



# 100 BEST SONGS of the '20s and '30s



COMPLETE  
WORDS  
AND MUSIC

Introduction by  
Richard Rodgers









100  
BEST SONGS  
of the  
'20s and '30s



100  
BEST SONGS  
of the  
'20s and '30s

Introduction by  
Richard Rodgers

GRAMERCY BOOKS  
New York · Avenel

Copyright © 1973 by Warner Bros. Publications, Inc.  
All rights reserved.

This edition is published by Gramercy Books,  
distributed by Random House Value Publishing, Inc.,  
40 Engelhard Avenue, Avenel, New Jersey 07001.

Random House  
New York • Toronto • London • Sydney • Auckland

Printed and bound in the United States of America

*A CIP catalog record for this book is available from the Library of Congress.*

100 Best Songs of the '20s and '30s: ISBN 0-517-24515-9

8 7 6



# TABLE OF CONTENTS

<b>FOREWORD</b> .....	<b>xi</b>
<b>INTRODUCTION</b> .....	<b>xiii</b>
<b>THE TWENTIES</b> .....	<b>1</b>
Avalon .....	3
Ain't We Got Fun .....	7
Baby Face .....	11
If I Could Be With You .....	13
I'm Just Wild About Harry .....	16
Carolina In The Morning .....	19
My Buddy .....	23
Barney Google ( <i>With His Goo-Goo Googly Eyes</i> ) .....	26
Charleston .....	29
California Here I Come .....	33
Hard Hearted Hannah ( <i>The Vamp of Savannah</i> ) .....	36
I Wonder What's Become Of Sally? .....	39
Indian Love Call .....	41
The Man I Love .....	45
Oh, Lady Be Good! .....	49
Rose-Marie .....	52
Tea For Two .....	56
When Day Is Done .....	60
Clap Hands! Here Comes Charley! .....	64
A Cup Of Coffee, A Sandwich And You .....	67
Don't Bring Lulu .....	71
Sweet Georgia Brown .....	75

The Birth Of The Blues .....	79
Bye Bye Blackbird .....	83
Do-Do-Do .....	87
Mountain Greenery .....	91
Someone To Watch Over Me .....	98
Ain't She Sweet .....	102
Hallelujah! .....	104
I'm Looking Over A Four Leaf Clover .....	108
My Heart Stood Still .....	110
Sometimes I'm Happy .....	114
Stouthearted Men .....	118
Strike Up The Band! .....	122
'S Wonderful .....	126
Thou Swell .....	130
I Wanna Be Loved By You .....	134
Let's Do It ( <i>Let's Fall In Love</i> ) .....	138
Lover, Come Back To Me! .....	143
Nagasaki .....	147
Two Little Babes In The Wood .....	151
You Took Advantage Of Me .....	156
Am I Blue? .....	160
Can't We Be Friends? .....	163
Happy Days Are Here Again .....	167
I May Be Wrong ( <i>But, I Think You're Wonderful!</i> ) .....	171
Tip Toe Thru' The Tulips With Me .....	174
With A Song In My Heart .....	177
You Do Something To Me .....	181

<b>THE THIRTIES .....</b>	<b>183</b>
Body And Soul .....	186
But Not For Me .....	191
Can This Be Love? .....	195
Cheerful Little Earful .....	199
Dancing On The Ceiling .....	203
Dancing With Tears In My Eyes .....	207

Embraceable You	210
Fine And Dandy	214
I Got Rhythm	218
I've Got A Crush On You	222
Love For Sale	226
Please Don't Talk About Me When I'm Gone	230
Something To Remember You By	234
Ten Cents A Dance	238
Would You Like To Take A Walk ( <i>Sump'n Good'll Come From That</i> )	242
Bidin' My Time	246
I Found A Million Dollar Baby ( <i>In A Five And Ten Cent Store</i> )	249
I've Got Five Dollars	253
Of Thee I Sing	257
When Your Lover Has Gone	260
You're My Everything	263
April In Paris	267
Brother, Can You Spare A Dime?	271
Forty Second Street	275
I Guess I'll Have To Change My Plan	279
Louisiana Hayride	283
Night And Day	287
A Shine On Your Shoes	291
You're An Old Smoothie	297
You're Getting To Be A Habit With Me	301
Young And Healthy	305
I Cover The Waterfront	309
It's Only A Paper Moon	313
Shadow Waltz	317
The Gold Digger's Song ( <i>We're In The Money</i> )	320
Anything Goes	323
Autumn In New York	328
I Get A Kick Out Of You	332
I'll String Along With You	336
You And The Night And The Music	340
You're A Builder Upper	344
You're The Top	349
Just One Of Those Things	352
Zing! Went The Strings Of My Heart	356
When My Dreamboat Comes Home	360

Bei Mir Bist Du Schön ( <i>Means That You're Grand</i> ) .....	362
Too Marvelous For Words .....	366
Jeepers Creepers .....	369
You Go To My Head .....	373
You Must Have Been A Beautiful Baby .....	377
Heaven Can Wait .....	380

## **INDEXES**

Alphabetical Title Index .....	385
Chorus Line Index .....	387
First Line Index .....	391
Index of Composers and Lyricists .....	395

## FOREWORD

The 1920s and '30s were the golden decades of American popular song. The melodies and lyrics created during these years were the work of outstanding artists who, in a relatively brief period, originated a new form of entertainment and brought it to a pinnacle of perfection.

The songs published between the two world wars were a part of the cultural renaissance in the United States, encompassing literature, art, dance, movies, theater, and music. Like many of the artistic accomplishments of twentieth-century America, the new music was commercial, linked to popular consumption. The songs created for musical theater, movies, dance bands, and sheet music, along with the work of the great jazz and blues artists, are considered by many to be America's most important contribution to world music.

George Gershwin, Cole Porter, Richard Rodgers, Vincent Youmans, Eubie Blake, Harry Warren, and others composed miniature masterpieces that are also outstanding entertainment. Many of the songs were instant hits in their day, played by the dance orchestras of such bandleaders as Paul Whiteman, Vincent Lopez, and Leo Reisman and popularized through bestselling sheet music and the newly ubiquitous phonograph record. They were also heard, on hundreds of evenings, in hit musical shows—most played in several cities before and after their Broadway runs—and, during the thirties, in the movie musicals that reached into every corner of the nation.

This collection of the sheet music of the 1920s and '30s contains the finest and best-known of the era's songs. These enduring musical gems are still widely performed, both professionally and privately. Just saying their titles instantly conjures up their unforgettable melodies and the first lines of their lyrics. Some are famous pieces that will always be associated with the Roaring Twenties and Depression Thirties: their composers and lyricists may no longer be household

names, but indelibly imbedded in the American memory are such songs as "Ain't We Got Fun," "Baby Face," "Barney Google," "Sweet Georgia Brown," "The Birth of the Blues," "Ain't She Sweet," "I Wanna Be Loved by You," "Happy Days Are Here Again," "Fine and Dandy," and "Too Marvelous for Words."

America's finest musical talents produced the songs of this golden age, which have been enjoyed by a vast popular audience from their creation to the present. The best of these pieces not only are musically interesting, but also represent a perfect wedding of tune to lyric, of mood to verbal expression. Cole Porter was a virtuoso of both music and lyrics, and his "Anything Goes," "Just One of Those Things," "Let's Do It," "Night and Day," "You Do Something to Me," and "You're the Top" are included in this collection. Porter's lyrical cleverness, internal rhyming, and matchless ability to unite musical rhythm and verbal surprise is evident in one of the best lyrics of the period, from "I Get a Kick Out of You":

*I get no kick in a plane;  
Flying too high with some guy in the sky  
Is my idea of nothing to do;  
Yet I get a kick out of you.*

Many of these exceptional composers worked with a variety of lyricist partners. Harold Arlen, well remembered for his score for *The Wizard of Oz*, wrote "It's Only a Paper Moon" with Billy Rose and E. Y. Harburg, but composed "You're a Builder Upper" with Harburg and Ira Gershwin. Richard Rodgers's early songs were written with lyricist Lorenz Hart ("My Heart Stood Still," "With a Song in My Heart," "Ten Cents a Dance"), but he joined forces with Oscar Hammerstein II in the 1940s to produce the classic musicals *Oklahoma!* and *South Pacific*. Hammerstein had previously written the lyrics for songs by Sigmund Romberg ("Stouthearted Men," "Lover, Come Back to Me!") and Rudolf Friml ("Indian Love Call," "Rose Marie"). Harry Warren composed mainly for the movies (usually with lyricist Al Dubin, but sometimes with Mort Dixon), and his songs virtually define the film musicals of the early 1930s. Included in this collection are Warren hits from *Forty-second Street* (the title song, "Young and Healthy," "You're Getting to Be a Habit with Me") and *Gold Diggers of 1933* ("We're in the Money," "Shadow Waltz"), as well as his "You Must Have Been a Beautiful Baby" and "Jeepers Creepers."

Perhaps the greatest songwriting team of the era was the brothers Gershwin—George and Ira. A majority of their extraordinary songs are associated with classic twenties and thirties musicals. In this book are "Bidin' My Time," "But Not for Me," "Embraceable You," and "I've Got Rhythm," all of which come from one of their best shows, *Girl Crazy*. "Of Thee I Sing" and "Strike Up the Band" are the title songs from two of their most ambitious works, musical satires that mix Gilbert and Sullivan-style operetta with jazzy, melodic tunes. (*Of Thee I Sing*, with

a book by playwrights George S. Kaufman and Morrie Ryskind, won the Pulitzer Prize for drama in 1932.) One of the Gershwins' most enduring and poignant love songs, "The Man I Love," was included in, and then dropped from, a number of shows before finding immortality in recordings and cabaret performances.

George Gershwin's songs, theatrical shows, and symphonic compositions influenced a generation of popular and classical composers in both Europe and America, among them Maurice Ravel. And the great Russian composer Dmitri Shostakovich thought enough of American popular music to make a symphonic arrangement of Vincent Youmans's "Tea for Two."

All of the songs in *100 Best Songs of the '20s and '30s* are arranged for voice and piano; they contain the complete original words, and many feature diagrams and chord symbols for guitar and other stringed instruments. With the sheet music in this collection, these masterpieces can be played, sung, and enjoyed again and again—and can allow us to revisit a wonderfully creative period of American music.

GREGORY SURIANO

New York  
1995





# INTRODUCTION

by RICHARD RODGERS

A song is a lot of things. But, first of all, a song is the voice of its times. Setting words to music gives them weight, makes them somehow easier to say. And it helps them to be remembered. It may be that we can sing what we often cannot say, whether it be from shyness, fear, lack of the right words or the passion or dramatic gift to express them. More souls have rallied to more causes by the strains of music than by straining rhetoric. Surely more Frenchmen's hopes of liberation were kept alive by the clandestine playing of the *Marseillaise* than by radioed promises of help during the dark days of Nazi occupation. And *Happy Days Are Here Again* buoyed up the flagging spirits of the Depression years long before it became the "official" 1964 Democratic party campaign song.

Music, too, is the "food of love." We show our love for God by singing hymns to His praise. Love of country is shown in its national anthem; of old school ties in the *alma mater*. And our love for each other is never so eloquently expressed as it is in music. . . . in the romantic love song, a genre of popular expression that reached its zenith in the years between 1920 and 1940: the period covered in this songbook.

Music evokes memories of the past, speaks in tones of the present, and inspires the future. The music of the Twenties and Thirties represents, really, the voices of two times, separated by a single day late in 1929—the day of the Great Wall Street Crash. In the Twenties people hummed happily while clipping coupons on a collision course with the Thirties. High living, the Bees' Knees and speak-easies turned overnight into dour soup kitchens, plummeting hemlines and the escapism of Shirley Temple movies. But the music of these two decades represented two sides of the same coin. The millionaire-on-margin of 1927 was singing *Brother, Can You Spare a Dime?* in 1932 with the same enthusiasm he formerly reserved for the discovery of a new chorine to shower with furs and

costly baubles. Even as songs beat out the rhythm of the present they are tempered with the sweet nostalgia of the past. And they drum up visions of things to come. They log the temper of an entire era.

The Twenties sang of carefree nights and the frenetic days that rushed headlong into the nightmare and fantasy of the Thirties. Both had their reality; both voiced it. This was a score of years in which love grew from an idle and pleasant pastime into a vital avocation—romance. Bread lines seemed less burdensome if one could sing. Somehow, political chaos was less unsettling if you hummed through its storms. And Armageddon couldn't threaten us if we kept whistling *Bye Bye Blackbird*.

The history of the world has been written in music. I am proud to have been a part of its most exciting chapters. I am happy that some of my favorite melodies have helped to chronicle one of America's most fascinating generations. And I am delighted that many of them have been set down between the covers of this book.

Music is something else, too: it is the universal language. It will speak for itself on the following pages.



THE  
TWENTIES

# CHARLESTON FOX TROT

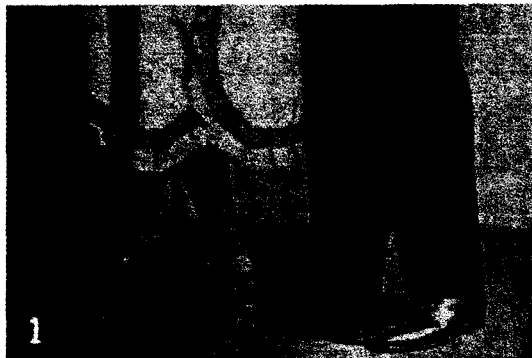
## DANCE DIRECTIONS

BY  
OSCAR DURYEA, "AMERICAN AUTHORITY ON MODERN DANCES"  
The Ballroom, Hotel Des Artistes, One West 67th Street, New York.

To learn this dance, first practice the Charleston step—Place the feet as in illustration No. 1, man's left foot behind the right, left toe at the heel of the right, both toes turned out,—his partner's right foot in front of her left, her right heel at the toe of her left foot, both toes turned out.

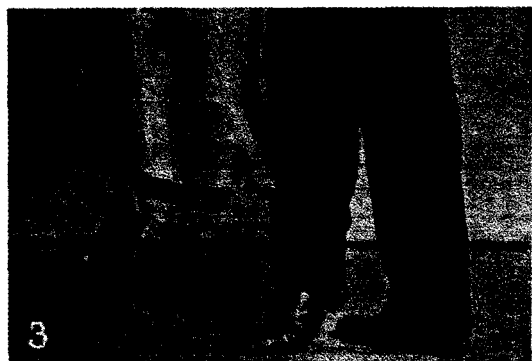
The man raise the left foot and at the same time rise on the toe of the right, turn both toes in, twisting on the ball of the right foot—his partner raise her right foot, and at the same time rise on her left toe, twisting on the ball of her left foot, turn both toes in, as in illustration No. 2. For 4/4 time music, in counting Fox Trot, count and,

With the feet in this position, twist both toes out, with the man's left heel in front at his right toe—his partner's right heel in front at her left toe. For 4/4 time music, in counting Fox Trot, count 1.



Man raise his left foot at the same time rise on the ball of the right and twist both toes in, then put left foot behind right, and on the balls of both feet twist both toes out—his left toe behind at the right heel—his partner raise her right foot, at the same time rise on the ball of her left foot and twist both toes in, then put her right foot in front and on the balls of both feet turn both toes out—her right toe in front, at her left heel. For Fox Trot, count and 2. This is the SINGLE CHARLESTON and is done on one side with one foot (the same one) moving forward and backward. After practicing with the foot described, then practice with the other foot, moving it forward and backward with the same movements and counts. A toddle movement (a double rise or jiggle of the body up and down) is taken throughout all the "CHARLESTON" steps, on the foot on which the weight is.

For the DOUBLE CHARLESTON start as before, the left foot for the man, the right for his partner, and take the count "and 1" as before, then step back on the left foot for the man and on the right foot forward for his partner, putting the weight on it, but doing the turning in and out and the toddle with the weight on the left behind for the man, his partner with the weight on her right in front. Count and 2. Then the man "CHARLESTON" with the right foot, moving it back behind the left foot and forward again in front, finishing with the weight on the right foot in front of the left—his partner moves the left foot in front of the right and back with the same foot, finishing with her left foot in front of the right with the weight on it, Count and 3, and 4.



### FOX TROT ROUTINES WITH SINGLE AND DOUBLE CHARLESTON STEPS

ROUTINE I. Directions for the man, his partner does the same but with the opposite foot in the opposite direction. Walk 4 steps forward, commencing with the left foot, count 1, 2, 3, 4. Then SINGLE CHARLESTON STEPS with the left foot moving forward and backward twice, count and 5, and 6, and 7, and 8 — — 4 measures.

ROUTINE II. Walk 4 steps forward, commencing with the left foot, count 1, 2, 3, 4. Then DOUBLE CHARLESTON with the left foot moving forward and backward, then the right foot backward and forward, count and 5, and 6, and 7, and 8 — — — 4 measures.

ROUTINE III. Walk 2 steps forward, commencing with the left foot, count 1, 2, then 3 short quick steps to the left side, with the left, right and left foot (step, close step) finishing with a "kick up" with the right foot from the knee (see illus. No. 4) as the third step is taken on the left foot, count 3 and 4, and repeat the 3 quick steps to the right side with the right, left and right foot, finishing with the "kick up" with the left foot, count 5 and 6 and, then a SINGLE CHARLESTON STEP with the left foot moving forward and backward, count 7 and 8 and — — — 4 measures.

ROUTINE IV. Repeat ROUTINE III — — — — — 4 measures.

NOTE: Discretion should be used as to how pronounced the CHARLESTON "kick up," and "toddle" movements are made for ballroom dancing.

# AVALON

## FOX TROT SONG

Lyric and Music by  
AL JOLSON  
and VINCENT ROSE

Arr. by J. BODEWALT LAMPE

Moderato

VOICE

PIANO

Ev - 'ry morn-ing mem - ries stray A - cross the  
Just be - fore I sail'd a - way She said the

© 1920 by JEROME H. REMICK & CO.  
Copyright Renewed  
All Rights Reserved

sea where fly - ing fish - es play  
 word I long'd to hear her say

And as the night is fall - ing  
 I ten - der - ly ca - ressd her

*fp*

I find that I'm re - call - ing That bliss - ful  
 Close to my heart I press'd her Up - on that

*fp* *fp*

all en - thrall - ing day  
 gold - en yes - ter - day

CHORUS *semplice*

I found my love in A - va - lon Be -

The first system of the chorus features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line begins with a repeat sign and contains the lyrics "I found my love in A - va - lon Be -". The piano accompaniment starts with a piano (*p*) dynamic and includes various musical markings such as accents and slurs.

- side the bay I

The second system continues the vocal line with the lyrics "- side the bay I". The piano accompaniment continues with similar musical markings, including slurs and accents.

left my love in A - va - lon and

The third system continues the vocal line with the lyrics "left my love in A - va - lon and". The piano accompaniment continues with similar musical markings, including slurs and accents.

sail'd a - way I

The fourth system concludes the vocal line with the lyrics "sail'd a - way I". The piano accompaniment continues with similar musical markings, including slurs and accents, and ends with a piano (*p*) dynamic marking.

dream of her and A - va - lon From

dusk 'til dawn And

so I think I'll trav - el on To A -

va = lon I - lon D.S.



# AIN'T WE GOT FUN

## SONG

Lyric by  
GUS KAHN  
& RAYMOND B. EGAN

Music by  
RICHARD A. WHITING

Moderato

VOICE

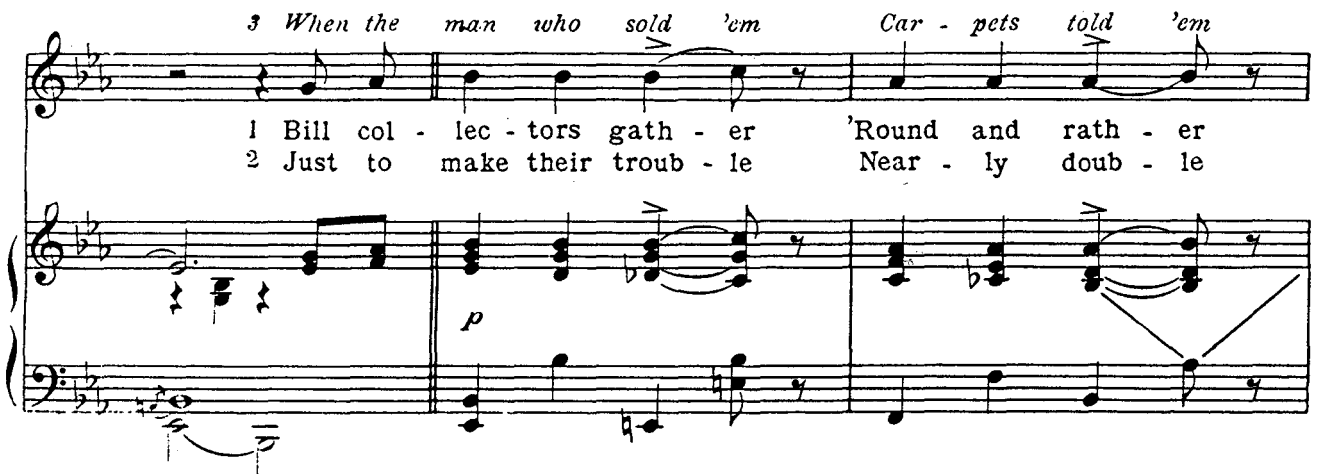
PIANO



3 When the man who sold 'em Car - pets told 'em

1 Bill col - lec - tors gath - er 'Round and rath - er

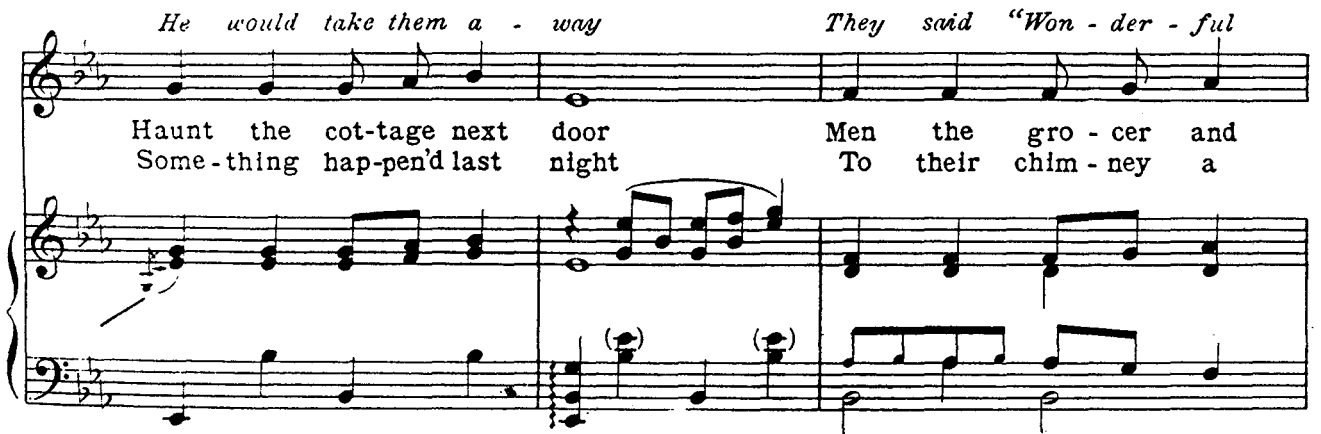
2 Just to make their troub - le Near - ly doub - le



He would take them a - way They said "Won - der - ful

Haunt the cot-tage next door Men the gro - cer and

Some-thing hap-pen'd last night To their chim - ney a



© 1921 by JEROME H. REMICK & CO.  
Copyright Renewed  
All Rights Reserved

here's our chance      Take them up and we'll dance"      And when

butch - er sent      Men who call for the      rent      But with -  
gray bird came      Mis - ter Stork is his      name      And I'll

Musical notation for the first system, including vocal line and piano accompaniment.

bur-glars came and      robb'd them tak - ing      All their sil - ver they

- in a hap - py      chap - py And his      bride of on - ly a  
bet two pins A      pair of twins Just      hap - pen'd in with the

Musical notation for the second system, including vocal line and piano accompaniment.

say      Hub - by      yell'd "We're fa - mous      For they'll name us

year      Seem to      be so cheer - ful      Here's an ear full  
bird      Still they're ver - y      gay and mer - ry

Musical notation for the third system, including vocal line and piano accompaniment.

