



Sweet Betsy From Pike

Borrowed from a humorous Irish ballad, "Vilikens and Dinah," this wonderful melody was familiar to Americans long before the gold rush years of the 1850's. The hordes of covered wagons crossing the prairies and plains to the California gold mines carried the song, with its added lyrics, through cowboy country. It wasn't long before it became a favorite along the cattle trails and around the campfires.

Arranged by Pete Dino

TRADITIONAL

Gospel Feel

C/G

G

F/A

G7/B

C9sus4

C

F

Intro

Musical notation for the piano introduction. The right hand (R.H.) plays a melody in 3/4 time, starting with a quarter rest followed by a half note G, then a quarter note F, and a half note E. The left hand plays a bass line with a quarter rest followed by a half note G, then a quarter note F, and a half note E. The tempo is marked *mp*.

C

G7

C

F

Did you ev - er hear tell of Sweet Bet - sy From

Musical notation for the vocal melody and piano accompaniment. The right hand (R.H.) plays a melody in 3/4 time, starting with a quarter rest followed by a half note G, then a quarter note F, and a half note E. The left hand plays a bass line with a quarter rest followed by a half note G, then a quarter note F, and a half note E.

They swam the wide rivers and crossed the tall peaks,
They camped on the prairie for weeks upon weeks,
Starvation and cholera, hard work and slaughter,
To reach California spite hell and high water.

One morning they stopped on a very high hill,
With wonder looked down upon old Placerville.
Ike shouted and said as he cast his eyes down,
"Sweet Betsy, my darling, we've got to Hangtown."

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Pike, who crossed the wide prai - rie with her lov - er








Ike, with two yoke of cat - tle, a large yel - low










dog, A — tall Shang - hai roost - er and one spot - ted

Chorus

C C/G G F/G G7 C F

hog Sing - in' too - ral - i - oo - ral - i - oo - ral - i -

C G F/A G7/B

ay, Sing - in' too - ral - i - oo - ral - i -

f *dim.*

C F 1. C 2. C

oo - ral - i - ay, One ay.

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In the early 40's Matt Dennis was an arranger/composer with the Tommy Dorsey band, arranging for Frank Sinatra, Jo Stafford and the Pied Pipers. His original compositions include Will You Still Be Mine?, Let's Get Away From It All, Everything Happens To Me, The Night We Called It A Day, Angel Eyes and Violets For Your Furs.

Special Arrangement by Matt Dennis

TRADITIONAL

VERSE:

N. C.

Moderately, not too fast

Chords: F, Em, Dm, G7sus4, G7

Dynamic: *mf*

Tempo: *rall.*

Chords: C Cmaj7, (no C) C9 Bb, (no F) Fmaj9 A, Fm6 Ab, G7-9, F6 G, C G7sus4, C, Am

Dynamic: *tempo*

Chords: Am7 G, D7 -9 -5, add13 G7 F, E bass Eb7, add11 Dm7, G7, Am, Em

Chords: F6 A, Em G, G9+5 F, (no C) C9 E, C bass Ab9, (no C) Cmaj7 G, A7-9 C# bass Dm7, (no A) D6 F#, G7sus4

A $\sharp$ 7 E $\flat$ ⁰ G7 F7sus/D $\flat$ F9/C $\flat$ B $\flat$

p

Fmaj7 F6 Fmaj9 F B $\flat$ m7 Am7 A⁰ G7sus C7sus C9 E $\flat$ 13 C

cresc. *mf*

F $\flat$ 5 F A $\sharp$ 7 E $\flat$ 7 Dm7 D $\flat$ 7 Cm7 C $\flat$ 7 B $\flat$ maj7 B $\flat$ 6 B $\flat$ m7 B $\flat$ 6 G9/B E7/B

ten. *mp* *rall.* *ten.*

C6 Dm7 Am7 B $\flat$ maj7 C9 C7 F $\flat$ ⁶ F B $\flat$ maj7/F F

ten. *a tempo ad lib.* *ten.* *p* *pp* *Fine*