

I didn't know what time it was

A1 Medium swing

Rodgers and Hart

I did- n't know what time it was Then I met you

Oh, what a love- ly time it was. How sub- lime it was too.

I did- n't know what day it was, You held my hand.

Warm like the month of May it was And I'll say it was grand.

Bridge

Grand to be al- ive, to be young, to be mad, to be yours a- lone

Grand to see your face, feel your touch, Hear you voice say I'm all your own.

A3

I did- n't know what time it was Life was no prize.

I wan- ted love and here it was Shin- ing out of your eyes. I'm

wise and I know what time it is now.

As the initial d of do may get confused with the note D the initial is taken from the older name **ut**. It can still be sung as "do" to follow the modern practice. If the leap between melody notes is **6 guitar frets or more** then the direction is indicated by a prefix e.g. *s* or *'s*. This avoids the bias towards the major scale and against the minor scale and modes that is found in Kodaly and jianpu practice. Chord symbols follow all conventions e.g. *l-* aka *la* minor (0 3 7 frets where 0 is the root), *l-7* (0 3 7 10), *fΔ* = *fa* major 7 (0 4 7 11), *t∅* = *ti* minor 7th's aka half diminished (0 3 6 10). **u/m** indicates *do* major with *mi* in the bass. As **m** represents the note **mi** it is never used in solfa chords to represent minor. If a chord is a simple major chord the major third is shown by 3 as in *u3* which shows that it is a chord and not melody. *u+* is *do* augmented (0 4 8). The five "black notes" are represented by *va wu - xe yu ze* which, like solfa, have distinctive initials and vowels. *Xe* can be sung like the Scottish loch and *ze* like the Castilian making "they". The listeners can apply sharps and flats as they wish.

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