In the pa - pers to - day"

Of the chat - ter you      hear  
Just at dawn - ing I      heard

Musical notation for the fourth system, including vocal line and piano accompaniment.

CHORUS

Night or day-time It's all play-time Ain't we got fun

Ev-'ry morn-ing Ev-'ry eve-ning Ain't we got fun  
Ev-'ry morn-ing Ev-'ry eve-ning Don't we have fun

*p-f*

Hot or cold days An-y old days Ain't we got fun

Not much mon-ey Oh but hon-ey Ain't we got fun  
Twins and cares dear Come in pairs dear Don't we have fun

If wif - ie wish - es To go to a play

The rent's un - paid dear We have-n't a bus  
We've on - ly start - ed As mom-mer and pop

Don't wash the dish - es Just throw them a - way

But smiles were made dear For peo-ple like us  
Are we down - heart - ed I'll say that we're not

Street car seats are aw-ful nar-row Aint we got fun

In the win-ter in the sum-mer Don't we have fun  
Land-lords mad and get-ting mad-der Aint we got fun

They won't smash up our Pierce Ar-row We aint got none

Times are bum and get-ting bum-mer Still we have fun  
Times are bad and get-ting bad-der Still we have fun

They've cut my wag-es But my in-come tax will be so much smal-ter

There's noth-ing sur-er The rich get rich and the poor get chil-dren  
There's noth-ing sur-er The rich get rich and the poor get laid off

*cresc.*

When I'm paid off I'll be laid off Aint we got 1. 2.fun

In the mean-time In betweentime Aint we got fun  
In the mean-time In betweentime Aint we got fun

D.C.

fun -

D.C.

# BABY FACE

Words and Music by  
BENNY DAVIS and  
HARRY AKST

Moderato

VOICE

PIANO

C G7

Ros - y cheeks and turn'd up nose and  
When you were a ba - by not so

C C7 Gm A7 D7 G7 C G7

curl - y hair \_\_\_\_\_ I'm rav - ing 'bout my ba - by now \_\_\_\_\_  
long a - go \_\_\_\_\_ You must have been the cut - est thing \_\_\_\_\_

C G7 C Cm G D7 G Cm

Pret - ty lit - tle dim - ples here and dim - ples there \_\_\_\_\_ Don't want to live with - out her I  
I can pic - ture you at ev - 'ry ba - by show \_\_\_\_\_ Just win - nin' ev - 'ry rib - bon with

G D7 G Cm G D7 G Dm E7 G#dim D7 F#dim Bm D7 G7

love her good - ness knows I wrote a song a - bout her And here's the way it goes:  
your sweet ba - by way Say hon - est I ain't fib - bin' You'd win 'em all to - day.

© 1921 by JEROME H. REMICK & CO.  
Copyright Renewed  
All Rights Reserved

CHORUS

C Gdim G7

BA - BY FACE\_ You've got the cut - est lit - tle BA - BY FACE\_

Cdim G7 C Gm6 A7

There's not an - oth - er one could take your place... BA - BY FACE\_

D7 G7 C

My poor heart\_ is jump-in', You shure have start - ed some-thin' BA - BY FACE;\_ I'm up in

E7 Bm7 E7 Am C7 F Cdim

heav-en when I'm in your fond em - brace, I did - nt need a shove\_'Cause I just

C A7 G#7 D7 D+ G7 1. C Cdim Dm7 G7 2. C A#7 C

fell in love\_ With your pret - ty BA - BY FACE\_ FACE\_

# IF I COULD BE WITH YOU

By HENRY CREAMER  
& JIMMY JOHNSON

Moderato

PIANO

The piano introduction is written in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It features a moderate tempo. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line with quarter notes and eighth notes. The piece concludes with a final chord marked with an accent (A).

VOICE

(E<sup>b</sup>) (Cm7) (C#-7) (Fm) (B<sup>b</sup>7)

I'm so blue I don't know what to do  
All dressed up but still no-where to go

The piano accompaniment for the first vocal line is in 4/4 time. It features a steady bass line and chords in the right hand. A dynamic marking of *p* (piano) is present. The piece concludes with a final chord marked with an accent (A).

(E<sup>b</sup>) (Cm7) (C#-7) (Fm) (B<sup>b</sup>7) (E<sup>b</sup>) (B<sup>b</sup>7) (E<sup>b</sup>)

All day through I'm pin-ing just for you I did wrong when I  
How I wish that I could see a show Here I wait with no -

The piano accompaniment for the second vocal line is in 4/4 time. It features a steady bass line and chords in the right hand. The piece concludes with a final chord marked with an accent (A).

© MCMXXVI by JEROME H. REMICK & CO.

Copyright renewed and assigned to REMICK MUSIC CORPORATION

Publisher member of A. S. C. A. P.

International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

(C7) (C#7) (F7)

let you go a - way For now I grieve a - bout you night and  
 -one to call me Dear The one I love is man - y miles from

(Bb7) (C#7) (Bb7) (Gb7) (Bb) (F7) (Bb7)

day ——— Im un - hap - py and dis - sat - is - fied —  
 here ——— Cen - tral give me One - Two - Three - Four - J —

(C#7) (F7) (Bb7) (C#7) (Bb7)

But I'd be hap - py if I had you by my side —  
 Oh won't you lis - ten lit - tle sweet - ie while I say —

CHORUS

(Bb7) (Eb) (F#7) (G7)

If I could be with you I'd love you strong If I could be with you I'd

*p-f*



(C7) (F7) (Bb)

love you long— I want you to know I would . nt go— Un-

Detailed description: This system contains the first line of the song. The vocal line is on a treble clef staff with a key signature of two flats (Bb) and a 4/4 time signature. The lyrics are "love you long— I want you to know I would . nt go— Un-". The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Chord symbols (C7, F7, Bb) are placed above the vocal line.

(Eb) (Gm) (Bbm) (C7) (F7) (Bb7)

-til I told you hon-ey why I love you so— If I could be with you one

Detailed description: This system contains the second line of the song. The vocal line continues with the lyrics "-til I told you hon-ey why I love you so— If I could be with you one". The piano accompaniment continues with similar harmonic support. Chord symbols (Eb, Gm, Bbm, C7, F7, Bb7) are placed above the vocal line.

(Eb) (F#7)(G7) (C7) (F7) (D7)

hour to-night If I was free to do the things I might I'm tell-ing you true I'd be

Detailed description: This system contains the third line of the song. The vocal line continues with the lyrics "hour to-night If I was free to do the things I might I'm tell-ing you true I'd be". The piano accompaniment continues. Chord symbols (Eb, F#7)(G7), C7, F7, D7) are placed above the vocal line.

(Eb) (G7) (C7) (F7) (Bb7) | (Eb) (Bb7) | 2 (Eb)

an-y-thing but blue If I Could Be With You — If I could You — A

Detailed description: This system contains the final line of the song. The vocal line concludes with the lyrics "an-y-thing but blue If I Could Be With You — If I could You — A". The piano accompaniment features a double bar line and a first ending (marked '1') and a second ending (marked '2'). The key signature changes to one flat (Bb) for the final ending. Chord symbols (Eb, G7, C7, F7, Bb7, Eb, Bb7, Eb) are placed above the vocal line.

# I'm Just Wild About Harry

Words and Music by  
NOBLE SISSLE and  
EUBIE BLAKE  
A. S. C. A. P.

PIANO

The piano introduction consists of two staves of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. The piece begins with a forte (*f*) dynamic.

This section of the piano accompaniment includes a repeat sign with a first ending. Dynamics range from forte (*fz*) to mezzo-piano (*mp*). A marking "8" with a dashed line indicates an eighth-note pattern. The word "Vamp" is written above the staff, indicating a rhythmic pattern to be repeated.

VOICE

Chord diagrams for the first line of lyrics: C, F6, A, Dm7, C, F#dim., C, Dm7, Fm6, C.

There's just one fel - low for me in this world — Harry's his name —  
There are some fel - lows that like all the girls, — I mean the vamps, —

Piano accompaniment for the first line of lyrics, featuring a melodic line in the right hand and a bass line in the left hand.

Chord diagrams for the second line of lyrics: G7, C, F6, A, Fm6.

That's what I claim — Why for ev - 'ry fel - low there  
With cru - el lamps, — But my Har - ry says — I'm the

Piano accompaniment for the second line of lyrics, continuing the melodic and bass lines.

\*Diagrams for Guitar, Symbols for Ukulele and Banjo

must be a girl — I've found my mate — By kind-ness of fate. —  
 girl of all girls, — I'm his i-deal, — How hap-py I feel. —

**REFRAIN**  
 I'm just wild a-bout Har-ry — and Har-ry's wild a-bout

me. — The heav'n - ly bliss - es of his kiss - es

fill me with ec - sta - sy — He's sweet just like choc'-late

can - - dy, and just like hon - ey from the bee

Oh, I'm just wild a - bout Har - - ry And

he's just wild a-bout, can-not do with - out, He's just wild a-bout

me. me.

# Carolina In The Morning

Lyric by  
GUS KAHN

Music by  
WALTER DONALDSON

Brightly

VOICE

Wish - ing is good - time  
Dream - ing was meant - for

PIANO

Gm6 A7 Dm G7 C

wast - ed,  
night - time,  
Still it's a hab - it they say;  
I live in dreams - all the day;

Cdim. G7 Dm7 G7 C Gaug.

Wish - ing for sweets I've tast - ed,  
I know it's not - the right time,  
That's all I do - all day.  
But still I dream a - way.

© 1922 by JEROME H. REMICK & CO.  
Copyright Renewed  
All Rights Reserved

C Am Gm6 A7 D7 G7 Gdim. G7

May-be there's noth - ing in wish - ing, But, speak - ing of wish - ing I'll say:  
 What could be sweet - er than dream - ing, Just dream - ing and drift - ing a - way.

C Gdim

Noth - ing could be fin - er than to be in Car - o - lin - a in the

G7 Dm

morn - - ing, No - one could be sweet - er than my

G7 Cdim C

sweet - ie when I meet her in the morn - - ing.

F C F A7

Where the morn - ing glo - ries Twine a - round the door,

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'Where' and a quarter note 'the', followed by a half note 'morn - ing' and a quarter note 'glo - ries'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Chord symbols F, C, F, and A7 are placed above the vocal line.

D7 G Dm6 E7 Am D7

Whis - per - ing pret - ty sto - ries I long to hear - once

The second system continues the musical score. The vocal line has a half note 'Whis - per - ing', a quarter note 'pret - ty', a half note 'sto - ries', and a quarter note 'I'. The piano accompaniment continues with chords and a bass line. Chord symbols D7, G, Dm6, E7, Am, and D7 are placed above the vocal line.

G7 Gdim G7 C

more. Stroll - ing with my girl - ie where the

The third system continues the musical score. The vocal line has a half note 'more.', a quarter note 'Stroll - ing', a quarter note 'with', a quarter note 'my', a quarter note 'girl - ie', and a quarter note 'where'. The piano accompaniment continues with chords and a bass line. Chord symbols G7, Gdim, G7, and C are placed above the vocal line.

Gdim G7

dew is pearl - y ear - ly in the morn - ing,

The fourth system continues the musical score. The vocal line has a half note 'dew', a quarter note 'is', a quarter note 'pearl - y', a quarter note 'ear - ly', a half note 'in the', and a quarter note 'morn - ing,'. The piano accompaniment continues with chords and a bass line. Chord symbols Gdim and G7 are placed above the vocal line.

Dm G7 F#dim

But - ter - flies all flut - ter up and kiss each lit - tle but - ter - cup at dawn -

G7 C C7

ing, If I had A - lad - din's lamp for on - ly a day, -

F D7 D7-5 G7 C

I'd make a wish and here's what I'd say. - Noth - ing could be fin - er than to

D7 D7-5 G7 1. C 2. C

be in Car - o - lin - a in the morn - ing. ing.



# My Buddy

Lyric by  
GUS KAHN

Music by  
WALTER DONALDSON

*Tenderly*

VOICE

PIANO

8va ad lib.

Chimes

\* G Cm G Em Am

Andante con moto

Life is a book that we stud - y, \_\_\_\_\_ Some of its leaves bring a  
Bud - dies thru all of the gay days, \_\_\_\_\_ Bud - dies when some - thing went

*p*

Em Am Dm Am

sigh;  
wrong; \_\_\_\_\_ There it was writ - ten my Bud - dy \_\_\_\_\_  
I wait a - lone thru the gray days \_\_\_\_\_

\*Diagrams for Guitar, Symbols for Ukulele and Banjo

© ,1922 JEROME H. REMICK & CO.  
Copyright Renewed  
All Rights Reserved

A7 D7 D+

That we must part, you and I  
 Miss - ing your smile and your song.

ri - - - tar - - - dan - - - do

REFRAIN **G**  
 Valse moderato  
 Rubato

Nights are long since you went a - way, I think a -

*p-f Rubato*

C#dim. Am7 D7 G

bout you all thru the day My Bud - dy, my

E7 Am A7 D7 rit.

Bud - dy, No Bud - dy quite so true.

rit.

Miss your voice the touch of your hand, Just

*a tempo*

long to know that you un - der - stand My Bud - dy,

my Bud - dy, Your Bud - dy miss - es

you. *8va ad lib.* you. *dim. e rall.* *pp* *D. S.*

Chimes

# BARNEY GOOGLE

REGISTERED U. S. PATENT OFFICE

Copyright, 1923, by King Features Syndicate, Inc. "Great Britain Rights Reserved"

## SONG

By BILLY ROSE  
& CON CONRAD

Moderato

VOICE

PIANO

C G7 C G7 C G7

Who's the most im - por - tant man this coun - try ev - er  
Who's the great - est lov - er that this coun - try ev - er

P

C F# C7 F C7 F C7

knew Who's the man our Pres - i - dents tell  
knew Who's the man that Val - en - tin - o

© 1923 JEROME H. REMICK & CO.

Copyright Renewed

All Rights Reserved

F F#° C G7

all their troub - les to \_\_\_\_\_ No it is - n't Mis - ter  
takes his hat off to \_\_\_\_\_ No it is - n't Doug - las

C G7 C

Bry - an And it is - n't Mis - ter Hughes \_\_\_\_\_ Im \_\_\_\_\_  
Fair - banks That the la - dies rave a - bout \_\_\_\_\_ When -

G D7 G D° D7 G7 G6 G7

might - y proud that I'm al - lowed a chance to in - tro - duce  
he ar - rives who makes the wives chase all their hus - bands out

CHORUS C C#° G7

Bar - - ney Goo - gle with his Goo Goo Goo - gly  
Bar - - ney Goo - gle with his Goo Goo Goo - gly

*p-f*

C C° G7 C D7

eyes eyes Bar - ney Goo - gle had a wife three times his  
 eyes eyes Bar - ney Goo - gle bet his horse would win the

G G6 G7 C7 F Cm6 D7

size prize She sued Bar - ney for di - vorce Now he's liv - ing  
 When the hors - es ran that day Spark Plug ran the

G G7 C C°

with his horse Bar - ney Goo - gle with his  
 oth - er way Bar - ney Goo - gle with his

D7 G7 1. C G7 2. C

Goo Goo Goo - gly eyes eyes eyes eyes D.C.  
 Goo Goo Goo - gly eyes eyes eyes eyes D.C.

# CHARLESTON

Words and Music by  
CECIL MACK  
& JIMMY JOHNSON

Animato

Piano

First system of piano introduction. Treble and bass staves with dynamic marking *f*.

Second system of piano introduction. Treble and bass staves with dynamic marking *sfz*.

Vocal line and piano accompaniment for the first system. Chords: Gm, Gm7, Gm6, Cm, D7. Lyrics: Car - o - lin - a, Car - o - lin - a, At last they're got you on the map,

Vocal line and piano accompaniment for the second system. Chords: Gm, Gm7, Gm6. Lyrics: With a new\_ tune, Fun-ny blue\_ tune,

A7 D F7

With a pe - cu - liar snap! ————— You may not be a - ble to

Bb D7 Gm F Fdim

buck or wing, Fox-trot, two-step, or e - ven sing, If you ain't got re - li - gion,

F Dm Bbm C7 F7 C7 F7

in your feet, You can do this prance and do it neat.

REFRAIN *con spirito*

Bb D7 G7

Charles-ton! Charles-ton! Made in Car - o - lin - a, —



C7 F7 Gm7 Gdim F7

Some dance, Some prance, I'll say, There's noth-ing fin - er than the

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The lyrics are: "Some dance, Some prance, I'll say, There's noth-ing fin - er than the". The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, both with treble clefs. The right-hand part features a rhythmic pattern of eighth and sixteenth notes, while the left-hand part provides a steady bass line with chords. Chord symbols C7, F7, Gm7, Gdim, and F7 are placed above the vocal line.

Bb D7 G7 C9

Charles-ton, Charles-ton, Lord how you can shuf - fle,

The second system continues the musical score. The vocal line has the lyrics: "Charles-ton, Charles-ton, Lord how you can shuf - fle,". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system. Chord symbols Bb, D7, G7, and C9 are placed above the vocal line.

F A7 D7

Ev-'ry step- you do, Leads to some-thing new, Man I'm tell - ing you,

The third system of the musical score has the lyrics: "Ev-'ry step- you do, Leads to some-thing new, Man I'm tell - ing you,". The piano accompaniment includes some dynamic markings such as accents (^) and hairpins (> and <). Chord symbols F, A7, and D7 are placed above the vocal line.

F7 Bb D7

It's a la - pa - zoo, Buck dance, Wing - dance,

The fourth system concludes the musical score with the lyrics: "It's a la - pa - zoo, Buck dance, Wing - dance,". The piano accompaniment continues with the established style. Chord symbols F7, Bb, and D7 are placed above the vocal line.

G7 C7

Will be a back num - ber, But the Charles - ton the new

F7 Gm7 Gdim F7 Gm

Charles-ton That dance is sure-ly a com - er Some - time,

B♭ E♭ C-7 Gm7 Gdim

You'll dance it one time, The dance called the Charles-ton,

F7 B♭7 E♭m6 1. B♭ Ddim F7 2. B♭

Made in South Car-o - line.

# CALIFORNIA

## Here I Come

FOX TROT SONG

Ukulele in G

By AL JOLSON,  
BUD DE SYLVA  
and JOSEPH MEYER

*ff well marked*

*Vamp*

*dim.*

The piano introduction consists of two staves. The first staff is marked *ff well marked* and features a rhythmic melody with eighth notes and sixteenth notes. The second staff is marked *Vamp* and *dim.*, showing a series of chords and a descending bass line.

When the win - try winds are blow - ing, And the snow is start - ing in to  
An - y one who likes to wan - der, Ought to keep this say - ing in his

*p*

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with lyrics. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part includes guitar chord diagrams above the treble staff and is marked *p*.

fall, \_\_\_\_\_ Then my eyes turn west - ward, know - ing That's the  
mind, \_\_\_\_\_ "Ab - sence makes the heart grow fon - der," Of the

*f* *p*

The second system continues the vocal and piano accompaniment. The vocal line has some blank lines for notes. The piano accompaniment is marked *f* and *p*.

place I love the best of all. \_\_\_\_\_ Cal - i - for - nia,  
good old place you leave be - hind. \_\_\_\_\_ When you've hit the

The third system concludes the vocal and piano accompaniment. The vocal line has some blank lines for notes. The piano accompaniment continues with the same style.

I've been blue, — Since I've been a - way from you, — I can't  
 trall a while — Seems you rare - ly see a smile; — That's why

wait 'til I get go - ing, ev - en now I'm start - ing in to call Oh,  
 I must fly out yonder, Where a frown is might - y hard to find! Oh,

Ukulele  
 in C  
 REFRAIN

Cal - i - for - nia, here I come — Right back where I

*p-ff*

start - ed from — Where bowers of flow - ers bloom in the sun —

Each morn-ing at dawn-ing, Bird-ies sing an' ev - 'ry-thing. A sun - kist

miss said, "Don't be late" — That's why I can hard-ly wait —

Op - en up that Gold - en Gate — Cal - i -

-for - nia, here I come — come —

L.H. *ff*

# HARD HEARTED HANNAH

(The Vamp Of Savannah)

Words and Music by  
 JACK YELLEN, MILTON AGER,  
 BOB BIGELOW and CHAS. BATE:

Moderato

PIANO *mf*

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in B-flat major. The tempo is marked 'Moderato' and the dynamic is 'mf'. The music features a rhythmic pattern of eighth and sixteenth notes.

VOICE *mp*

*E<sup>b</sup> B<sup>b</sup>7<sub>+5</sub> E<sup>b</sup> B<sup>b</sup>7<sub>+5</sub> E<sup>b</sup> B<sup>b</sup>7<sub>+5</sub> E<sup>b</sup> E<sup>b</sup>7*

In old Sa- van- nah, I said, Sa- van- nah, The weath- er there is nice and warm;—  
 You ought to see her, You ought to see her, Out- side she's just as soft as silk;—

Musical notation for the first line of the song, including a vocal line with lyrics and piano accompaniment. The piano part is marked 'mp'. Chord symbols are written above the vocal line.

*A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> E<sup>b</sup> maj<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> B<sup>b</sup>+*

The cli- mate's of the south- ern brand, — But here's what I don't un- der- stand;—  
 But so- cial- ly she's hard as nails, — She's just a gal who hates the males!—

Musical notation for the second line of the song, including a vocal line with lyrics and piano accompaniment. Chord symbols are written above the vocal line.

