with a bass clef, a common time signature, and a circled double-dotted note. The accompaniment continues with a half note G3, followed by quarter notes A3, B3, and C4. Chord symbols 'M' and '7' are placed above the bass staff. A circled double-dotted note is also present below the bass staff.

# ROCKIN' THE BLUES

SAMPLE ONLY

*garydahl 10-17-13*

Groove Tempo -- Medium

1 C7

4 F7

7 G7 (Gb7)

10 F7 C7

13 C7

\$9.80

# LYIN' EYES

Henley and Frey  
arranged by garydahl 10-19-13

Medium Country Rock tempo and feel

The musical score is written for guitar and bass in 4/4 time. It consists of five systems of staves. The first system (measures 1-2) starts with a treble clef, a common time signature, and a dynamic marking of *mf*. The bass line begins with a sharp sign. The second system (measures 3-4) includes a repeat sign and a key signature change to one sharp (F#). The third system (measures 5-6) features a C major chord and a Dm7/C chord. The fourth system (measures 7-8) includes a C major chord and a G major chord. The fifth system (measures 9-12) includes a Dm7/G chord and a C major chord. The score includes various musical notations such as chords (Dm, /G, Dm7/G, C, Cma, Dm7/C, G), dynamics (*mf*, *f*), articulation (>), and performance instructions like '(to measure #5)' and 'B.S.'. Measure numbers 3, 6, 9, and 12 are clearly marked at the beginning of their respective systems.



\$9.80

# PERDIDO

SAMPLE ONLY - Systems not in sequence

Tizol

arranged by garydahl 10-15-13

Medium Swing

8va

Cm7 3 2 1 4 Ebm7  
 f (Intro Optional) M M  
 Cm7 F7 Cm7 F7 Bb Cm7  
 3 m 7 m 7 M m  
 simile  
 Dm7 G7 Cm7 F7 Cm7 F7+9  
 6 m 7 m 7 m 7  
 2. Bb /D Eb7 E° Bb/F E13 Eb13  
 9 f  
 D13 D9 (D°) Am7/D Am7 Ab9 G13  
 11 5 4 2 1 3 2 5 #2 3 2 4

Engraved by Dennis O'Toole

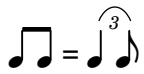
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\$5.80

# II V I PROGRESSION EXCERCISE\*

SAMPLE ONLY

by garydahl 10-15-13



(Improv. R. H.)

Am7 D7-9 G7-9 Cmaj D7-9 G7-9 Cmaj

Use and bass piano only

Am7 D7-9 G7-9 Cmaj

BALLAD STYLE (Always tie similar notes)

Am7 D7-9 Gmaj

II - V - I Progression (a basic Pop/Jazz progression)

Bass in 4

Dm7 G7-9 G7+9 Cmaj

Try your own improv. based on the II V I harmony

Gm7 C7-9 C7+9 Fmaj

Cm7 F7-9 F7+9 Bbmaj

Fm7 Bb7-9 Bb7+9 Ebmaj

Bbm7 Eb7-9 Eb7+9 Abmaj (to Am7)

Return to Am7 (slick key change) **D.S.**

\* When playing background on a job ... this page played with skill can take up to 15 minutes+ ... the folks always ask what tune it is ☺

① Play L.H. on 1 only

② Play L.H. bass and chord together in 4/4 guitar style. Only use bass piano.

# Arrangements by *garydahl*

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