*E<sup>b</sup> B<sup>b</sup>7<sub>+5</sub> E<sup>b</sup> B<sup>b</sup>7<sub>+5</sub> E<sup>b</sup> B<sup>b</sup>7<sub>+5</sub>*

They've got a gal there, A pret- ty gal there, Who's cold- er than an  
 And when she's nas- ty, Oh, when she's nas- ty, She's 'bout as sweet as

Musical notation for the third line of the song, including a vocal line with lyrics and piano accompaniment. Chord symbols are written above the vocal line.

© Copyright MCMXXIV by ADVANCED MUSIC CORPORATION

Copyright Renewed

© Copyright MCMLV by ADVANCED MUSIC CORPORATION

Publisher member of A. S. C. A. P.

International Copyright Secured.

Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> Cm<sup>6</sup> D Gm<sup>6</sup> D<sup>7</sup> Gm Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup> B<sup>b</sup>7

arc-tic storm;—Got a heart just like a stone; — E - ven ice-men leave her a-lone, —  
sour milk;—Noth-ing she likes bet-ter than — Feed-in' poi-soned food to a man, —

REFRAIN E<sup>b</sup> D<sup>7</sup> B<sup>b</sup>m C<sup>7</sup>

They call her HARD HEART-ED HAN-NAH, the vamp of Sa-va-nah,  
They call her HARD HEART-ED HAN-NAH, the vamp of Sa-va-nah,

*mf*

F<sup>7</sup> Cm<sup>7</sup> A<sup>b</sup>m<sup>6</sup> F<sup>7</sup> B<sup>b</sup>6 A<sup>7</sup> B<sup>b</sup>7

The mean-est gal in town; — Leath-er is tough but Han-nah's heart is tough-er;  
The mean-est gal in town; — Talk of your cold, re-frig - er - at - ing Mam-mas,

E<sup>b</sup> B<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> D<sup>7</sup> B<sup>b</sup>m

She's a gal — who loves to see men suf-fer! To tease 'em and thrill 'em, To  
Broth-er, she's the Po-lar bear's pa - jam-as! To tease 'em and thrill 'em, To

C7 Fm G7 Cm Eb7

tor - ture and kill 'em, Is her de - light, they say, I  
 tor - ture and kill 'em, Is her de - light, they say, An

A<sup>b</sup>6 B7 Eb B<sup>b</sup>m

saw her at the sea-shore with a great big pan;—There was Han-nah pour-ing wa-ter on a  
 ev-'ning spent with Han-nah sit-ting on your knees, Is like trav'ling thru A-las-ka in your

C7 F7 Fm7 Bb7 1. Eb B<sup>b</sup>

drown-ing man,—She's **HARD HEART-ED HAN-NAH**, The Vamp of Sa-va-nah G. A.  
 B. V. D's;—She's **HARD HEART-ED HAN-NAH**, The Vamp of Sa-va-nah G.

B<sup>b</sup>7 2. Eb B<sup>b</sup>7+5 Eb B<sup>b</sup>7+5 Eb

They call her A.



# I Wonder What's Become Of Sally?

Words by  
**JACK YELLEN**  
A. S. C. A. P.

Music by  
**MILTON AGER**  
A. S. C. A. P.

## Valse Moderato

PIANO

The piano introduction is in 2/4 time, marked 'Valse Moderato'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a series of chords and notes in the right hand. The left hand provides a steady accompaniment with quarter notes and chords. The piece concludes with a final chord in the right hand.

VOICE

\* G C<sup>m</sup>6 G C<sup>m</sup>6 G B<sup>m</sup> E7

Chord diagrams for the first line of the voice melody: \*G (open), C<sup>m</sup>6 (x32310), G (open), C<sup>m</sup>6 (x32310), G (open), B<sup>m</sup> (x21232), E7 (x02217).

Old time pals and old time gals, Where are your smiles to - day? \_\_\_\_\_

The piano accompaniment for the first line of the voice melody is in 2/4 time. It features a treble clef and a key signature of one sharp. The melody is played in the right hand, and the left hand provides a steady accompaniment with quarter notes and chords. The piece concludes with a final chord in the right hand.

A<sup>m</sup> G7 A<sup>m</sup> D<sup>m</sup>6 A<sup>m</sup> A7 D7

Chord diagrams for the second line of the voice melody: A<sup>m</sup> (x02020), G7 (x02332), A<sup>m</sup> (x02020), D<sup>m</sup>6 (x23210), A<sup>m</sup> (x02020), A7 (x02217), D7 (x02217).

Friends of old with hearts of gold, Where have you drift - ed a - way? \_\_\_\_\_

The piano accompaniment for the second line of the voice melody is in 2/4 time. It features a treble clef and a key signature of one sharp. The melody is played in the right hand, and the left hand provides a steady accompaniment with quarter notes and chords. The piece concludes with a final chord in the right hand.

G<sup>#</sup>dim A<sup>m</sup> E7 A<sup>m</sup> E<sup>m</sup> A7 D7 A<sup>m</sup>7

Chord diagrams for the third line of the voice melody: G<sup>#</sup>dim (x32310), A<sup>m</sup> (x02020), E7 (x02217), A<sup>m</sup> (x02020), E<sup>m</sup> (x21232), A7 (x02217), D7 (x02217), A<sup>m</sup>7 (x02020).

— Where is John - ny and Mar - y and all the rest? And where is the one I loved best? \_\_\_\_\_

The piano accompaniment for the third line of the voice melody is in 2/4 time. It features a treble clef and a key signature of one sharp. The melody is played in the right hand, and the left hand provides a steady accompaniment with quarter notes and chords. The piece concludes with a final chord in the right hand.

\*Diagrams for Guitar, Symbols for Ukulele and Banjo

© 1924 ADVANCED MUSIC CORPORATION  
Copyright Renewed  
All Rights Reserved

REFRAIN D7 G A7 D7 G

I WON-DER WHAT'S BE-COME OF SAL - LY, That old gal of mine?\_\_\_\_\_

*p-f*

Gm D B7 Em A7

The sun-shine's miss-ing from our al - ley Ev - er since the day

D7 G7 C

Sal - ly went a - way. No mat-ter what she is; Where - ev - er she may be, If

E7 A7 D7 G

no one wants her now Please send her home to me; I'll al - ways wel - come back my

E7 A7 D7 1. G 2. G

Sal - ly, That old gal of mine!\_\_\_\_\_ I mine!\_\_\_\_\_

# INDIAN LOVE CALL

Words by  
OTTO HARBACH and  
OSCAR HAMMERSTEIN II

Music by  
RUDOLF FRIML

Andante (slow)

VOICE

PIANO

Chords: Eb, Bb9, Eb

Dynamic: *pp*

Lyrics: "Oohl"

VOICE

PIANO

Chords: Eb, Bb9, Eb, Cb, Cm

Dynamic: *pp*

Lyrics: "Oohl"

Tempo: *poco rit.*

Poco più animato

VOICE

PIANO

Chords: Abm, Fm-5, Bbm

Dynamic: *mp*

Lyrics: So ech-oes of sweet love-notes gen-tly fall

VOICE

PIANO

Chords: Cbmaj7, Abm8

Dynamic: *rall.*

Lyrics: Thru the for-est still-ness, as fond wait-ing In-dian lov-ers

© MCMXXIV by HARMS, INC.  
Copyright Renewed

Publisher member of A. S. C. A. P.

International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

B $\flat$  Ab G $\flat$  B $\flat$ 7

call!

*p poco accel.* *sostenuto* *rit.* *p*

Moderato

E $\flat$ m

When the lone la - goon \_\_\_\_\_ Stirrs in the Spring, \_\_\_\_\_ Wel-com-ing

*p*

G $\flat$ + E $\flat$  E $\flat$ m

home some swan-y white wing, \_\_\_\_\_ When the maid-en moon, \_\_\_\_\_ Rid-ing the

*3 ten.* *3 ten.* *ten.* *3 ten.*

E $\flat$ m G $\flat$ + E $\flat$

sky, \_\_\_\_\_ gath-ers her star - eyed dream children night:

*3 ten.* *3 ten.* *ten.*

Animando

Abm E $9$  E $\flat$ 7 D $\flat$ 7 C $\flat$ maj7 B $\flat$ 7 E $m$ 6 Abm

That is the time of the moon and the year, \_\_\_\_\_ When

*mf*

love - dreams to In - di - an maid - ens ap - pear. — And

this is the song — that they hear: — When I'm call - ing

REFRAIN (slowly) con molto sentimento

you — oo - oo — oo - oo - oo! — Will you an - swer

too — oo - oo — oo - oo - oo?

That means I of - fer my love to you — to be your own.

F9 Db9 Eb7 Bb7

If you re - fuse me, I will be blue— And wait-ing all a lone; But if when you

*mf più espress.* *pp rall.* *p espress. a tempo.*

Fm6 Bb7 Eb

hear— my love call— ring-ing clear, And I hear your

*pp*

Eb9 Ab Eb7 Ab

an - swer-ing ech - o, so dear,

*mf molto espr.*

Abm Abm6 Eb D7 Eb

Then I will know our love will come true,— You'll be-long to

*p* *mf rit. e molto espr.* *p a tempo.*

Fm6 Bb6 Bb7+5 Eb

me, I'll be - long to you!

*cresc.* *rit.* *mf* *pp*

Words by  
**IRA GERSHWIN**  
 French version by  
**EMELIA RENAUD**  
 Spanish text by  
 Johnnie Camacho

# THE MAN I LOVE

From "Lady Be Good"

Music by  
**GEORGE GERSHWIN**

*Andantino semplice*

PIANO

mp *dim. e rall.*

*E<sub>b</sub> B<sub>7</sub> E<sub>b</sub> +5*

When the mel - low moon be - gins to beam, Ev - 'ry night I  
 Fr. Quand la lu - ne mon - te dou - ce - ment, Cha - que soir je  
 Sp. Mien - tras bri - llen en el cie - lo a - zul Las es - tre - llas

*p molto semplice*

*A<sub>b</sub>6 B<sub>7</sub> E<sub>b</sub> C7 Fm7 B<sub>b</sub>7+*

dream a lit - tle dream, And of course Prince Charm - ing is the theme The  
 rê - ve d'oi - seaux bleus; D'un Prin - ce Char - mant tout ray - on - nant Com -  
 y la lu - na gris, Pa - sa - ré las no - ches, sin dor - mir, Por

*E<sub>b</sub> C+ F7 B<sub>7</sub> E<sub>b</sub> B<sub>7</sub>*

he for me. Al - though I re - al - ize as well as you,  
 blant mes vœux. Quoi - que je sache tout aus - si bien que vous  
 la se - ñal. Puis sé que un di - a tie - ne que re - nir,

© MCMXXIV by NEW WORLD MUSIC CORPORATION  
 Copyright renewed

© MCMXLV by NEW WORLD MUSIC CORPORATION

© MCMLI by NEW WORLD MUSIC CORPORATION

Publisher member of A. S. C. A. P.

International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

Gm Cm C dim. Bb

It is sel - dom that a dream comes true, To me it's  
 Qu'un beau rê - ve n'est qu'un dé - sir fou C'est j'en suis  
 E - se gran a - mor que yo so - ñé; ¡Mi sue - ño a -

F7 Bb Bb dim. Ab Bb7

clear That he'll ap - pear.  
 sûre De bon au - gure.  
 zull ¡Mi gran que - rer!

dim. poco rall.

REFRAIN (slow)

Eb p Eb7 Ebm7 Bbm

Some-day he'll come a - long The man I love; And he'll be big and strong,  
 Il me vien - dra un jour Mon seul a - mour Il se - ra beau et fort  
 Un di - a lle - ga - rá, mi gran a - mor, Y an - sio - so le da - ré

*p molto semplice e dolce*

C7 Ab m6 Bb7

The man I love; And when he comes my way, I'll do my best to  
 Un vrai gail - lard, Et quand sur mon che - min, Il vou - dra me ten -  
 Mi tier - no a - mor... Y lo - co de an - sie - dad, Mi ser, al fin, le en -



Eb Abma7 Gm Bb7 Eb Eb7  
 make him stay. He'll look at me and smile,  
 dre la main, Ses yeux me sou-ri-ront  
 tre - ga - ré. Qui - zàs en su mi - rar,

Ebm7 Bbm C7+5 C7  
 I'll un-der-stand; And in a lit-tle while He'll take my hand;  
 Je com-pren-drai Et sans hé-si-ta-tion Je ré-pon-drai.  
 a-pren-da yo, Por-qué fué quees-pe-ré por es-te a-mor;

Abm6 Bb7 sus.4 Bb7 Eb Ab  
 And though it seems ab-surd, I know we both won't say a  
 Bien que ce soit fo-lie, En-tre nous pas un mot n'est  
 Vi - rien-do sin a - mor, So-ñan-do siem-pre por los

Eb Adim. Ab7 G7 Cm Cm7 D7 Ddim. Cm  
 word. \_\_\_\_\_ May-be I shall meet him Sun-day, May-be Mon-day may-be  
 dit \_\_\_\_\_ Le ver-rais-je lun-di, mar-di? Ou peut être en-core jeu -  
 dos. \_\_\_\_\_ Pue-de ser que lle-gue un lu-nes, Pue-de ser que no se -

*mp poco espr.*

G7 Cm Cm7 D7 Ddim. Cm Gdim.

not; di? rá... Still I'm sure to meet him one day, May-be Tues-day will be  
 J'ai la cer-ti-tu-de qu'un jour mon Prin-ce me di-ra  
 Pe-ro es-toy se-gu-ro el di-a Ó el mo-men-to no me

*poco rit.*

A $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ 7 E $\flat$ m7

my good news day. He'll build a lit-tle home, Just meant for two,  
 tout son a-mour. Dans un foy-er pour deux, Nous res-te-rons,  
 sor-pren-de-rá. Un di-a lle-ga-rá, mi gran a-mor,

*dim.* *p a tempo*

B $\flat$ m C7+5 C7 A $\flat$ m6

From which I'll nev-er roam, Who would, would you? And so all else a-bove,  
 Tou-jours au coin du feu, Il fe-ra bon. Par des-sus tout j'at-tends  
 Y an-sio-so le da-ré, mi tier-no a-mor... Y lo-co de an-sie-dad

B $\flat$ 7 Fm7 B $\flat$ 7 E $\flat$  A $\flat$ 6 1. E $\flat$  B $\flat$ 7 2. E $\flat$

I'm wait-ing for the man I love. love.  
 La re-nue de mon Prince Char-mant. mant.  
 Mi ser, al fin, le en-tre-ga-ré. re.

# Oh, Lady Be Good!

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Allegretto grazioso

Piano

*mf* *sostenuto* *rit.*

*p (calmly)*

Lis - ten to my tale of woe, It's ter - ri - bly sad, but true.  
Au - burn and bru - nette and blonde, I love 'em all, tall or small.

*p* *mf*

All dressed up no place to go, Each ev - hing I'm awf - 'ly blue.  
But some - how they don't grow fond, They stag - ger but nev - er fall.

*p*

*pp*

I must win some win - some miss; Can't go on like this.  
Win - ter's gone, and now it's Spring! Lovelwhere is thy sting?

*pp*

\* Diagrams for Guitar, Symbols for Ukulele and Banjo

© 1924 NEW WORLD MUSIC CORP.  
Copyright Renewed  
All Rights Reserved

E F#m7 B7 E A E F#7 B7 E D7

I could blossom out I know, With some-bod-y just like you, so,  
 If some-bod-y won't re-pond, I'm go-ing to end it all, so,

*p* *mf* *rit.*

REFRAIN G D7 G C7 G G#dim. D7

*p - mf slow and gracefully*

Oh, sweet and love-ly la-dy, be good! — Oh la-dy, be good —  
 Oh, sweet and love-ly la-dy, be good! — Oh la-dy, be good —

*p - mf*

G D7 G C7

to me! — I am so awf' - ly  
 to me! — I am so awf' - ly

G G#dim. D7 G

mis-un-der-stood, — So la-dy be good — to me. —  
 mis-ün-der-stood, — So la-dy be good — to me. —

G7 C D7 C G D7

Oh, please have some pit - y  
This is tu - lip weath - er

*mf molto espress.*

Em B+ Em A7 Am7 D7 Bm Am7 A7-5 G D7 G

I'm all a - lone in this big cit - y I tell you I'm just a  
So let's put two and two to - geth - er I tell you I'm just a

*p*

C7 G G#dim. D7

lone - some babe in the wood — So la - dy, be good — to  
lone - some babe in the wood — So la - dy, be good — to

1. G D7 Am7 D7 2. G C7 G

me!  
me!

me!  
me!

*2do \**

# ROSE - MARIE

Words by  
OTTO HARBACH and  
OSCAR HAMMERSTEIN II  
Spanish text by  
Johnnie Camacho

Music by  
RUDOLF FRIML

Moderato con espressione

VOICE

PIANO

*p*

*poco rit.*

Oh,  
O,

*p*

*a tempo*

*p* tranquillo

Cm C Cm C

sweet Rose - Ma - rie, It's eas - y to see Why  
mi Rose - Ma - rie, Es fa - cil ya ver Por

all who learn to know you love you; You're  
qué al co - no - cer - te te a - man. Tu

A<sup>b</sup>7 Dm A<sup>7</sup>

© 1924 HARMS, INC.  
Copyright Renewed  
All Rights Reserved

Dm Gdim G<sup>7</sup> Em<sup>7</sup> C A<sup>7</sup>-<sub>5</sub>

gen - tle and kind, Di - vine - ly de - signed, As  
 dul - ce mi - rar; Tu cuer - po sin par, Las

G *poco rit.* Am<sup>7</sup> D<sup>7</sup> G *a tempo*

grace - ful as the pines a - bove you.  
 an - sias del a - mor des - pier - tan.

*poco rit.* *a tempo*

Em *p poco accel. e cresc.* Am<sup>6</sup> Em

There's an an - gel's breath be - neath your sigh  
 Es em - bria - ga - dor tu son - re - ir,

*p poco accel. e cresc.*

G *rit. poco* Cm<sup>6</sup> *ten.* G<sup>7</sup> G<sup>7</sup>+<sub>5</sub>

There's a lit - tle dev - il in your eye. Oh,  
 No te pue - de na - die re - sis - tir. Mi

*rit. poco* *pp smorzando*

C  
REFRAIN Moderato (molto amabile)

*mp*

Rose - Ma - rie. I love you! I'm al - ways  
Rose - Ma - rie, te quie - ro, Mi sue - ño es

*mp dolce e cantabile*

*pp un poco marcato*

dream - ing of you. No mat - ter what I  
a - do - rar - te. Por más que yo he tra -

*pp un poco marcato*

*mf*

do, I can't for - get you; Some - times I wish that  
ta - do de ol - vi - dar - te, Com - pren - do que sin

*mf*

*mp*

I had nev - er met you! And yet if  
ti, de pe - na, mue - ro. Y si, tú

*mp*



C G7 C E7

I should lose you, 'Twould mean my ver - y  
 me qui - sie - ras Mi vi - da fue - ra

3 Am C7 *mf* *F poco marcato*

life to me; Of all the queens that  
 pa - ra tí; Se - ri - as tú la

Fm C Dm7 G7 *Dm7 mf allarg. G7*

ev - er lived I'd choose you To rule me, my Rose - Ma -  
 rei - na de mis sue - ños, Por siem - pre, mi Rose - Ma -

1. C G7+9 2. C

rie. rie.  
 rie. rie.

*p mp p*

# TEA FOR TWO

Words by  
IRVING CAESAR

Music by  
VINCENT YOUMANS

Moderato

Ab

Eb7

I'm dis-con-ten-ted with

*p* *rit.* *a tempo*

This system contains the first line of the song. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings for piano (*p*), ritardando (*rit.*), and *a tempo*. The key signature is three flats (B-flat major) and the time signature is 4/4.

Ab

Eb7

Ab

Eb7

Ab

C7

homes that are rent-ed so I have in-ven-ted my own;

This system contains the second line of the song. It continues the vocal and piano parts. The piano part includes various chord voicings and melodic lines.

Fm

G7

Bbm

C7

Fm

G7

C7-9

Dar-ling this place is a lov-er's o-a-sis, where life's wea-ry chase is un-

This system contains the third line of the song. It continues the vocal and piano parts. The piano part includes various chord voicings and melodic lines.

© MCMXXIV by HARMS, INC.  
Copyright Renewed

INTERNATIONAL COPYRIGHT SECURED Publisher member of ASCAP ALL RIGHTS RESERVED  
The making of any unauthorised adaptation, arrangement or copy of this publication,  
or any part thereof, is an infringement of the Copyright Law.

Fm

Ab7

Db

Eb/Db bass

Ab/C bass

Db/Fbass

known.

Far from the cry of the

cit - y where flow - ers

Dbm/Fbass

Ab/Ebbass

Bb7

Ab

Eb7

pret - ty ca - res the streams,

Co - sy to hide in, to

Ab

Eb7

Ab

Eb7

Ab

Eb7

Eb7

F7

live side by side in, don't let it a - bide in my dreams.

Refrain

Bbm7

Eb7

Bbm7

Eb7

Abmaj7

Ab6

Abmaj7

Ab6

Pic - ture you up - on my knee just tea for two and two for tea, Just

Bbm7 Eb7 Bbm7 Eb7 Ab Ab6 Ab Ab6

me for you and you for me a - lone.

Dm7 G7 Dm7 G7 Cmaj7 C6

No - bod - y near us to see us or hear us, No friends or re-la - tions on

Cmaj7 C6 Dm7 G7 Dm7 G7 G+

week end va-ca - tions, We won't have it known, dear, that we own a tel - e -

C Eb7 Cm Bm Bbm Bbm7 Eb7 Bbm7 Eb7

phone, dear, Day will break and you'll a-wake and

Abmaj7 Ab6 Abmaj7 Ab6 Bbm7 Eb7 Bbm7 Eb7

start to bake a sug - ar cake For me to take for all the boys to

Cm7-5 F7-9 Bbm /Db bass Cm7-5 F+ F7

see. \_\_\_\_\_ We will raise a fam - i - ly, A

A° /Bb bass Bbm Dbm Ab/Eb bass G/Eb bass Bbm7/Eb bass Eb7

boy for you, A girl for me, Oh can't you see how hap - py we would

*dim.*

1. Ab Fm6 Eb7 Eb7 F7 | 2. Ab Fm6 Eb7+5 Ab

be? be?

*a tempo* *8va* *sff*

Ped. \* Ped. \*

# When Day Is Done

Tune Ukulele

B $\flat$  E $\flat$  G C

Words by  
B.G. DE SYLVA

Music by  
DR. ROBERT KATSCHER

Moderato

Piano



*mf* *dim.*

Two staves of piano introduction. The right hand features a complex chordal texture with many accidentals, while the left hand plays a simpler accompaniment. Dynamics range from mezzo-forte to diminuendo.



*pp*

Since you've gone a - way, one thing is clear to me;  
Ves - per bells are ring - ing, some where far a - way;

Two staves of music. The top staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The piano part features a steady accompaniment with some triplets. Dynamics include piano-piano.



— You were dear - er than dear to me, — From the mom - ent you  
— There's a sil - ver - y star a - way, — At the edge of the

Two staves of music. The top staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The piano part features a steady accompaniment with some triplets. Dynamics include piano-piano.

© 1924 by WIENER BOHEME VERLAG

© 1926 by HARMS, INC.

Copyright Renewed

All Rights Reserved

came. \_\_\_\_\_ Eve - nings by your  
sky. \_\_\_\_\_ Work is done, and

*mf*

side, I learned to love the night, But the love - li - ness  
life is like a song to me, For some treas - ures be -

*mf*

of the night \_\_\_\_\_ Is no long - er the same. *rit* When  
long to me, That no mon - ey can buy. When

*rit e dim.*

*Red. \* Red. \**

Slow *p-f* with expression

day is done and sha - dows fall, I dream of

*p-f*

you; When day is done I think of all the joys we

knew. That yearning re - turning to hold you in my

arms, Won't go love, I know love, With - out you night has

lost its charms! When day is done and grass is wet with



twi - light's dew, My lone-ly heart is sink - ing with the

*cresc.*  
sun. Al - though I miss your ten - der kiss the

*cresc.*

whole day through, I miss you most of all when day is

*oposo. ad lib.*

*cresc.*

done! When done!

*rit. e dim.*

*mf*

*rit. e dim.*

\* Open Strings

*Red.*

\*

*Red.*

\*

# CLAP HANDS! Here Comes Charley!

Lyric by  
BILLY ROSE &  
BALLARD MacDONALD

Tune Ukulele

Music by  
JOSEPH MEYER

G C E A

Allegro moderato

Piano

The piano introduction consists of two staves. The right hand plays a rhythmic melody with eighth notes and chords, while the left hand provides a steady bass line. The tempo is marked 'Allegro moderato' and the dynamics start with a forte 'f'.

Ukulele Arr by MAY SINGHI BREEN

VOICE

Two ukulele chord diagrams are shown above the first two lines of the vocal melody. The first diagram is a C major chord (x023), and the second is an E minor chord (2031).

The first two lines of the song. The vocal line is on a single staff with lyrics: "Have you met my good friend / He's the life of ev-'ry". The piano accompaniment is on two staves. Dynamics include 'fz' (forzando), 'p' (piano), and 'Vamp' (vamp). There are also some fermatas and accents in the piano part.

The third and fourth lines of the song. The vocal line continues with lyrics: "Char-ley? Well you've heard of him no doubt. / part-y, And he pays and pays and pays; / He's the great big Good Time Char-ley That the / And he cries when they put pad-locks On his". The piano accompaniment continues with various chords and dynamics.

The fifth and sixth lines of the song. The vocal line concludes with lyrics: "girls all rave a - bout. — He's as wel-come at a part-y As the flow-ers are in / fav or ite ca - fes. — He's a big man with the la-dies, And a sail - or with his". The piano accompaniment provides the harmonic support.

© 1925 by ADVANCED MUSIC CORPORATION

Copyright Renewed

All Rights Reserved

Spring; An-y - time they see him com-ing, Ev-'ry - one be-gins to sing.  
 dough. All the cus-tom-ers and wait-ers, When they see him, yell, "Let's Go!"



CHORUS

Clap hands! Here comes Char-ley; Clap hands! Good time Char-ley; Clap hands!  
 Clap hands! Here comes Char-ley; Clap hands! Good time Char-ley; Clap hands!

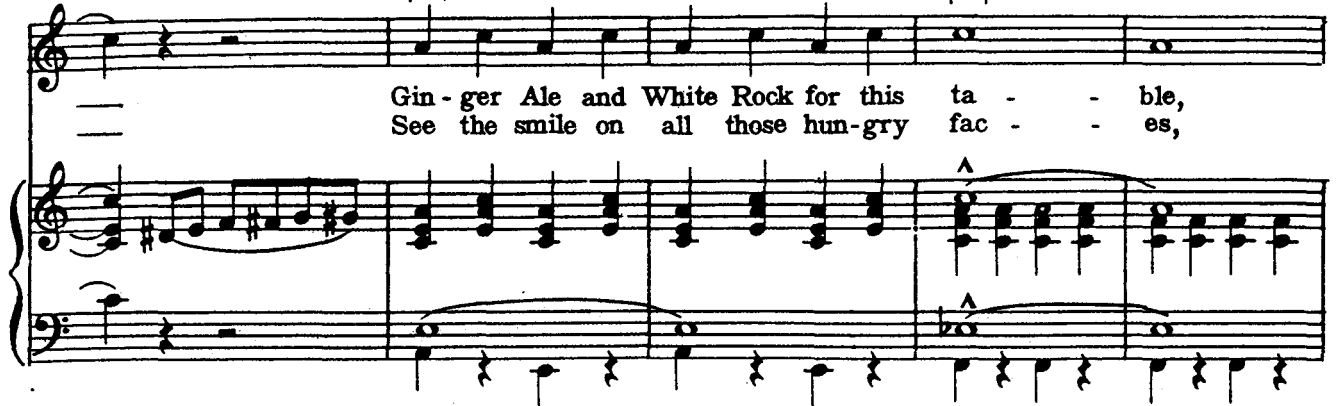
*p-f*

Here comes Char-ley now. \_\_\_\_\_ This way - join the part-y;  
 Here comes Char-ley now. \_\_\_\_\_ This way - meet the dol-lies,

I say - meet Mc-Carth-y; Hey! Hey! Char-ley, take a bow \_\_\_\_\_  
 I say - Zieg-field Fol-lies; Hey! Hey! Char-ley, take a bow \_\_\_\_\_

Gin - ger Ale and White Rock for this ta - - ble,  
 See the smile on all these hun - gry fac - - es,



Grab a chair, move o - ver there, And let him sit right next to Ma - ble;  
 They can tell that he's a buy - er From those wide and o - pen spac - es;




Clap hands! Here comes Char - ley; Clap hands! Good time Char - ley; Clap hands!  
 Clap hands! Here comes Char - ley; Clap hands! Good time Char - ley; Clap hands!



Here comes Char - ley now. \_\_\_\_\_ now. \_\_\_\_\_  
 Here comes Char - ley now. \_\_\_\_\_ now. \_\_\_\_\_

1. \_\_\_\_\_ 2. \_\_\_\_\_



# A Cup Of Coffee, A Sandwich And You

Words by  
BILLY ROSE  
and AL DUBIN

Music by  
JOSEPH MEYER

Moderato

Piano



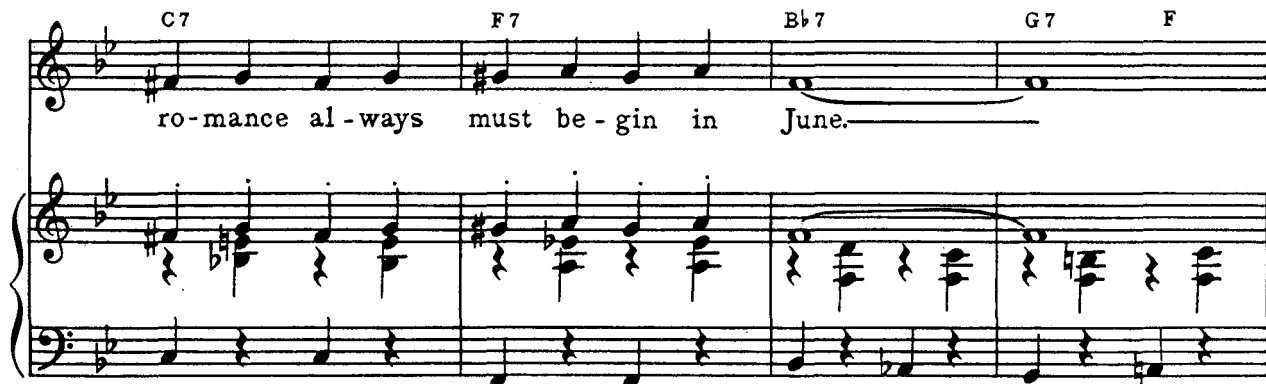
*p* Bb G7 Bb D7-5 G7

In the mo-vie plays of now - a - days, a



C7 F7 Bb7 G7 F

ro-mance al-ways must be-gin in June.



Bb G7 Bb D7-5 G7

Tales in mag-a - zines have all their scenes of



© 1925 by HARMS, INC.  
Copyright Renewed  
All Rights Reserved

C7 F7 Cm7 F7 Cm7 F7

love laid in a gar-den 'neath the moon.

Gm Dm Gm G7

But I don't miss that kind of bliss

C7 cresc. +5 F7 rall. e dim. F+

What I want is this A cup of

*cresc.* *rall. e dim.*

Refrain Bb (very simply) a tempo. Ebm Bb Bb dim

Cof-fee, a sand-wich and you, A co-zy

*p-f a tempo.*

Cm7 F7 F+ Bb B $\natural$ dim F7 F+

cor-ner, a ta-ble for two, A chance to

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'cor-' followed by a quarter note 'ner,'. The piano accompaniment consists of chords and moving lines in both hands. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

Bb Ebm Bb B $\natural$ dim

whis-per and cud-dle and coo With lots of

The second system continues the musical score. The vocal line has a quarter note 'whis-' followed by a quarter note 'per' and a quarter note 'and'. The piano accompaniment continues with chords and moving lines. The key signature remains two flats.

Cm7 F7 F+ Bb F7 Fm6

hug-gin' and kiss-in' in view I don't need

The third system of the musical score. The vocal line has a quarter note 'hug-' followed by a quarter note 'gin'' and a quarter note 'and'. The piano accompaniment continues with chords and moving lines. The key signature remains two flats.

*mf* Eb7 Am D7 G7

*mf* mus-ic lob-ster or wine. When-ev-er

The fourth system of the musical score. The vocal line has a quarter note 'mus-' followed by a quarter note 'ic' and a quarter note 'lob-'. The piano accompaniment continues with chords and moving lines. The key signature remains two flats.

C7 Cm7 F7 F+

your eyes look in - to mine. The things I

Detailed description: This system contains the first two lines of music. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols C7, Cm7, F7, and F+ are placed above the vocal line.

p Bb Ebm6 Bb

long for are sim - ple and few:

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with similar rhythmic patterns. Chord symbols p Bb, Ebm6, and Bb are placed above the vocal line.

Bbdim Cm7 F7 Cm7 F7

A cup of cof - fee, a sand - wich and

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues. Chord symbols Bbdim, Cm7, F7, Cm7, and F7 are placed above the vocal line.

1. Bb A7 F7 F+ 2. Bb Eb6 Bb

you! A cup of you!

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues. Chord symbols 1. Bb, A7, F7, F+, 2. Bb, Eb6, and Bb are placed above the vocal line. A dynamic marking 'mf' is present in the piano part.



# DON'T BRING LULU

## SONG

Lyric by  
BILLY ROSE  
& LEW BROWN

Music by  
RAY HENDERSON

Moderato

VOICE

PIANO

"Your  
We

C Fm C F C A7

pres-ence is re-quest-ed Wrote lit-tle John-ny White  
all went to the par-ty A real hi-toned af-fair

© 1925 JEROME H. REMICK & CO.  
Copyright Renewed  
All Rights Reserved

G7 C Am D7 G7

"But with this in-vi - ta - tion There is a stip-u - la - tion When  
 And then a - long came Lu - lu As wild as an - y Zu - lu She

C Fm C F C A7-5

you at - tend this par - ty You'll all be treat - ed right But  
 start - ed in - to "Charles - ton" And how the boys did stare But

G D7 G Dm7 E7 Am D7 G G7+5

there's a wild and wool - ly wo - man You boys can't in - vite Now  
 when she did the hu - la hu - la Then she got the air Now

CHORUS

C F#dim

You can bring Pearl she's a darn nice girl but don't bring  
 You can bring Nan with the old dead pan but don't bring

*p-f*

G7

Lu - lu You can bring Rose with the turned up nose but don't bring  
 Lu - lu You can bring Tess with her "no" and "yes" but don't bring

C7 F Fm F#dim C

Lu - lu Lu - lu al - ways wants to do What we boys don't  
 Lu - lu Lu - lu has the red - dest hair Red - der here and

A7 D7 G#dim

want her to When she struts her stuff a - round  
 red - der there How can we boys keep our head

D7 G G7 C

Lon - don bridge is fall - ing down You can bring cake or  
 Bulls go wild when they see red You can bring peas and

F#dim      G7

por - ter-house steak but don't bring Lu - lu      Lu - lu gets blue and she  
 crul - lers and cheese but don't bring Lu - lu      Give her two beers and she

Dm   F7      E7                      Dm      F

goes "coo - koo" Like the clock up - on the shelf      She's the kind of  
 tears por - tiers And she throws cups off the shelf      When she loves with

Fm                      Am7              C      A7      D7      G7      C              Am7 C

smart - y Who breaks up ev - ry par - ty      Hull - a - ba loo loo  
 feel - ing The boys all hit the ceil - ing      Hull - a - ba loo loo

D7                      C      Dm7      G7      1. C      G7      2. C.      D. S.

Don't bring Lu - lu      I'll bring her my - self  
 Don't bring Lu - lu      She'll come here her - self

# SWEET GEORGIA BROWN

By BEN BERNIE,  
MACEO PINKARD  
& KENNETH CASEY

Moderato

VOICE

PIANO

\* Em

B7

She just got here yes - ter - day, —  
Brown-skin Gals you'll get the blues, —

Em

B7

Em

B7

Things are hot here now they say, — There's \_\_\_\_\_ a big change in  
Brown-skin Pals you'll sure - ly lose, — And \_\_\_\_\_ there's but one ex -

\*Diagrams for Guitar, Symbols for Ukulele and Banjo

© MCMXXV by JEROME H. REMICK & CO.  
Copyright renewed and assigned to REMICK MUSIC CORPORATION

Publisher member of A. S. C. A. P.

International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT  
The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof,  
is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

Em B7

town. \_\_\_\_\_ Gals are jeal - ous, there's no doubt, \_\_\_\_\_  
 cuse. \_\_\_\_\_ Now I've told you who she was \_\_\_\_\_

Em B7 A7

Still the fel - lows rave a - bout \_\_\_\_\_ Sweet, \_\_\_\_\_  
 And I've told you what she does, \_\_\_\_\_ Hand \_\_\_\_\_

D7

Sweet this Geor - gia gal her Brown; \_\_\_\_\_ And This  
 dues, \_\_\_\_\_

B7

ev - er since she came \_\_\_\_\_ The col - ored folks all claim: Say,  
 col - ored maid - en's pray'r \_\_\_\_\_ Is an - swer'd an - y - where. Say,

CHORUS



No gal made-has got a shade-On Sweet Geor-gia Brown,—



Two left feet— but oh so neat— has Sweet Geor-gia Brown;—




They all sigh— and wan-na die— For Sweet Geor-gia Brown,— I'll tell-you just



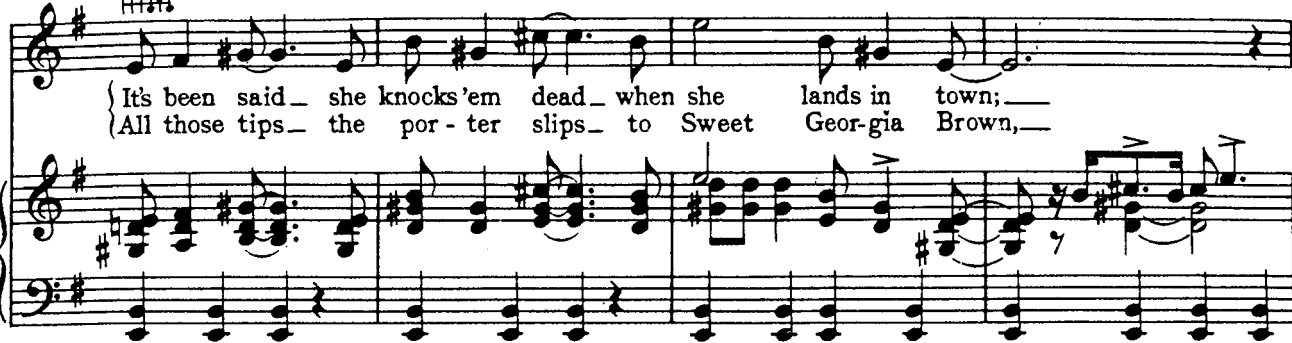
why,—— you know— I don't lie, Not much!

*spoken ad lib.*


E7



It's been said\_ she knocks'em dead\_ when she lands in town;\_  
 All those tips\_ the por-ter slips\_ to Sweet Geor-gia Brown, \_




A7


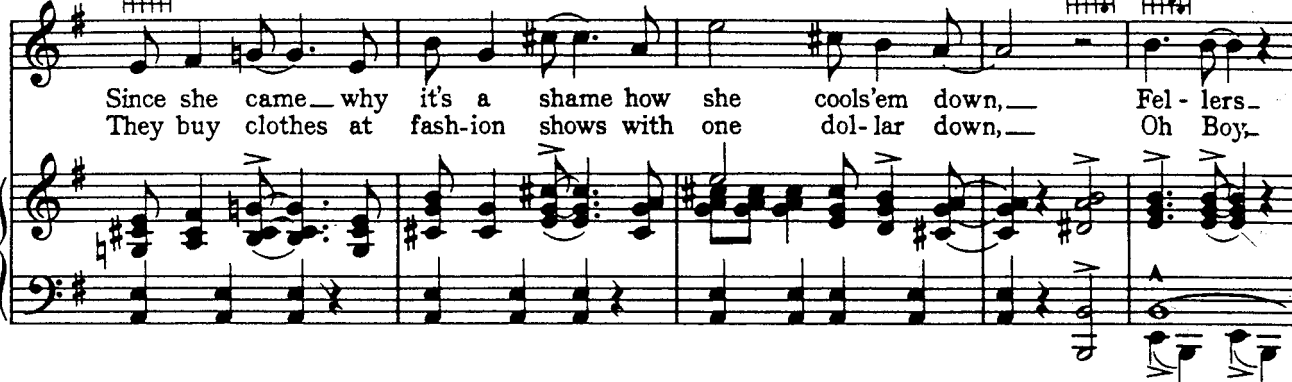


Since she came\_ why it's a shame how she cools'em down, \_ Fel - lers\_  
 They buy clothes at fash-ion shows with one dol-lar down, \_ Oh Boy, \_


B7




Em


B7




Em




B7




G




she can't get\_ are fel - lers\_ she ain't met, \_ Geor-gia claimed her,  
 Tip your hats, \_ oh joy, \_ she's the "cat's," \_ Who's that, mis - ter?




B7-5




E7




A7




D7




1. G




B7




2. G




D7



G



Geor-gia named her Sweet Geor-gia Brown, \_  
 'Tain't her sis - ter, Sweet Geor-gia Brown, \_





# The Birth Of The Blues

Words by  
B.G. DE SYLVA  
and LEW BROWN  
A.S.C.A.P.

Music by  
RAY HENDERSON  
A.S.C.A.P.

Tempo di Blues

Piano

*mf not fast*

*f deciso* *rall.*

*p* Slowly and dreamily

Oh! ————— They say some peo-ple long a - go

*p a tempo*

— Were searching for a diff-'rent tune, One that they could croon As on-ly they can.

\*Diagrams for Guitar, Symbols for Ukulele and Banjo

© MCMXXVI by HARMS, INC.

Copyright renewed

PUBLISHED BY ARRANGEMENT WITH ROSS JUNGnickel INC

Publisher member of A. S. C. A. P.

International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

C<sup>o</sup> A7 E<sup>b</sup>6 G7 C7 B7 B<sup>b</sup>7

*p* *rit.* *a tempo.*

They on-ly had the rhy-thm So they start-ed sway-ing to and

A<sup>b</sup>7 G7 A7

fro. They did - n't know just what to use, That is how the

G7 A<sup>b</sup>7 G7 C<sup>o</sup> F C<sup>o</sup> F C<sup>o</sup> A7 A<sup>b</sup>7 G7

blues re - al - ly be - gan: They heard the

*rit.*

Refrain C<sup>o</sup> G7 C<sup>o</sup> E7 F D7

*Da tempo* *cresc.*

breeze in the trees — Sing-ing weird — mel-o - dies — And they made —

*p* *a tempo* *cresc.*

G7 dim. C

that The start of the blues.

dim.

A7 A-7 G7 C G7 G+ C E7

mp p cresc. mp p cresc.

And from a jail came the wail Of a down heart-ed frail,

F D7 G7 C

And they played that As part of the blues.

dim.

E7 Dm6 E Dm6

mf mf espressivo

From a whip-poor-will Out on a hill, They took a new-

E Dm6 E7 Dm6 E7 A7

note, Pushed it through a horn 'Til it was worn— In-to a blue—

*piu espress.*

Am7 D7 G7 Am7 Ab7 G7 C G7 G+

note! And then they nursed it, re-hearsed— it, And gave—

*p rit.* *p a tempo.* *cresc.*

C E7 F D7 G7

out the news— That the South - land gave birth to the

*dim.*

1. C Ab7 G7 2. C B-7 Ab7 C

blues! They heard the blues!

*mp* *p* *rall.* *pp*

# BYE BYE BLACKBIRD SONG

Ukulele in D  
Tune Uke thus A D F# B

when played with Piano. (Tenor Banjo, Mandola,  
Guitar etc. play chords marked over diagrams.)

Lyric by  
MORT DIXON

Music by  
RAY HENDERSON

Moderato

PIANO

The piano introduction consists of two staves of music. The right hand plays a series of chords and single notes, while the left hand provides a rhythmic accompaniment. The tempo is marked 'Moderato'.

VOICE

(Em) (G-5) (Em7) (A7)

Black - bird Black - bird  
Blue - bird Blue - bird

The vocal line begins with a rest, followed by the lyrics 'Black - bird Black - bird Blue - bird Blue - bird'. The piano accompaniment continues with chords and a steady rhythm. Dynamics include *mf* and *p*.

(Am7) (D7) (A7) (Em) (B7) (Em) B7(Em) (B7)

sing-ing the blues all day Eight out-side of my door  
call-ing me far a . way I've been long - ing for you

The vocal line continues with the lyrics 'sing-ing the blues all day Eight out-side of my door call-ing me far a . way I've been long - ing for you'. The piano accompaniment features various chords and a consistent rhythmic pattern.

© 1926 by JEROME H. REMICK & CO.  
Copyright Renewed  
All Rights Reserved

(Em) (G.5) (Em7) (A7) (Am7) (D7) (A7) (Em) (B7)

Black-bird Black-bird Why do you sit and say "There's no sun— shine in  
 Blue-bird Blue-bird What do I hear you say "Skies are turn - ing to

(Em) (C#-7) (D7) (C) (Cm) (G)

store" All thru the win - ter you hung a - round  
 blue" I'm like a flow - er that's fad - ing here

(D7) (B7) (Em) (G.5) (Em7) (A7)

Now I be-gin — to feel home-ward bound — Black-bird Black-bird  
 Where ev-'ry hour — is one long tear — Blue-bird Blue-bird

(Am7) (D7) (A7) (Em) (A7) (D7) (Cm) (D7) (Cm) (D7)

got-ta be on my way Where there's sun - shine ga - lore —  
 this is my luck-y day Now my dreams will come true —

CHORUS



Pack up all my care and woe here I go sing-ing low Bye

*p-f*



Bye Black-bird — Where some-body waits for me



sug-ar's sweet so is she Bye Bye Black-bird —

(G7) (Bb) (G7) (Dm) (G#-7) (Am) (Cm) (G) (A7)

No one here can love and un-der-stand me Oh what hard luck stories they all

(Cm) (D7) (G) (C) (G) (Bm) (D7) (Dm) (E7)

hand me Make my bed and light the light I'll ar-rive late to-night

(Am) (D7) 1. (G) (Em) (E7) (A7) (D7) 2. (G) (C) (G)

Black-bird ——— Bye Bye Rye ———



# Do-Do-Do

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Moderato grazioso

VOICE

Piano

*mf*

*p*

*p a tempo.*

*un poco rit.*

bliss Of that won - der - ful kiss. I knew that a  
fore, Can - not stand an en - core. You know that a  
boy Could nev - er have more joy From an - y lit - tle miss.  
miss Who al - ways gives a kiss Would soon be - come a bore.

© 1926 by NEW WORLD MUSIC CORPORATION  
Copyright Renewed  
All Rights Reserved

*poco cresc.*

*Kay:* I re-mem-ber it quite, 'Twas a won-der-ful night!  
*Jimmy:* I can't see that at all True love nev-er should pall.

*poco cresc.*

*mf* *p* *un poco rit*

*Jimmy:* Oh, how I'd a-dore it, If you would en-core it. Oh,  
*Kay:* I was on-ly teas-ing What you did was pleas-ing. Oh,

*mf* *p* *un poco rit*

**Refrain**

*p f a tempo.*

do, do, do what you've done, done, done be-fore,

*p-f a tempo*

ba-by. Do, do, do what I do, do, do a-

dore, ba - by. Let's try a - gain, Sigh a - gain,

*poco espressivo*

Fly a - gain to heav - en Ba - by, see, It's A, B, C,

*mf*

I love you and you love me. I know, know, know what a  
*Jimmy:* You dear, dear, dear lit - tle

*deciso* *p*

beau, beau, beau should do, ba - by. So  
 dear, dear, dear come here snap - py And

don't, don't, don't say it won't, won't, won't come true,  
 see, see, see lit - tle me, me, me make you

*mf*  
 ba - by. My heart be - gins to hum: Dum - de - dum - de -  
 hap - py. *Kay:* My heart be - gins to sigh Di - de - di - de -

*mf*

*p*  
 dum - dum - dum, So do, do, do what you've done, done, done be -  
 di - di - di So do, do, do what you've done, done, done be -

*p*

1 2  
 fore. Oh, fore:

*mf* *mf* *sf*

# Mountain Greenery

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

Moderato

Piano

*mf*

*roll*

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Moderato' and the dynamics are 'mf'. A 'roll' instruction is placed over the final chord.

*p* C C+ F6 B $\flat$  G7 C

On the first of May It is mov - ing day;  
Sim - ple cook - ing means More than French cui - sines.

*p* *a tempo* *grazioso*

The first line of the song features a vocal melody and piano accompaniment. The vocal line is in treble clef with lyrics underneath. The piano accompaniment is in grand staff. The tempo is 'Moderato' and the dynamics are 'p'. The style is marked 'a tempo grazioso'. Chords are indicated above the vocal line.

Em G6 Am F D7 G G+ C Am6 Adim.

Spring is here, so blow your job, Throw your job a - way;  
I've a ban - quet planned which is Sandwich - es and beans,

The second line of the song continues the vocal melody and piano accompaniment. The vocal line is in treble clef with lyrics underneath. The piano accompaniment is in grand staff. The tempo is 'Moderato' and the dynamics are 'p'. The style is 'a tempo grazioso'. Chords are indicated above the vocal line.

G G+ C F D7 G7

Now's the time to trust To your wan - der - lust.  
Cof - fee's just as grand With a lit - tle sand.

*poco a poco cresc.*

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line is in treble clef with lyrics underneath. The piano accompaniment is in grand staff. The tempo is 'Moderato' and the dynamics are 'p'. The style is 'a tempo grazioso'. Chords are indicated above the vocal line. The piano accompaniment ends with a 'poco a poco cresc.' instruction.

© 1926 HARMS, INC.  
Copyright Renewed  
All Rights Reserved

E7 Am G G9 Gm7 G7 *un poco rit.*

In the cit - y's dust you wait, Must you wait? Just you wait:  
 Eat and you'll grow fat - ter, boy, S'mat - ter, boy? At - ta boy!

*un poco rit.*

C Refrain *p-f* Am Dm7 G7 C Am Dm7 G7 *a tempo.*

In a moun - tain green - er - y, Where God paints the scen - er - y,  
 In a moun - tain green - er - y, Where God paints the scen - er - y,

*p-f a tempo.*

C F D7 G Am7 Gdim G

Just two craz - y peo - ple to - geth - er,  
 Just two craz - y peo - ple to - geth - er,

C Am Dm7 G7 C Am Dm7 G7 *mp*

While you love your lov - er, let Blue skies be your cov - er - let,  
 How we love se - ques - ter - ing Where no pests are pest - er - ing,

*mp*

C F D7 G *cresc.* C Gdim G C7+5

When it rains we'll laugh - at the weath - er And if you're good -  
 No, dear, ma - ma holds - us in teth - er! Mos - qui - tos here -

F6 C7 F6 Fm6

I'll search for wood, So you can cook -  
 Won't bite you, dear; I'll let them sting -

G6 D7 Dm7 G7

While I stand look - ing.  
 Me on the fing - er.

*mp* C Am Dm7 G7 C Am Dm7 G7

Beans could get no keen - er Re - cep - tion in a bean - er - y  
 We could find no clean - er Re treat from life's mach - in - er - y

C Am Dm7 G7 | 1. C Dm7 G7

Bless our moun - tain green - er - y home!  
 Than our moun - tain green - er - y home!

2. C Am C | 3. C Am C Am C Am C Am

home! home!

*Trio - Patter*

*mf p f p*

*mf* C Am C Am G7 G9 G7 G9 C Am C Am

*He:* When the world was young, Old Fa - ther Ad - am with sin would

*p*

C Am C Am G7 G9 G7 G9 G7 G9 G7 G9

grap - ple, — So we're en - tit - led to just one ap - ple, — I mean to



C Am C Am C Am C Am *p* C Am C Am

make ap - ple sauce. — *Stae:* Un - der - neath the

*(over L.H.)*  
*mf* *p*

G7 G9 G7 G9 C Am C Am C Am C Am

bough — We'll learn a les - son from Mis - ter O - mar; — Be - neath the

*stacc.*

G7 G9 G7 G9 G7 G9 G7 G9 C Am C Am

eyes of no Pa and no Ma — Old La - dy Na - ture is boss. —

C Am C Am Em *mp* A7

*He:* Wash - ing dish - es, Catch - ing fish - es

*(over L.H.)*  
*mf* *mp giocoso*

Am Em B7 Em A7

In the run-ning stream, We'll curse the smell a' Cit - ron-el - la

Am7 D7 G G9 G7 G9 C Am C Am G7 G9 G7 G9

E - ven when we dream. *She:* Head - up - on the ground - Your down - ey

*mf mp stacc.*

C Am C Am C Am C Am G7 G9 G7 G9

pil - low is just a bould - er. - *He:* I'll have new dim - ples be - fore I'm

G7 G9 G7 G9 C Am C+ C C7+5

old - er, - But life is peach - es and cream. - And if you're good, -

F C7 F Fm6

I'll search for wood, So you can cook.

G6 D7 Dm7 G7

While I stand look - ing.

*mp* C Am Dm7 G7 C Dm7 G7

Beans could get no keen - er Re - cep - tion in a bean - er - y.

C Am Dm7 G7 C Am C

Bless our moun - tain green - er - y home.

\* R/N

# SOMEONE TO WATCH OVER ME

"QUI ME PROTÉGERA"

Words by  
IRA GERSHWIN  
French version by  
EMELIA RENAUD

Music by  
GROGE GERSHWIN

**Scherzando**

VOICE

PIANO

*mf*

*un poco rit.*

**Moderato**

*p* C Cma7 C9 C7 Fma7 Am

There's a say-ing old Says that love is blind, Still we're of-ten told "Seek and  
Un pro-ver-be dit l'a-mour a-veu-glé, On nous dit aus-si: "Cher-chez

*p a tempo*

D7 Dm7 Em G7 C Dm7 C#dim. Fm6 G7

ye shall find" So I'm going to seek A cer-tain lad I've had in mind.  
pour trou-ver" Je cher-che ce gail-lard qui m'est res-té dans l'i-dée

© 1926 NEW WORLD MUSIC CORP.  
Copyright Renewed  
All Rights Reserved

C Cma7 C9 C7 Fma7 Am

Look-ing ev-'ry-where, Have-n't found him yet; He's the big af-fair I can-  
 Re-gar-dant par-tout sans le ren-con-trer; C'est un gars que je ne puis

D7 Dm7 Em G7 C F

not for-get. On-ly man I ev-er Think of with re-gret.  
 ou-bli-er. Le seul homme à qui je pense a-vec re-gret.

C B7-9 mp Em A Em

I'd like to add his in-i-tial to my mon-o-gram.  
 Mon nom pour ses i-ni-tia-les je le chan-ge-rai.

A7 mf G G6 Am7 D7 G F un poco rall. Em G7

Tell me, where is the shep-herd for this lost lamb.  
 Pour la bre-bis per-due où est le ber-ger?

un poco rall.

REFRAIN

*a tempo*  
C C7 F6 Fdim. C Cdim. G7 Edim.

There's a some bod-y I'm long-ing to see. I hope that he Turns out to be  
 Il est un quel-qu'un que je veux re-voir Cha-que ma-tin et cha-que soir,

*p a tempo*

Dm A7 Dm Am6 Dm7 G7 C E7+5 F G7 C C7

Some-one who'll watch o-ver me. I'm a lit-tle lamb who's  
 Et qui me pro té-ge - ra. Je suis la bre-bis per-

*p*

F6 Fdim. C Cdim. G7 Gdim. Dm Am Dm

lost in the wood. I know I could Al-ways be good To one who'll  
 due dans le bois. Je don - ne - rai Tou-te ma foi A qui me

Am6 Dm7 G7 C C7 F G7 C F

watch o-ver me. Al-though he may not be the  
 pro - té-ge - ra. Quoi - qu'il ne soit pas un hom -

*mf*

man some Girls think of as hand-some. To my heart he car-ries the  
*me pos - sé - dant gran - de beau - té, De mon cœur il por - te la*

key. \_\_\_\_\_  
 clef. \_\_\_\_\_

Wont you tell him please to put on some speed,  
*Qu'on lui di - se donc de bien se hâ - ter,*

Fol - low my lead, Oh, how I need Some-one to watch o-ver  
*J'ai tant be - soin De ce quel-qu'un, Quel-qu'un pour me pro - té*

1. C C7 F E7+5 Dm7 G7+5  
 me. \_\_\_\_\_  
 ger. \_\_\_\_\_

2. C C7 F Fm C  
 me. \_\_\_\_\_  
 ger. \_\_\_\_\_

# AIN'T SHE SWEET

Words by  
**JACK YELLEN**  
A.S.C.A.P.

Music by  
**MILTON AGER**  
A.S.C.A.P.

**Medium bright** **VERSE**

VOICE C C° G7

There she is! — There she is! —  
Tell me where — Tell me where —

PIANO f p

C C° C G9+5 C F6 C Am E7 Am F7 Am Dm6 Am Dm6 Am G7

There's what keeps me up at night... Oh, gee whiz! — Oh, gee whiz! — There's why I can't eat a bite... Those flam-ing  
Have you seen one just like that? — I de - clare, — I de - clare, — That sure is worth look-ing at — Oh, boy, how

C Gm6 A7 G D7 G Em A° Em Am7 D7-9 G7(6) Dm7 Gm7 G7

eyes! That flam-ing youth! Oh, Mis-ter Oh, Sis-ter Tell me the truth:  
sweet! Those lips must be! Gaze on it! Dog-gon-it Now an-swer me!

**REFRAIN**

C C#m6 Dm7 G7 C C#m6 Dm7 G7 C E7

AIN'T SHE SWEET? See her com-ing down the street! Now I ask you ver - y

*p-f*

© 1927 ADVANCED MUSIC CORP.  
Copyright Renewed  
All Rights Reserved



A7 A7+5 D9 G7 C Dm7 G7<sup>-9</sup> C C#m6 Dm7 G7

con - fi - den - tial - ly AIN'T SHE SWEET? Ain't she nice? Look her

C C#m6 Dm7 G7 C E7 A7 A7+5 D9 G7

o - ver once or twice. Now I ask you ver - y con - fi - den - tial - ly Ain't she

C C7 Bb C7 F9 C G7 C C7 Bb C7 F9

nice? Just cast an eye \_\_\_\_\_ in her di - rec - tion \_\_\_\_\_ Oh, me! Oh, my! \_\_\_\_\_

C Dm7 G7 C C#m6 Dm7 G7 C C#m6

Ain't that per - fec - tion? \_\_\_\_\_ I re - peat, don't you think that's kind of

Dm7 G7 C E7 A7 A7+5 D9 G7

neat? And I ask you ver - y con - fi - den - tial - ly AIN'T SHE SWEET? SWEET?

1. C Dm7 G7<sup>-9</sup> 2. C

# HALLELUJAH!

Words by  
LEO ROBIN and  
CLIFFORD GREY

Music by  
VINCENT YOUMANS

Piano

*mf* *cresc.* *frall. e dim.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include mezzo-forte (mf), crescendo (cresc.), and fortissimo (frall.) with a decrescendo (dim.).

*p* *a tempo*

*Ebm Ebm7 Abm6 Bb7 Ebm Ebm7 Abm6 Bb7 Ebm*

I'm re - call - in' times, when I was small, in light and free

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano clef with lyrics: "I'm re - call - in' times, when I was small, in light and free". The piano accompaniment is in a grand staff. Dynamics include piano (p) and a tempo marking. Chord symbols are placed above the vocal line.

*Abm6 Bb7 Ebm Bb7 Ebm Ebm7 Abm Bb7*

jub - i - lee days. Old folks pray - in'

The second system continues the vocal and piano accompaniment. The vocal line has lyrics: "jub - i - lee days. Old folks pray - in'". The piano accompaniment includes a section marked "L.H." (Left Hand) with a star symbol (\*). Dynamics include piano (p).

*Ebm Ebm7 Abm6 Bb7 Eb Ab Bb7 Eb*

ev - 'ry bod - y sway - in', Loud - ly, I chant - ed my praise.

The third system concludes the vocal and piano accompaniment. The vocal line has lyrics: "ev - 'ry bod - y sway - in', Loud - ly, I chant - ed my praise.". The piano accompaniment includes a section marked "L.H." (Left Hand) and a "Ped." (Pedal) marking. Dynamics include piano (p).

© 1927 HARMS, INC.  
Copyright Renewed  
All Rights Reserved

Gm Bb7 sus4 Eb Ab Abdim Bbm6 Eb+ Bb7 Ebdim Eb

How I sang a - bout the Judge-ment morn,

Bb7 Db7 Abm7 Gb Cb Abm6 Bb7 Ebm Ebm7

And of Ga - briel toot-in' on his horn. In that

*mp* *p*

Abm6 Bb7 Ebm Ebm7 Abm6 Bb7 Eb *cresc.* C+ C

sun - ny land of milk and hon - ey, I had no com-plaints,

*cresc.*

Fm D+ D Gm Cm7 F7 Fm7 rall. Bb7

While I thought of Saints So I say to all who feel for - lorn:

*mf rall.*

ℳ \* ℳ \*

Refrain

E $\flat$  E $\flat$ 6 B $\flat$ 7 Fm B $\flat$ 7 E $\flat$  E $\flat$ 6 E $\flat$  A A $\flat$ 6 A $\flat$ ma7

*p-f* *a tempo*

Sing "Hal - le - lu - jah! - Hal - le - lu - jah!" - and you'll

E $\flat$  E $\flat$ 6 B $\flat$ 7 E $\flat$  E $\flat$ 6 E $\flat$  E $\flat$ 6 E $\flat$

shoo the blues a - way; When cares pur -

E $\flat$ 6 B $\flat$ 7 Fm B $\flat$ 7 E $\flat$  E $\flat$ 6 E $\flat$  A A $\flat$  A $\flat$ ma7

sue ya, "Hal - le - lu - jah" Gets you

E $\flat$  E $\flat$ 6 B $\flat$ 7 E $\flat$  E $\flat$ 6 E $\flat$  E $\flat$ 6 E $\flat$  E $\flat$ 6 E $\flat$

through the dark - est day.

Abm                      Abm7                      Abm6                      Bbm                      Gb ma7                      Gb6                      Db6                      Db

Sa - tan - lies a - wait - in' and cre -

*mf - ff*

Abm6                      Bb7                      Eb                      Eb6 Eb                      Bb7                      Ab                      Bb7

at - in' skies of gray, But "Hal - le -

Eb                      Eb6 Bb7                      Fm                      Bb7                      Eb                      Eb6 Eb                      Ab                      Eb                      Eb6 Bb7

lu - jah! "Hal - le - lu - jah!" - Helps to shoo the -

1. Eb                      Eb6                      Bb7                      -                      2. Eb                      Eb6 Eb                      Eb6                      Eb

- clouds a - way. Sing Hal - le - way.

*mf*                      *f*                      *ff*

\*

# I'm Looking Over A Four Leaf Clover

Lyric by  
MORT DIXON

Music by  
HARRY WOODS

Moderato

PIANO

The piano introduction is in 3/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a fermata over a G4 note.

VOICE

Gm Cm Gm D7 Gm D7

Fare - well ev - 'ry old fa - mil - iar face, It's time to stray,

The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment provides harmonic support with chords and a bass line. The lyrics are: "Fare - well ev - 'ry old fa - mil - iar face, It's time to stray,"

Gm F#dim D7 Gm Cm

It's time to stray. On - ly wait till

The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with chords and a bass line. The lyrics are: "It's time to stray. On - ly wait till"

Gm D7 Gm C. C7 Cdim C7 F7

I com - mu - ni - cate Here's just what I'll say.

The vocal line concludes with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment concludes with chords and a bass line. The lyrics are: "I com - mu - ni - cate Here's just what I'll say."

© 1927 by JEROME H. REMICK & CO.  
Copyright Renewed  
All Rights Reserved

CHORUS

B $\flat$  B $\flat$ m6 C7

I'M LOOK-ING O-VER A FOUR LEAF CLO - VER that I o-ver - looked be -

F7 B $\flat$  Fm6 G7 C7

fore; \_\_\_\_\_ One leaf is sun-shine, the sec-ond is rain, - Third is the

F B $\flat$ m6 Fdim F7 B $\flat$  B $\flat$ m6

ros - es that grow in the lane, - No need ex-plain-ing, the one re - main - ing is

C7 E $\flat$  E $\flat$ m B $\flat$  Cm6 G7

some - bo - dy I a - dore. \_\_\_\_\_ I'M LOOK-ING O-VER A FOUR LEAF CLO-

C7 F7 1. B $\flat$  F $\sharp$ 7 Cm7 Fdim F7 2. B $\flat$  F $\sharp$ 7 Cm7 F7 B $\flat$

- - VER that I o-ver - looked be - fore. \_\_\_\_\_ -fore. \_\_\_\_\_

# My Heart Stood Still

(Martin and Sandy)

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

Moderato

Piano

*mf espr.*

The piano introduction consists of two staves. The right staff features a melody with a triplet of eighth notes in the first measure and a triplet of eighth notes in the third measure. The left staff provides a harmonic accompaniment with chords and moving lines.

\* F  
Leisurely

E $\flat$

Martin: I laughed at sweet - hearts  
Sandy: Through all my school - days

*rit* *p a tempo*

The first vocal entry is shown with a vocal line and piano accompaniment. The piano part includes a *rit* (ritardando) marking and a *p a tempo* (piano a tempo) marking. The piano accompaniment features a steady accompaniment pattern.

F

E $\flat$

D $\flat$

I met at schools; All in - dis - creet hearts  
I hat - ed boys; Those Ap - ril - Fool days

The second vocal entry continues the melody with piano accompaniment. The piano part includes a *rit* marking and a *p a tempo* marking. The piano accompaniment features a steady accompaniment pattern.

\*Diagrams for Guitar, Symbols for Ukulele and Banjo

©MCMXXVII by HARMS, INC.

Copyright Renewed

Publisher member of A. S. C. A. P.

International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.



Gm7 C7 F

Seemed ro - man - tic fools. A house in  
Brought me love - less joys. I read my

*p*

A Dma7 E7 C

Ice - land Was my heart's do - main. I  
Pla - to, Love, I thought a sin; But

G7 C C7 Am7 Fm C Gm7 C7

saw your eyes; Now cast - les rise in Spain!  
since your kiss, I'm read - ing Mis - sus Glyn!

*rit*

F Am Gdim Gm7 C7 F F+ Gm7 C7

Refrain Slow but liltingly (*Molto tranquillo*)

*p mf*

I took one look at you, That's all I meant to do;

*dolcissimo*

*p mf*

F F+ Gm7 C9 F Gm7 C7

And then my heart stood still!

F G#dim Gm7 C7 F F+ Gm7 C7

My feet could step and walk, My lips could move and talk,

*p*

F F+ Gm7 C9 F Bb6 F

And yet my heart stood still! Though not a

Fm C+ C

*mp*

sin - gle word was spok - en, I could tell you knew,

*mp ben cantando*

Fm6 G7

That un - felt clasp of hands — Told me so

C7+5 C7 Gm7 C+ Gm6 F Am Gdim Gm7 C7

well you knew. — I nev - er lived at all

*rall.* *p a tempo.*

F F+ Bb F Bb Gm F C7

Un - til the thrill of that mo - ment when My heart stood

1. F Dm6 Am C7 2. F

still. still.

*mf* *p* *p smorzando* *pp*

# Sometimes I'm Happy

Words by  
IRVING CAESAR

Tune Ukulele  
G C E A

Music by  
VINCENT YOUMANS

Moderato con moto

Piano



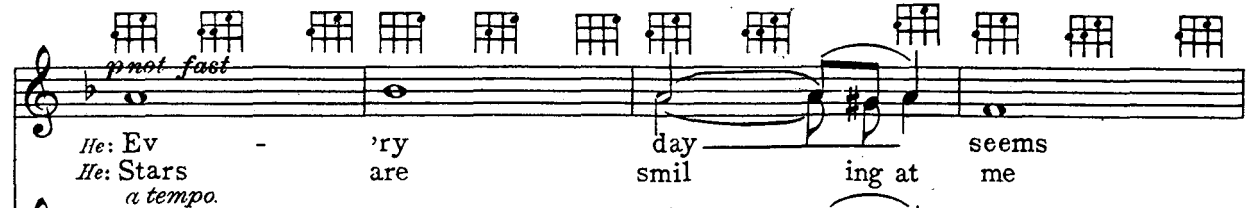
*mf*

*rit*

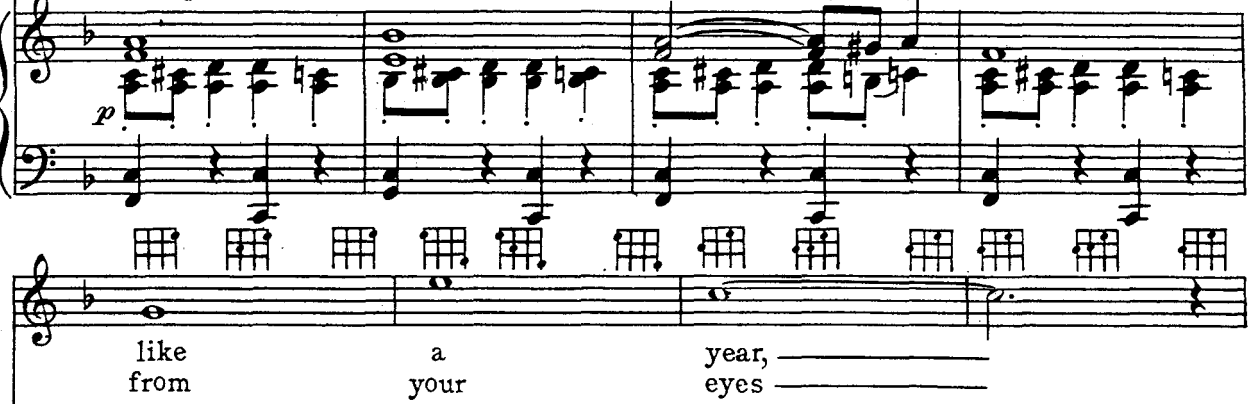
*not fast*

He: Ev - ery day seems  
He: Stars are smiling at me

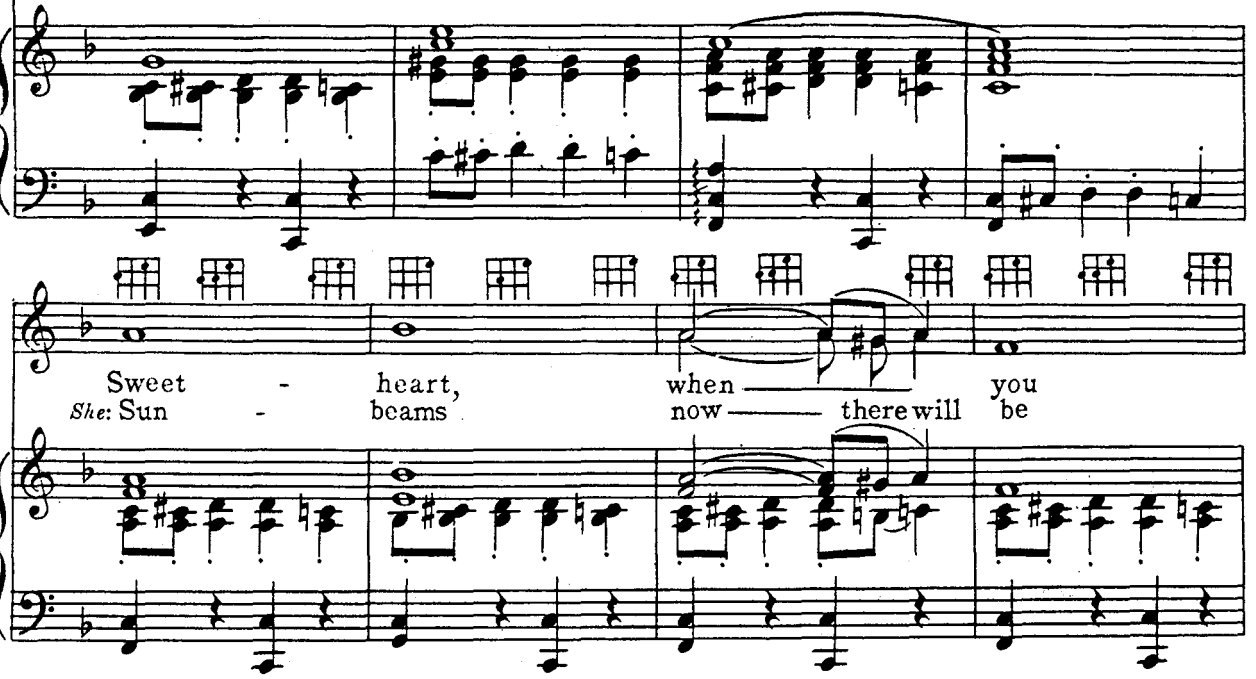
*a tempo.*



like a year,  
from your eyes



Sweet heart, when you  
She: Sun beams now there will be



© 1927 by HARMS, INC.  
Copyright Renewed  
All Rights Reserved

are not near.  
in the skies.

The first system of the score features a vocal line in G major with lyrics "are not near. in the skies." The piano accompaniment consists of a treble and bass clef with chords and moving lines. Above the vocal staff, there are ten chord diagrams for the piano accompaniment.

She: All that you claim must be true For I'm  
He: Tell me that you will be true! She: That will

*mf* *espressivo molto*

The second system contains two vocal lines: "She: All that you claim must be true For I'm" and "He: Tell me that you will be true! She: That will". The piano accompaniment is marked *mf* and *espressivo molto*. Above the vocal staff, there are three chord diagrams.

just the same as you:  
all de - pend on you dear!

*rall.*

The third system features a vocal line with lyrics "just the same as you: all de - pend on you dear!". The piano accompaniment includes a *rall.* marking. Above the vocal staff, there are five chord diagrams.

Refrain (*slowly*)  
*p-mf*

Some - times I'm hap - py, Some - times I'm blue, -

The fourth system is the beginning of a refrain, marked *slowly* and *p-mf*. The vocal line has lyrics "Some - times I'm hap - py, Some - times I'm blue, -". The piano accompaniment is marked *p-mf*. Above the vocal staff, there are seven chord diagrams.

My dis - po - si - tion de - pends on you,—

I nev - er mind the rain from the skies,—

*cresc.*

If I can find the sun in your eyes.—

Some - times I love you, Some - times I

hate you, But when I hate you, It's'cause I

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a guitar chord diagram above the staff. The lyrics are "hate you, But when I hate you, It's'cause I". The piano accompaniment consists of chords and moving lines in both hands.

love you, That's how I am, so what can I do?—

*cresc.*

The second system continues the vocal line and piano accompaniment. The lyrics are "love you, That's how I am, so what can I do?—". A "cresc." (crescendo) marking is placed above the piano accompaniment staff. The piano accompaniment includes a "cresc." marking below the staff.

I'm hap - py when I'm with

The third system shows the vocal line and piano accompaniment. The lyrics are "I'm hap - py when I'm with". The piano accompaniment features a long horizontal line above the staff, possibly indicating a sustained chord or a specific performance instruction.

you. you.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "you. you.". The piano accompaniment includes a double bar line and a repeat sign. At the bottom right, there is a "2a." marking and an asterisk (\*).

# STOUTHEARTED MEN

Words by  
OSCAR HAMMERSTEIN II<sup>nd</sup>

(Including U.S. Navy version)

SIGMUND ROMBERG

Marcia

Piano

*ff*

*sfz*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes with accents and triplets. The left hand plays a similar pattern with a lower register. The piece is in 2/4 time and the key signature has two flats (B-flat and E-flat).

Fm C7

You who have dreams, If you

*mf*

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal line has lyrics: "You who have dreams, If you". The piano accompaniment includes triplets and accents. Chords Fm and C7 are indicated above the vocal staff. The piano part is marked *mf*.

D<sup>b</sup>7 C C7 Fm<sup>6</sup> C7 Fm

act They will come true! To turn your

*mf*

R.H.

The second line of the song continues the vocal melody and piano accompaniment. The vocal line has lyrics: "act They will come true! To turn your". The piano accompaniment includes triplets and accents. Chords D<sup>b</sup>7, C, C7, Fm<sup>6</sup>, C7, and Fm are indicated above the vocal staff. The piano part is marked *mf*. A "R.H." marking is present in the piano part.

Cm Dm<sup>7</sup> G<sup>7</sup> C

dreams to a fact, it's up to you! If you

*p*

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line has lyrics: "dreams to a fact, it's up to you! If you". The piano accompaniment includes triplets and accents. Chords Cm, Dm<sup>7</sup>, G<sup>7</sup>, and C are indicated above the vocal staff. The piano part is marked *p*.

©MCMXXVII by HARMS, INC.

Copyright Renewed

©MCMXLIII by HARMS, INC.

INTERNATIONAL COPYRIGHT SECURED. Publisher member of ASCAP. ALL RIGHTS RESERVED.  
The making of any unauthorized adaptation, arrangement or copy of this publication,  
or any part thereof, is an infringement of the Copyright Law.



B<sup>b</sup>m<sup>6</sup> C<sup>7</sup> Fm B<sup>b</sup>m<sup>6</sup> C<sup>7</sup> C<sup>7</sup>+5

have the soul and the spi - rit Nev - er fear it, you'll see it

D<sup>b</sup>7 A<sup>b</sup> Cm

through. Hearts can in - spire oth - er

D<sup>b</sup> A<sup>b</sup> D<sup>b</sup>7

hearts, with their fire. For the strong o - bey when a

Fm B<sup>o</sup> C C<sup>7</sup> F<sup>o</sup> C<sup>7</sup>

strong man shows them the way!

REFRAIN

F

Give me some men who are stout-heart-ed men who will fight for the right they a -  
 Give me some men who are stout-heart-ed men who will fight for the right they a -

*p-f* *marcato* *a tempo*

C<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

dore. Start me with ten, who are stout-heart-ed men and I'll  
 dore. Give me some men who will fight like the men who have

Gm<sup>7</sup> C<sup>7</sup> F Dm<sup>7</sup> C<sup>7</sup> F

soon give you ten thou-sand more, Oh! Shoul-der to shoul-der and  
 fought in the na - vy be - fore! Oh! Give me some guns for the

F D<sup>7</sup> D<sup>-9</sup> Gm

bold-er and bold-er they grow as they go to the fore!  
 stout-heart-ed sons of the ones who have won ev - 'ry war!

Gm<sup>6</sup> Gm F Fmaj<sup>7</sup> F<sup>7</sup> F<sup>6</sup> C<sup>7</sup> Gm<sup>7</sup>

Then \_\_\_\_\_ there's noth-ing in the world can halt or  
 Then \_\_\_\_\_ there's not a chance on earth for free - dom's

C<sup>7-5</sup> C<sup>7</sup> F Gm<sup>9</sup> Gm B<sup>b</sup>m<sup>6</sup>

mar a plan, \_\_\_\_\_ When stout-heart-ed  
 cause to die, \_\_\_\_\_ When stout-heart-ed

F Am D<sup>7</sup> Gm C<sup>6</sup> C<sup>7</sup>

men \_\_\_\_\_ can stick to - geth - er man to  
 men \_\_\_\_\_ are on the sea and in the

1. F C<sup>7</sup> 2. F

man! \_\_\_\_\_ man!  
 skyl! \_\_\_\_\_ skyl!

Trumpets

*ffz*

# STRIKE UP THE BAND!

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

In slow march time

VOICE

Piano

*mf* *B♭m* *E♭m*

We fought in nine-teen

*B♭7* *E♭m* *B♭m* *Cm7* *B♭m* *Fm* *C7-5* *F7* *B♭m* *E♭m*

sev - en - teen, Rum - ta - ta - tum - tum - tum! And drove the ty-rant

*B♭7* *E♭m* *B♭m* *Cm7* *B♭m* *Fm* *C7-9* *C7* *Fm* *E♭*

from the scene, Rum - ta - ta - tum - tum - tum! We hope there'll be no

© MCMXXVII by NEW WORLD MUSIC CORPORATION  
Copyright Renewed

© MCMXL by NEW WORLD MUSIC CORPORATION

Publisher member of A. S. C. A. P.

International Copyright Secured.

Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT  
The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof,  
is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

Ab Bbm Fm C7 Fm C7 F C7

oth-er war But if we are forced in - to one The flag that we'll be

F Bb F C7 F F7 Bbm Ebm

fight-ing for, Is the Red and White and Blue One! We do not fa - vor

*molto marcato*

Bb7 Ebm Bbm Cm7 Bbm Fm C7-5 F7 Bbm *rall.*

war a - larms Rum-ta - ta - tum - tum - tum! But if we hear the

*rall.*

Cm7 Bbm Eb9 Bbm Fm Gbma7 F

call to arms Rum-ta-ta-tum-tum, Rum-ta-ta-tum-tum, Rum-ta-ta-tum-tum - tum!

**Refrain very marked**

F7 B♭ B♭6 B♭ B♭dim (imitation of Trpt.)

Let the drums roll out! (Boom boom boom!) Let the trumpet call! (Ta-ta - ra - ta-ta-ta-ta!) While the

*mf-f*

F7 7. (shouted) B♭ A♭ B♭7 Cm

people shout! (Hoo - ray!) Strike up the band! Hear the cymbals ring!

(spoken) E♭ E♭dim B♭7 (shouted)

(Tsing-tsing-tsing!) Call-ing one and all (Ta-ta - ra - ta-ta-ta-ta!) To the martial swing (Left,

*Trpt.*

E♭ E♭m6 B♭ B♭6

right!) Strike up the band! There is work to be done, to be Yank-ee Doo, Doo-dle - oo, Doo-dle -

Bb Eb ma7 Am D9 Am D7 Gm C9

done! There's a war to be won, to be won! Come, you son of a son of a  
oo, We'll come through, Doodle-oo, Doo-dle-oo, For the red, white and blue, Doo-dle-

Gm C7 F7 Bb

gun! Take your stand! \_\_\_\_\_ Fall in line, yea bo! \_\_\_\_\_ Come a-  
oo, Lend a hand! \_\_\_\_\_ With our flag un-furled, \_\_\_\_\_ For a

Dm7 G9 G7 Cm7 Gm Eb6 Gm6 F7 sus.4 F7

long, let's go! \_\_\_\_\_ Hey, lead - er! Strike up the  
brave, new world! \_\_\_\_\_ Hey, lead - er! Strike up the

1. Bb G C F7 2. Bb

band! \_\_\_\_\_ Let the band!

L.H.

R.H.

20. \*

# 'S WONDERFUL

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Moderato

Piano

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a simple eighth-note accompaniment. The tempo is marked 'Moderato' and the dynamic is 'mf'.

*p* A $\flat$  A $\flat$ m Fm6 B $\flat$ 7 Gm B $\flat$ 7 E $\flat$ ma7 E $\flat$

Life has just be - gun. Jack has found his Jill,  
Don't mind tell - ing you, In my hum - ble fash,

The first line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a simple accompaniment in the left hand. The dynamic is 'p'.

Fm Cdim Fm7 B $\flat$ 7 E $\flat$ ma7 B $\flat$ 7+5 E $\flat$ ma7 E $\flat$

Don't know what you've done, But I'm all a - thrill.  
That you thrill me through With a ten - der pash.

The second line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a simple accompaniment in the left hand.

© MCMXXVII by NEW WORLD MUSIC CORPORATION  
Copyright renewed

INTERNATIONAL COPYRIGHT SECURED. Publisher member of ASCAP. ALL RIGHTS RESERVED.  
The making of any unauthorized adaptation, arrangement or copy of this publication,  
or any part thereof, is an infringement of the Copyright Law.



Cm Eb Cm6 D7 Gm Bb7+5 Bbm6 C7

How can words ex - press Your di - vine ap - peal?  
 When you said you care, 'Mag - inc my e - mosh;

Fm C Abm6 Bb Eb Bb Bbdim C7

You can nev - er guess All the love I feel.  
 I swore then and there Per - ma - nent de - vosh.

Bb F9 F7 Bb Dbm6 Gb7

From now on la - dy I in - sist,  
 You made all oth - er boys seem blah;

Bb F9 F7 Fm7 Abm Bb7 *un poco rit.*

For me no oth - er girls ex - ist.  
 Just you a lone filled me with Aah!

*un poco rit.*

Refrain

*p-mf* *allegretto* Eb Eb 6 Eb Eb 6 C7 C#dim C7 C#dim

'S won - der - ful! 'S mar - ve - lous!

Bb7 add 6 Bb7 Eb 6 Eb Eb 6 Eb Eb Eb 6

You should care for me! 'Saw - ful nice

Eb Eb 6 C7 C#dim C7 C#dim Bb add 6 Bb7

'S par - a - dise! 'S what I love to

Eb 6 Cm 6 G D

seel You've made my life so  
My dear, its four - leaf

G D7 Dm,6 *cresc.* C7

glam - o - rous ——— You can't blame me for feel - ing  
 clo - ver time ——— From now on my heart's work - ing

F7 Bb7 *p* Eb Eb 6 Eb Eb 6

a - mor - ous ——— Oh! 'Swon - der - ful ———  
 ov - er time ———

*mf* Cm F Fm7 *p* Edim Fm7 Bb7

'Smar - vel - ous! ——— That you should care ——— for

1. Eb Gm Fm Ab Gm Cm Fm7 Bb | 2. Eb Ab Eb

me! me!

# THOU SWELL

Duet

(Sandy and Martin)

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

Tranquillo

Piano

The piano introduction consists of two staves. The right hand starts with a melody in a B-flat major key signature, marked *mf*. The left hand provides a harmonic accompaniment. The piece concludes with a *rall.* (ritardando) marking.

*p* In a jolly tempo.

Martin: Babe, we are well met, As in a spell met, I lift my hel - met,  
Sandy: Thy words are queer, Sir, Un - to mine ear, Sir, Yet thou't a dear, Sir,

The first vocal entry features Martin and Sandy singing in a jolly tempo. The piano accompaniment is marked *p*. Chord diagrams for \*Bb7, Eb6, Fm7, and Bb9 are provided above the vocal lines.

San - dy;— You're— just dan - dy. For— just this  
To me;— Thou— could'st woo— me; Now— could'st thou

The second vocal entry continues the duet. The piano accompaniment includes a *dim.* (diminuendo) marking. Chord diagrams for Eb, D7, Fm7, Eb6, Bb dim, Fm6, and Bb7 are provided.

here lad. You're such a fist - full, My eyes are mist - full,  
try, knight. I'd mur - mur "swell" too, And like it well too;

The third vocal entry concludes the duet. The piano accompaniment continues with the same harmonic support. Chord diagrams for Eb, Eb6, Eb, Bb7, and Eb6 are provided.

\*Diagrams for Guitar, Symbols for Ukalele and Banjo

© 1927 by HARMS, INC.  
Copyright Renewed  
All Rights Reserved





Slow with grace



Thou swell! Thou wit ty!— Thou sweet! Thou grand! Wouldst



kiss me pret-ty?— Wouldst hold my hand? Both thine eyes— are cute too;



What they do to me. — Hear me hol-ler I choose a Sweet



lol-la - pa-loo-sa in thee. — I'd feel so

Bb7 F9 Bb7 F9 Bb7 Eb6 Bb9 Eb6 Bb9

rich in a hut for two; Two rooms and kit-chen— I'm

Eb6 Bb9 Eb Eb dim Bb7 C Fm Bb

sure would do; Give me just a plot of, Not a lot of

G7 C+ C7 F7 F9 Bb7

land And Thou swell! Thou wit-ty! Thou

1. Eb F#dim Bb7 F9 2. Eb Fm6 Cm7 Bb7 Eb

grand! Thou grand!

Red \*

# I WANNA BE LOVED BY YOU

Words by  
BERT KALMAR

Music by  
HERBERT STOTHART  
and HARRY RUBY

Moderato cantabile

PIANO



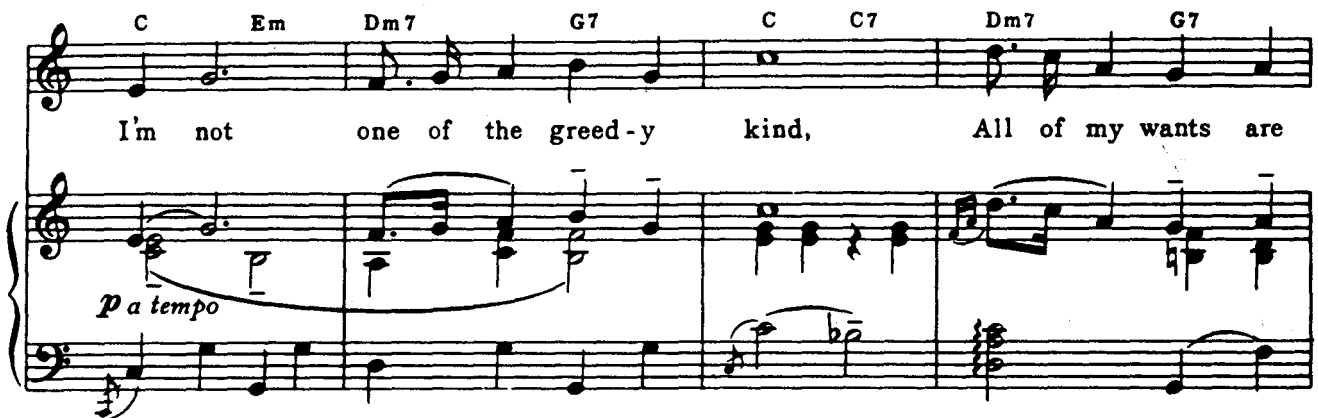
*mp* *p* *rit.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The piece begins with a mezzo-piano (*mp*) dynamic, transitions to piano (*p*) in the second measure, and concludes with a ritardando (*rit.*) in the final measure.

VOICE

C Em Dm7 G7 C C7 Dm7 G7

I'm not one of the greed-y kind, All of my wants are



*p a tempo*

The first line of the vocal melody is set against piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "I'm not one of the greed-y kind, All of my wants are". The piano part includes a *p a tempo* marking.

C C° Dm7 Em G7+5 C Am7 C A♭7 G7

sim-ple; I know what's on my mind, \_\_\_\_\_



The second line of the vocal melody continues the previous line. The lyrics are: "sim-ple; I know what's on my mind, \_\_\_\_\_". The piano accompaniment continues with chords and a melodic line in the right hand.

© MCMXXVIII by HARMS, INC.

Copyright renewed

Publisher member of A. S. C. A. P.

International Copyright Secured.

Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.



C Em Dm7 G7 C C7 Dm7 G7

I'm not rest-ing un - til I find What would make your eyes

E7 A6 C# A7 D7 Em rall. B G7

glis - ten like mine With love di - vine:

REFRAIN C

*p-f a tempo* C+ B+ Bb7 A7

I wan - na be loved by you, Just you, and no - bod - y

*p-f a tempo*

D7 G7 C#° G7 C

else but you. I wan - na be loved by you a - lone,

D7 G7 C

poo - poo - pa - doop. I wan - na be kissed by you, Just

C+ B+ Bb7 A7 D7 G7 G1°

you and no - bod - y else but you. I wan - na be

G7 C C7

kissed by you a - lone, poo - poo - pa - doop. I could - n't as -

F Fm C

pire \_\_\_\_\_ to an - y - thing high - er \_\_\_\_\_

C7 F Am7 D7 G7 B+ Bb A9

Then fill a de - sire to make you my own; pa - pa - pad - ra,

D7 G7 C

poo - poo - pa - doop. I wan - na be loved by you, Just

C+ B+ Bb7 A7 D7 G7 C#° G7

you and no - bod - y else but you; I wan - na be loved by you a -

1. C D7 G7 2. C C7 D7 D7-5 G7 C

lone. - lone, pa - dap - pa, dap - pa - dab, poo - poo - pa - doop.

# Let's Do It

(Let's Fall In Love)

Words and Music by  
COLE PORTER

Moderato

Piano

*mp* *cresc.* *mf*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics range from mezzo-piano (mp) to mezzo-forte (mf).

\*Gmi. F7 Bb F7

Semplice (not fast)

When the lit - tle Blue-bird, Who has nev - er said a word, Starts to

*poco rit* *p* *a tempo.*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The tempo is 'Semplice (not fast)'. The piano part includes a 'poco rit' (ritardando) and then returns to 'a tempo'. Chord symbols for guitar, ukulele, and banjo are provided above the vocal line.

Bb Bb+ Gmi. Bb+ Bb F+ Gmi. F7

sing: "Spring, spring;" When the lit - tle Blue-bell, In the

*mf* *p*

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a mezzo-forte (mf) section followed by a piano (p) section. Chord symbols are provided above the vocal line.

\* Symbols for Ukulele, Guitar and Banjo.

B $\flat$  F7 B $\flat$  B $\flat$ + Gmi. B $\flat$ + B $\flat$  B $\flat$ + B $\flat$

bot - tom of the dell, Starts to ring: "Ding, ding;" When the

Cmi.7 Cmi.7 B $\flat$  C7 F7

lit - tle blue clerk, In the mid - dle of his work, Starts a

B $\flat$  Bdim. F7 F+ B $\flat$  B $\flat$ 7

tune to the moon up a - bove, — It is na - ture, that's all, Simp - ly

E $\flat$  E $\flat$ mi. B $\flat$  F+

tell - ing us to fall in love. And that's why

Gmi.



Bb



F7



Bb



Refrain

*p-mf gracefully*

1 Birds do it,— Bees do it,— E - ven ed - u - cat - ed  
2 Spon - ges, they - say, do it,— Oy - sters, down in Oy - ster

*p-mf*

Cmi.



Cmi. 7



Gmi.



Bb



F7



Bb



Ebmi.



fleas do it,— Let's do it,— Let's fall in— love. ———  
Bay, do it,— Let's do it,— Let's fall in— love. ———

Bb



F+



Gmi.



Bb




F7




— In Spain, the best up - per— sets do it,—  
— Cold Cape Cod clams, 'gainst their— wish, do it,—


*mf*

*p*

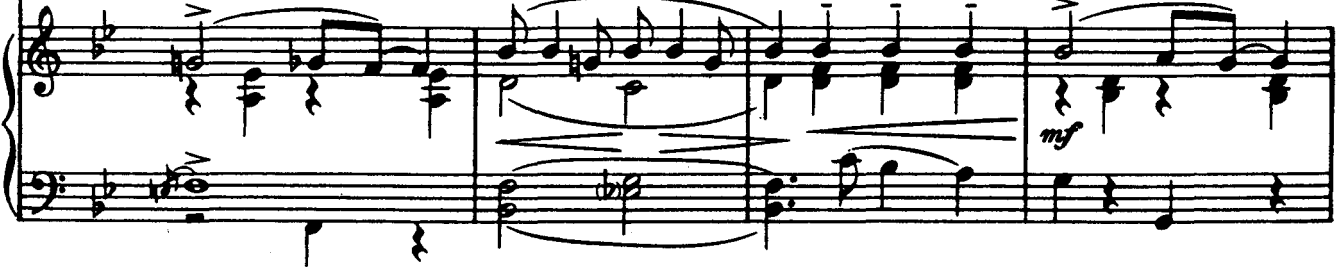



Lith - u - an - i - ans and Letts do it, — Let's do it, —  
 Ev - en laz - y Jel - ly - fish do it, — Let's do it, —



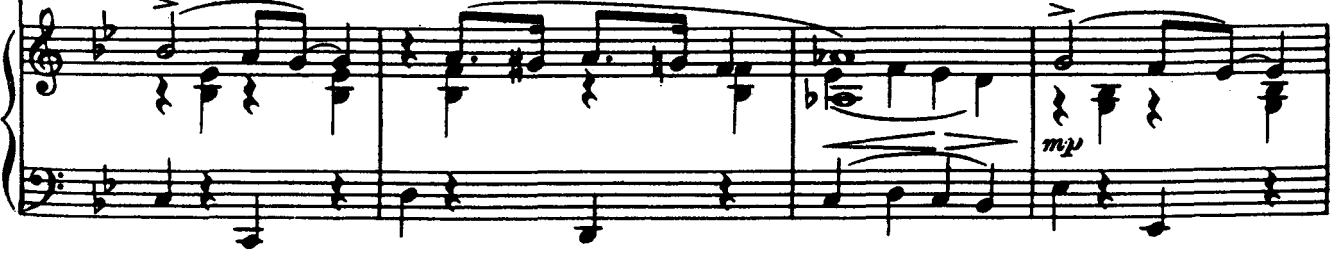


Let's fall in — love. — The Dutch in old Am - ster -  
 Let's fall in — love. — E - lect - ric eels, I might —





dam do it, — Not to men - tion the Finns Folks in Si -  
 add, do it, — Though it shocks 'em I know. Why ask if —







# Lover, Come Back To Me!

"Cuando Vuelvas A Mi"

Words by  
OSCAR HAMMERSTEIN 2nd  
Spanish text by  
JOHNNIE CAMACHO

Music by  
SIGMUND ROMBERG

**Moderato**

VOICE

*mp*

You went a-way, I  
Me han di-cho que tus

PIANO

*mf* *molto rit.* *mp a tempo*

F7 Eb Bb7 sus 4 Bb9 Eb Gm Bbm6

let you, We broke the ties that bind; I want-ed to for -  
o - jos, llo - ra - ron por mi a - mor; No pue-den con-ven -

C7 C7-5 Bb F7 Bb *mf* Gb

get you And leave the past be - hind. Still, the mag-ic of the night I  
cer - me que llo - ras hoy, por mí. Pe - ro, si es ver-dad que su-fres

© MCMXXVIII by HARMS, INC.  
Copyright Renewed

© MCMXLVII by HARMS, INC.

Publisher member of A. S. C. A. P.  
International Copyright Secured. Made in U. S. A.  
ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT  
The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof,  
is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

Db7      Db7 sus 4      Db7      Ebm      *rall.*      F7      Bb7      Bb7 sus 4      Bb7

met - you      Seems to stay for - ev - er in my mind.  
 tan - to,      cuan - do quie - ras, vuel - ve jun - to a mi.

*mf*      *rall.*

**REFRAIN**      Eb      G7      Cm

*p-f a tempo*

The sky was blue,      And high a - bove      The moon was new  
 El rui - se - ñor      no can - ta ya;      El cie - lo a - zul

*p-f a tempo*

F7      Eb      F7      Bb7

And so was love.      This eag - er heart of mine was sing - ing:  
 se ha pues - to gris,      y so - lo, se a - bri - rán las flo - res,

Eb      Ab      Abm6      Eb      Bb      Eb

"Lov - er, where can you be?"      You came at last,  
 Cuan - do vuel - vas a mi.      Mi co - ra - zón

G7 Cm F7

Love had its day, That day is past, You've gone a-way.  
*te con-ta-rá, lo que llo-ré, lo que su-frí;*

E♭ F7 B♭7 E♭ A♭ A♭m6

This ach-ing heart of mine is sing-ing: "Lov-er, come back to  
*y llo-ra-rás a-rre-pen-ti-da, Cuan-do vuel-vas a*

E♭ G7 Cm Fm Cm

me!" When I re-mem-ber ev-'ry lit-tle thing you used to do,  
*mí. Sé, que el mo-men-to que te vuel-va a ver, yo te da-ré*

G7 poco accel. D-9 sus 4 D-9 G7 Cm a tempo

I'm so lone-ly, Ev-'ry road I walk a-long I've  
*to-da mi-al-ma; y po-dre-mos re-vi-vir a-*

Fm Cm F7 Bb7 Bb7 sus4 Bb7

walked a - long with you, No won - der I am lone - ly.  
 quel a - mor de a - yer por siem - pre en dul - ce cal - ma.

Eb G7 Cm

The sky is blue, The night is cold, The moon is new,  
 Tu en - con - tra - ras un cie - lo a - zul y un co - ra - zón

E dim Fm rit. Eb a tempo Fm Bb7

But love is old, And, while I'm wait - ing here, This heart of mine is sing - ing:  
 ya muy fe - liz; y den - tro de mi ser, ten - drás mi bien, re - fu - gio,

Eb Ab Abm6 1. Eb Bb7 2. Eb

"Lov - er come back to me!" me!"  
 Cuan - do vuel - vas a mí. mí.

# NAGASAKI

Words by  
MORT DIXON

Music by  
HARRY WARREN

Moderato

PIANO

Piano introduction for 'Nagasaki'. The piece is in 4/4 time and begins with a piano (piano) dynamic. The music is in a minor key, featuring a steady eighth-note accompaniment in the bass and a more active melody in the treble. The tempo is marked 'Moderato'.

VOICE

Cm Eb+ Eb F<sup>9</sup> Ab<sup>7</sup>

Fel-lows if you're on  
When the day is warm

Vocal and piano accompaniment for the first line of lyrics. The piano part features a steady accompaniment with dynamic markings of *fz*, *mf*, and *p*. The vocal line is in a minor key and includes a fermata over the word 'warm'.

Cm Eb+ Eb F<sup>9</sup> Ab<sup>7</sup>

C Am Ab<sup>7-5</sup> C G<sup>7</sup> C Ab<sup>7</sup> G<sup>7</sup>

I will spin a yarn That was told to me by a-ble sea-man Jones  
You can keep in form With a bowl of rice be-neath a par-a - sol

Vocal and piano accompaniment for the second line of lyrics. The piano part includes a right-hand (r.h.) section with a more active melody. The vocal line includes a fermata over the word 'sol'.

Cm Eb+ Eb F<sup>9</sup> Ab<sup>7</sup>

Cm F<sup>7</sup> Eb Eb+ Cm

G

Once he had the blues So he took a cruise Far a - way from night clubs  
Ev-'ry gen-tle - man has to use a fan And they on - ly wear sus -

Vocal and piano accompaniment for the third line of lyrics. The piano part features a steady accompaniment with dynamic markings of *fz*, *mf*, and *p*. The vocal line includes a fermata over the word 'sus'.

© MCMXXVIII by REMICK MUSIC CORPORATION  
Copyright renewed

Publisher member of A. S. C. A. P.  
International Copyright Secured. Made in U. S. A.  
ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT  
The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof,  
is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

Am<sup>7</sup> D<sup>7</sup> G Cdim. G Fm

and from sax-o - phones \_\_\_\_\_ He said "Yo-ho I made a cer-tain  
pen-ders in the fall \_\_\_\_\_ That's where the gals don't think of rings and

G Fm Fm<sup>6</sup> G Gdim. G<sup>7</sup>

port \_\_\_\_\_ And when you talk a - bout real he man sport" \_\_\_\_\_  
furs \_\_\_\_\_ Gee! its the grand-est place that ev-er was \_\_\_\_\_

CHORUS

C Gdim. G<sup>7</sup> C Gdim. G<sup>7</sup>

Hot gin-ger and dy - na - mite\_ There's noth-ing but that at night\_  
They give you a car-riage free\_ The horse is a Jap - an-ee\_

*mp-f*

C Ddim. Am E<sup>7</sup> F Edim. Dm Ab<sup>7</sup> C Ab<sup>7</sup> G<sup>7</sup>

Back in Nag-a-sak-i where the fel-lers chew to-bac-cy And the wo-men wick-y wack-y

C Gdim. G7 C Gdim. G7

woo The way they can en-ter-tain\_ Would hur-ry a hur-ri-cane\_  
 They sit you up-on the floor\_ No won-der your pants get sore\_

C Ddim. Am E7 F Edim. Dm A7 C Ab7 G7 C G7 C7

Back in Nag-a-sak-i where the fel-lers chew to-bac-cy And the wo-men wick-y wack-y woo

F Fm C C7

In Fu-ji-a-ma You get a mom-mer And then your trou-bles in-crease\_  
 Oh sweet Ki-mo-na I pulled a bo-ner I kept it up at high speed\_

F Fm C F C F Eb7 D7 G7

In some pa-go-da She or-ders so-da The earth shakes milk-shakes ten cents a piece  
 I got rheu-mat-ics And then sci-at-ics of hal-i-to-sis that's guar-an-teeed

C Gdim. G7 C Gdim. G7

They kiss-ee and hug-ee nice— By Jin-go! it's worth the price—  
 You must have to act your age— Or wind up in-side a cage—

C Ddim. Am E7 F Edim. Dm Ab7 C Ab7 G7 C Fine

Back in Nag-a-sak-i where the fel-lers chew to-bac-cy And the wo-men wick-y wack-y woo

PATTER

C D7 G Gdim.G7

With an ice cream cone and a bot-tle of tea You can rest all day by the hick-o-ry tree But when

Am Em F C G7 C

night comes 'round Oh Gosh! Oh Gee! Moth-er, moth-er, moth-er pin a rose on me.

To Chos., Fine



# Two Little Babes In The Wood

Words and Music by  
COLE PORTER

Valse moderato

PIANO

*mf* *poco rit.* *a tempo*

The piano introduction consists of two systems of music. The first system is in 3/4 time and features a waltz-like melody in the right hand and a supporting bass line in the left hand. The tempo markings are *mf*, *poco rit.*, and *a tempo*.

*rit.*

The piano accompaniment continues with a waltz-like melody. The tempo marking is *rit.*

\* Eb      Ab 7      Eb      Ab 7

There's a tale of two lit - tle or - phans who were

The vocal line for the first line of lyrics is shown with guitar chord diagrams above it. The chords are Eb, Ab 7, Eb, and Ab 7.

*p a tempo*

The piano accompaniment continues with a waltz-like melody. The tempo marking is *p a tempo*.

Eb      Ab 7      Eb      Ab 7      A dim.

left in their un - cle's care, \_\_\_\_\_ To be

The vocal line for the second line of lyrics is shown with guitar chord diagrams above it. The chords are Eb, Ab 7, Eb, Ab 7, and A dim.

The piano accompaniment continues with a waltz-like melody.

\* Symbols for Ukulele, Guitar and Banjo

© MCMXXVIII by HARMS, INC.  
Copyright Renewed

Publisher member of A. S. C. A. P. Made in U. S. A.  
International Copyright Secured.  
ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT  
The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof,  
is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

reared and ruled, and prop - er - ly schooled Till they

grew to be la - dies fair. \_\_\_\_\_ But,

oh, the luck - less pair! \_\_\_\_\_ For the

un - cle, he was a cru - el trus - tee; And he

Chord diagrams: D $\flat$ , G $\flat$  7  $\circ$ , D $\flat$ , G $\flat$  7  $\circ$ , C $\flat$ , Fm 7  $\flat$  5, B $\flat$ , E $\flat$  7, A $\flat$  7, E $\flat$ , A $\flat$  7



longed to pos - sess their gold; So he



led them thence to a for - est dense, Where he



left them to die of cold. That, at



least, is what we're told.

REFRAIN

They were two lit-tle babes in the wood, Two lit-tle

babes, oh, so good! Two lit-tle hearts,

two lit-tle heads, Longed to be home in their two lit-tle

beds. So two lit-tle birds built a nest Where the



*mp-f*

*mp-f*





two lit - tle babes went to rest, \_\_\_\_\_ While the

*ad lib.*

*colla voce*



breeze, hov-'ring nigh, sang a last lul - la - by To the

*mf* *rit.* *mp a tempo*

*mf* *rit.* *mp a tempo*



two lit - tle babes in the wood. \_\_\_\_\_ They were

*f*



wood. \_\_\_\_\_

*rit.*

*Red.*

\*

# You Took Advantage Of Me

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

*Allegretto moderato*

PIANO *mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Allegretto moderato' and the dynamic is 'mf'.

*p* B $\flat$ 7 Eb B $\flat$ m7 Eb B $\flat$ m7 Eb B $\flat$ m7 Eb B $\flat$ m7

Douglas: In the spring when the feel - ing was chron - ic \_\_\_\_\_ And my  
Edna: When a girl has the heart of a moth - er \_\_\_\_\_ It \_\_\_\_\_

The first system of the song features vocal lines for Douglas and Edna. The piano accompaniment is marked 'p' and includes a series of chords: B $\flat$ 7, Eb, B $\flat$ m7, Eb, B $\flat$ m7, Eb, B $\flat$ m7, Eb, B $\flat$ m7.

cau - tion was leav - ing you flat \_\_\_\_\_ I should have made use of the  
must go to some - one, of course; \_\_\_\_\_ It can't be a sis - ter or

The second system continues the vocal and piano accompaniment. The piano part includes chords: Eb, B $\flat$ m7, Eb, B $\flat$ m7, Eb, B $\flat$ m7, Eb, B $\flat$ m7, A $\flat$ , Eb7, A $\flat$ , Eb7.

ton - ic \_\_\_\_\_ Be - fore you gave me "that!" \_\_\_\_\_ A  
broth - er \_\_\_\_\_ And so I loved my horse. \_\_\_\_\_ But

The third system concludes the vocal and piano accompaniment. The piano part includes chords: A $\flat$ , Eb7, A $\flat$ , Eb7+5, A $\flat$ , B7, Eb7, Eb6, Eb, Eb6, Eb.

E♭ B♭m7 E♭ B♭m7 E♭ B♭m7 E♭ E♭7+5 A♭ D7

men - tal de - fi - cient you'll grade me, I've giv - en you plen - ty of  
 hors - es are fre - quent - ly sil - ly, Mine ran from the beach of Ka -

Gm C C7+5 F-9 E♭ Bm6 B♭7

da - ta. — You came, you saw and you slayed me, And that - a is that - al  
 lu - a, — And left me a - lone for a fil - ly, So I - a picked you - a.

REFRAIN  
*Litlingly*

E♭ p - f E♭dim B♭7 E♭ E♭dim

I'm a sent - i - ment - al sap, that's all. — What's the use of try - ing

Fm7 E♭7 F-9 E♭ E♭7 A♭ A♭m6

not to fall? — I have no will, — You've made your kill — 'Cause you

Eb Eb+ Bb7 Eb B7 Bb7 Eb Eb dim Bb7  
 took ad-vant-age of me! I'm just like an ap-ple on a bough—

Eb Eb dim Fm7 Bb7 F-9 Eb Eb7  
 And you're gon - na shake me down some - how, So what's the use, you've

Ab Ab m6 Eb Eb+ Bb7 Eb Gm  
 cooked my goose-'Cause you took ad - vant - age of me!

Cm D7 G7 C7 F7 Bb7  
 I'm so hot and both-ered that I don't know— My el - bow from— my



Eb Cm D7 G7 C7  
 ear; I suf-fer some-thing aw-ful each time you go— And

F7 Bb7 Bb Eb Bb7 Eb E♭dim Bb7  
 much worse when-you're near. Here am I with all my brid-ges burned,—

Eb Eb dim Fm7 Bb7 F-9 Eb Eb7  
 Just a babe in arms where you're con-cerned,— So lock the doors— and

Ab Abm6 Eb Eb+ Bb7 1. Eb Ab6 Bb7 2. Eb  
 call me yours\_'Cause you took ad-vant-age of me! me!

# Am I Blue?

Lyric by  
GRANT CLARKE

Music by  
HARRY AKST

Moderato

Vamp



I'm just a wom-an, a lone-ly wom-an Wait-in' on the wear-y shore. \_\_\_\_\_  
It's ag-gra-va-tin' to stand here wait-in' Wait-in' for a trif-flin' man. \_\_\_\_\_



I'm just a wom-an that's on-ly hu-man, One you should be sor-ry for. \_\_\_\_\_  
It set me hat-in' to stand here wait-in' Su-i-cide's my on-ly plan. \_\_\_\_\_

\*Diagrams for Guitar, Symbols for Ukulele and Banjo

© MCMXXIX by M. WITMARK & SONS  
Copyright renewed

Publisher member of A. S. C. A. P.

International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

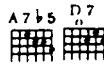
Got up this morn-in' a - long a - bout dawn, —      With-out a warn-in' I found he was gone. —  
 I think it's aw-ful, his treat-ment of me, —      It's most un-law-ful how mean he can be. —

Why should he do it?      How could he do it?      He nev-er done it be-fore. —  
 I can't for-get him,      I'm bound to get him,      I'll run him down if I can. —

REFRAIN

Am I blue? —      Am I blue? —      Ain't these tears

— in these eyes —      tel-lin' you? —      Am I blue? —



You'd be too

If each plan

with your man

done fell through.



Was a time

I was his on-ly one,



But now I'm

the sad and lone-ly one,

"Law-dy," Was I gay?



'til to-day,

Now he's gone

and we're through,



Am I blue?

Am I blue?

blue?

*sfz*

# Can't We Be Friends?

Words by  
PAUL JAMES

Music by  
KAY SWIFT

Andantino

Piano

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andantino' and the dynamics are 'mp'. The piece concludes with the instruction 'un poco rit'.

Slowly

Fm

G7 Bbm6 G7

C7

I took each word he said as gos-pel truth, The way a sil-ly lit-tle

*a tempo.*

*P ben cantando*

The first vocal line is accompanied by piano accompaniment. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand. The tempo is 'a tempo' and the dynamics are 'P ben cantando'.

Db

C7

Fm

G7 Bbm6 G7

child would. I can't ex-cuse it on the grounds of youth, -

The second vocal line is accompanied by piano accompaniment. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand.

C7

Fm Bb Fm

Bbm

Fm

I was no babe in the wild wood. He did-n't mean it, -

The third vocal line is accompanied by piano accompaniment. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand. The dynamics are 'mp'.

© 1929 HARMS, INC.  
Copyright Renewed  
All Rights Reserved

G7-5 Fm E6 C7+5 F *rit* C Ab7

I should have seen it, — Now — it's too late!

G7 C7

Refrain (Slowly and with much expression)

*p-mf a tempo.*

I thought I'd found the man of my dreams. Now it seems  
I thought I knew the wheat from the chaff, — What a laugh!

*a tempo. p-mf*

Dm7 Db7 C7 Dm G7 C7

This is how the sto-ry — ends: He's goin' to turn me down and say,  
This is how the sto-ry — ends: I let him turn me down and say,

F Bb7 F Dm Dm7 *p* G7

"Can't we be friends?" I thought for once it  
"Can't we be friends?" I act - ed like a

C7 F D♭7 Dm7 D♭7

could-nt go wrong, — Not for long! I can see the way this —  
 kid out of school, — What a fool! Now I see the way this —

C7 Dm G7 C7 F B♭7 F

ends: He's goin' to turn me down — and say, "Can't we be friends?"  
 ends: I let him turn me down — and say, "Can't we be friends?"

Dm F7 B♭7 C B♭9 B♭7

Ne - ver a - gain! — Through with  
 Why — should I care, — Though he

F Fdim F F+ Fm6 Cm

love, — Through with men! They play their game — with-out shame,  
 gave — me the air? Why should I cry, — heave a sigh,

E $\flat$  Cm E $\flat$ 7 D+ D D7 A7+5 D G $\flat$ 6 D7 *dim.*

and who's to blame?  
and won - der why?

G7 C7 F D $\flat$ 7

I thought I'd found a man I could trust, — What a bust!  
I should have seen the sig - nal to stop, — What a flop!

D m7 D m D $\flat$ 7 C7 D m G7 C7

This is how the stor - y — ends: He's goin' to turn me down and say,  
This is how the stor - y — ends: I let him turn me down and say,

F B $\flat$ 7 F 1. C A $\flat$ 7 2. F F6 F

"Can't we be friends?"  
"Can't we be friends?"



# Happy Days Are Here Again

Words by  
**JACK YELLEN**  
a.s.c.a.p.

Music by  
**MILTON AGER**  
a.s.c.a.p.

Allegro moderato

Piano introduction in B-flat major, 4/4 time. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand. The tempo is marked 'Allegro moderato'.



So long, sad times! Go 'long, bad times! We are rid of

Vocal line with lyrics: "So long, sad times! Go 'long, bad times! We are rid of". Piano accompaniment continues with a similar rhythmic pattern.



you at last. How - dy, gay times! Clou - dy

Vocal line with lyrics: "you at last. How - dy, gay times! Clou - dy". Piano accompaniment continues.



gray times, You are now a thing of the past. Cause

Vocal line with lyrics: "gray times, You are now a thing of the past. Cause". Piano accompaniment concludes the piece.

\*) Diagrams for Guitar, Letter above Diagrams for Ukulele and Banjo.

© MCMXXIX by ADVANCED MUSIC CORPORATION

Copyright Renewed

Publisher member of A. S. C. A. P.

International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT  
The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof,  
is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

CHORUS

hap - py days are here a - gain! The

skies a - bove are clear a - gain. Let us

sing a song of cheer a - gain! Hap - py days are

here a - gain! Al - to - ge - ther

*f marc.*

Chord diagrams: C, G aug. 5, C, E mi, C, G7, C dim, F, C, G7, C, G aug. 5

C E mi C G aug. 5 C

shout it now! — There's no one who — can doubt it now, —

C dim. G7

— So let's tell the world — a — bout it now — Hap — py

C F C F6 C Ami 6 E

days are here a — gain! — Your cares and

F# mi G# mi B7 E B7 E C mi G Ami B mi D7

trou — bles are gone; — There'll be no more from now

G7 C G aug. 5 C

on \_\_\_\_\_ Hap - py days \_\_\_\_\_ are here a - gain; \_\_\_\_\_

E mi. C G aug. 5 C C dim.

The skies a - bove \_\_\_\_\_ are clear a - gain; \_\_\_\_\_ Let us

G7 C

sing a song \_\_\_\_\_ of cheer a - gain \_\_\_\_\_ Hap - py days are

F C G7 C F6 C

here a - gain! \_\_\_\_\_ -gain! \_\_\_\_\_

*f marc.*

# I May Be Wrong

## But, I Think You're Wonderful!

Words by  
HARRY RUSKIN

Music by  
HENRY SULLIVAN

Moderato

mf l.h.

(b)

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It begins with a series of chords: Bb7, Eb, and Ab. The melody is a simple, descending line of notes. The second system continues with a bass clef, featuring a series of chords: Bb7, Eb, and Ab. The melody is a simple, ascending line of notes. The tempo is marked 'Moderato'.

VOICE Eb Fm Bb7 Eb Abm6 Eb Ab

(He) When I play rou-lette, When I place a bet, I have been a  
(She) Though your lot is sad, I am just as bad, Mine is real-ly

The first system of the vocal melody is written in a treble clef with a key signature of two flats. The lyrics are: "(He) When I play rou-lette, When I place a bet, I have been a (She) Though your lot is sad, I am just as bad, Mine is real-ly". The piano accompaniment is written in a bass clef with a key signature of two flats. It features a series of chords: Bb7, Eb, Abm6, Eb, and Ab. The tempo is marked 'Moderato'.

Bb7 Eb D7

los - er all my life. Like a two year old I  
quite a hope-less case. Oc - u - lists ad - vise

The second system of the vocal melody is written in a treble clef with a key signature of two flats. The lyrics are: "los - er all my life. Like a two year old I quite a hope-less case. Oc - u - lists ad - vise". The piano accompaniment is written in a bass clef with a key signature of two flats. It features a series of chords: Bb7, Eb, and D7. The tempo is marked 'Moderato'.

Gm Gdim Eb7 D7 Gm Bb F7 Bb

pick 'em bad. I'm told Still, I think I'd find in you a per-fect wife.  
Glas-ses for my eyes, With - out them I can't ev-en see your face.

The third system of the vocal melody is written in a treble clef with a key signature of two flats. The lyrics are: "pick 'em bad. I'm told Still, I think I'd find in you a per-fect wife. Glas-ses for my eyes, With - out them I can't ev-en see your face.". The piano accompaniment is written in a bass clef with a key signature of two flats. It features a series of chords: Gm, Gdim, Eb7, D7, Gm, Bb, F7, and Bb. The tempo is marked 'Moderato'.

© MCMXXIX by Advanced Music Corporation  
Copyright Renewed

Publisher member of A. S. C. A. P.

International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

CHORUS

*E♭* *ma7* *E♭7* *A♭* *A♭m6*

I may be wrong; but, I think you're won - der - ful!  
 I may be wrong; but, I think you're won - der - ful!

*p-f*

*E♭* *F9* *B♭7* *E♭* *A♭6* *E♭*

I may be wrong; but, I think you're swell! I like your  
 I may be wrong; but, I think you're swell! I like your

*ma7* *E♭7* *A♭* *A♭m6* *E♭* *F9*

style; say, I think it's mar - vel - lous. I'm al - ways wrong so  
 style; say, I think it's mar - vel - lous. But I can't see so

*B♭7* *E♭* *Fm* *B♭7* *E♭ma7*

how can I tell? All of my shirts are un - sight - ly  
 how can I tell? Deuc - es to me are all ac - es

Fm6 D7 Gm

All of my ties are a crime. If dear in you I've picked  
 Life is to me just a bore. Fac - es are all op - en

Cm Cm6 F7 Bb Bb7 Eb

right - ly It's the ve - ry first time. You came a -  
 spac - es You might be John Bar - ry - more. You came a -

ma7 Eb7 Ab Abm6 Eb

-long, say, I think you're won - der - ful! I think you're  
 -long, say, I think you're won - der - ful! I think you're

F7 Bb7 Bb+ 1. Eb 2. Eb

grand; but, I may be wrong. wrong.  
 grand; but, I may be wrong. wrong.

# Tip-Toe Thru' The Tulips With Me

Lyric by  
AL DUBIN

Music by  
JOE BURKE

*Moderato*

*Vamp*

Shades of night are creeping,      Wil-low trees are weep-ing,  
Come on out and pet me,      Come and "Ju - li - et" me,

Old folks and ba-bies are sleep-ing;      Sil-ver stars are gleam-ing,  
Tease me and sly-ly "co-quette" me.      Let me Ro-me-o you,

All a-lone I'm schem-ing,      Schem-ing to get you out here, my dear,- Come  
I just want to show you,      How much I'm will-ing to do for you,- Come

© MCMXXIX by M. WITMARK & SONS

Copyright renewed

INTERNATIONAL COPYRIGHT SECURED Publisher member of ASCAP ALL RIGHTS RESERVED  
The making of any unauthorized adaptation, arrangement or copy of this publication,  
or any part thereof, is an infringement of the Copyright Law.



REFRAIN

Tip-toe to the win-dow, by the win-dow, That is where I'll be, Come

*p-f*

tip-toe thru the tu-lips with me;

Tip-toe from your pil-low, to the sha-dow of a wil-low tree, And

tip-toe thru the tu-lips with me; Knee

deep in flow-ers well stray— Well

Chords: A14, F#4, Gm, F#4, Bb7, C7, D7

keep the show-ers a - way;— And if I

Chords: D7, Gm, F#4, Bb7, C7, F7, Bb7

kiss you in the gar-den, in the moon-light, Will you par-don me, Come tip-toe thru the

Chords: Bb, C7, Fm, Bb7, Bb, G7, Ab, Abmaj, Bb, C7

tu-lips with me. me.

Chords: Fm, Bb7, Bb, Ab, Abmaj, Bb

rit. *sfz*

# WITH A SONG IN MY HEART

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

*Allegro moderato*

VOICE

PIANO

Though I  
Oh, the

*mp*



know that we meet ev-'ry night  
moon's not a moon for a night;

And we could-n't have changed since the  
And these stars will not twink - le and

last time,  
fade out!

To my joy and de-light it's a new kind of love at first  
And the words in my ears will re - sound for the rest of my



sight.  
years.

Though it's you and it's I all the  
In the morn - ing I'll find with de -

© MCMXXIX by HARMS, INC.  
Copyright Renewed

INTERNATIONAL COPYRIGHT SECURED Publisher member of ASCAP ALL RIGHTS RESERVED  
The making of any unauthorized adaptation, arrangement or copy of this publication,  
or any part thereof, is an infringement of the Copyright Law.

Gm7 C7 F Ab

time light Ev - 'ry meet - ing's a mar - vel - ous pas - time You're in -  
 light Not a note of our mu - sic is played out, It will

C Am Dm7 G7 C F C

creas - ing - ly sweet, So when - ev - er we hap - pen to meet \_\_\_\_\_ I greet you  
 be just as sweet, And an air that I'll live to re - peat: \_\_\_\_\_

*tacet*

*rall.*

**REFRAIN** Rather slow, but with rhythm

C G7 C

With a song in my heart. \_\_\_\_\_ I be - hold your a -

*a tempo*  
*p - mf*

*R.H.*

G7 C E7

dor - a - ble face, Just a song at the start, \_\_\_\_\_

*R.H.*

Am E7 Am Am7 Am6

But it soon is a hymn to your grace. When the mu-sic swells

F Dm7 C8 B7

I'm touch-ing your hand; It tells that you're

R.H. cresc.

Dm B7 E7 A7 Dm G7 C

stand - ing near, and At the sound of your

mf dim. p

G7 C G7

voice Heav - en op - ens its por - tals to me.

C E7 Am  
 Can I help but re - joice \_\_\_\_\_ That a song such as  
 E7 Am Am7 Am6 D7 C  
 ours came to be? But I al - ways knew \_\_\_\_\_ I would live life  
 D7 C Dm7 G7  
 through \_\_\_\_\_ With a song in my heart for  
 1. C C° C C#7 G7 2. C  
 you. \_\_\_\_\_ you. \_\_\_\_\_  
 a tempo mf espr. mf

# You Do Something To Me

Words and Music by  
COLE PORTER

**Moderato** **VERSE** **Not fast**

VOICE: I was might-y blue,  
Thought my life was through,  
Till the heav-ens o-pened,  
And I gazed at  
you.  
Won't you tell me, dear,  
Why, when you ap-pear,  
Some-thing hap-pens to me  
And the strang-est feel-ing goes through me?

PIANO: *mf*, *rit*, *p a tempo*, *espr.*, *p*, *poco rit.*

Chords: Eb, Fm7, Bb7, Eb, Eb7, Ab, Eb, Fm7, Ab+, F7, Bb7, C#dim, Bb7, Eb6, D°, Eb, Eb°, Bb-9, Ebm, Fm7, Bb7, Ebm, Eb7, Abm, Ebm, F7, Gm, Gm7, Gm6, F#°, Fm6, C7, Fm, B7, Bb7

**REFRAIN - Slowly, with expression**

VOICE: You do some-thing to me.

PIANO: *p-mf a tempo*

Chords: Eb, D, Eb, Ebmaj7, D, Eb6

© MCMXXIX by HARMS Inc.

Copyright Renewed

INTERNATIONAL COPYRIGHT SECURED Publisher member of ASCAP ALL RIGHTS RESERVED  
The making of any unauthorized adaptation, arrangement or copy of this publication,  
or any part thereof, is an infringement of the Copyright Law.

E $\flat$ 6 E $\flat$ maj7 B $\natural$  E $\flat$  E $^{\circ}$  B $\flat$ 7 D Fm

Some-thing that sim-ply mys-ti-fies me. Tell

E $^{\circ}$  Fm A $\flat$ m6 C7 F7

me, why should it be You have the pow'r to hyp-no-

B $\flat$ 7 B $^{\circ}$  B $\flat$ 7 B $\flat$  $^{\circ}$  B $\flat$ 7 F $\sharp$  $^{\circ}$  E $\flat$  F $\sharp$  $^{\circ}$  B $\flat$ 7

tize me? Let me live 'neath your

C7 B B $\flat$  B $^{\circ}$  A $\flat$  A $\flat$ m6 Gm B $\flat$ 7

spell, Do do\_ that voo - doo\_ that you do\_ so well, For

E $\flat$  D E $\flat$  E $\flat$ maj7 D $^{\circ}$  C7 F7-5 F7

you do some-thing to me That no-bod-y

Fm7 B $\flat$ 7 1. E $\flat$  Fm7 B $\flat$ 7 2. E $\flat$  D $\flat$ 7 E $\flat$

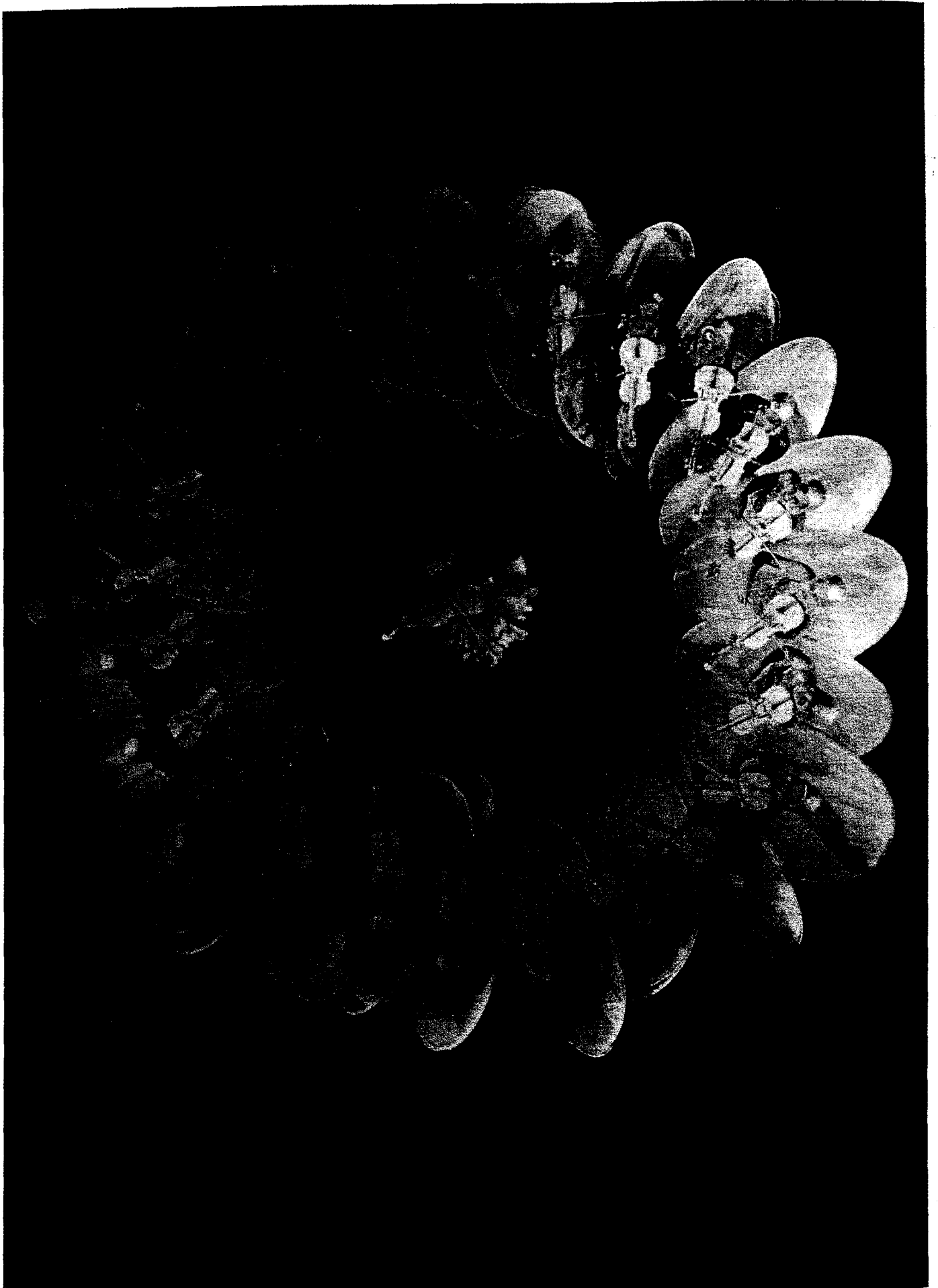
else could do. do.





THE  
THIRTIES





# BODY AND SOUL

Words by  
EDWARD HEYMAN  
ROBERT SOUR and  
FRANK EYTON

Music by  
JOHNNY GREEN

**Molto moderato (slowly)**

VOICE

PIANO

*mf*

*poco rit.*

PIANO

*mp a tempo*

\* D<sub>m</sub> C<sub>♯</sub>dim D<sub>m</sub> C<sub>♯</sub>dim D<sub>m</sub> C<sub>♯</sub>dim D<sub>m</sub> A7+ A7

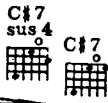
Life's drear-y for me Days seem to be long as years—

PIANO

*p (slowly)*

\*Diagrams for Guitar, Symbols for Ukulele and Banjo

© 1930 by CHAPPELL & CO. LTD. and  
HARMS, INC.  
Copyright Renewed and Assigned to HARMS, INC.  
All Rights Reserved



I look for the sun, but I see none through my tears.



Your heart must be like a stone — To leave me here all a - lone.



When you could make my life worth liv - ing



By sim - ply tak - ing what I'm set on giv - ing.

*un poco rall.*

REFRAIN

*Dm* (slowly, with expression)  
*p - mf*

*G7 sus C* *G7* *C* *G7+*

My heart is sad and lone - ly, For you I sigh, for

*C* *Cdim* *Dm* *G7* *E7*

you, dear, on - ly. Why have - n't you seen it?

*Am* *Dm* *G7* *C* *Am* *C* *Am*

I'm all for you, Bod - y and Soull

*Dm* *p - mf* *G7 sus C* *G7* *C* *G7+*

I spend my days in long - ing And won - d'ring why it's

C C dim Dm7 G7 E7

me you're wrong - ing I tell you I mean it,

Am Dm7 G7 C Am Ab7

I'm all for you, Bod - y and Soul!

Db Ab7 Db Gb

*mp - mf*

I can't be - lieve it, It's hard to con - ceive it That

Db Ab7 Db Cm7 F#7

you'd turn a - way ro - mance. Are you pre - tend - ing, it

Bma7      B      C#m7      F#7      B7      Bb7      A7

*un poco rall.*

looks like the end-ing Un - less I could have one more chance to prove, dear,

*un poco rall.*

Dm      G7 sus C      G7      C      G7+

*p-mf*

My life a wreck you're mak - ing,      You know I'm yours for

*p-mf*

C      Cdim      Dm7      G7      E7      Am      Dm7      G7

just the tak-ing;      I'd glad-ly sur-ren - der      my-self to you, Bod-y and

1. C      A7      2. C      Db      C      Db      C

Soul!      Soul!

*mf*



# But Not For Me

(Molly)

Words by  
IRA GERSHWIN

Tune Ukulele or Banjulele Banjo

A D F# B  
Put Capo on 1st Fret

Music by  
GEORGE GERSHWIN

**Moderato**

VOICE

PIANO

\* Eb      Bb aug.5

*p* (*pessimistically*)

Old Man Sun - shine      lis - ten, you!      Nev - er tell me,

A7      Fmi. Bb7      Eb      Cmi.7 open      Bb7      Eb      Cmi.7 open      Ami.7      D7

"Dreams come true!" Just try it      And I'll start a ri - ot.

\* Letters over Uke diagrams are names of chords adaptable to Banjo or Guitar in original key.

Ukulele arr. by S. M. Zoltai

© 1930 by NEW WORLD MUSIC CORPORATION  
Copyright Renewed  
All Rights Reserved

G      Daug.5      Dmi.      Caug.5      Ebaug.5      Bmi.      Dbaug.5      Ami.      D7

Bea-trice Fair - fax, don't you dare      Ev - er tell me      he will care; I'm

*l.h.*

E mi.7      D7      G      F#      G      E dim.











cer-tain      It's the fin - al      cur-tain,      I      nev - er want to

F mi.7      Bb7      Ab      Bb7      C mi. add. A

hear      From an - y      cheer - ful Pol - ly - an - nas,      Who tell you

F mi.7      Bb7      C mi.7 open      Bb7      Eb      Bb7

fate, Sup-plies a mate;      It's all ba - na - nas!      They're writ - ing  
(He's knock-ing)




REFRAIN          

Rather slow (smoothly)

*p-mf*









songs of love, — But not for me. A luck - y  
 on a door, — But not for me. He'll plan a



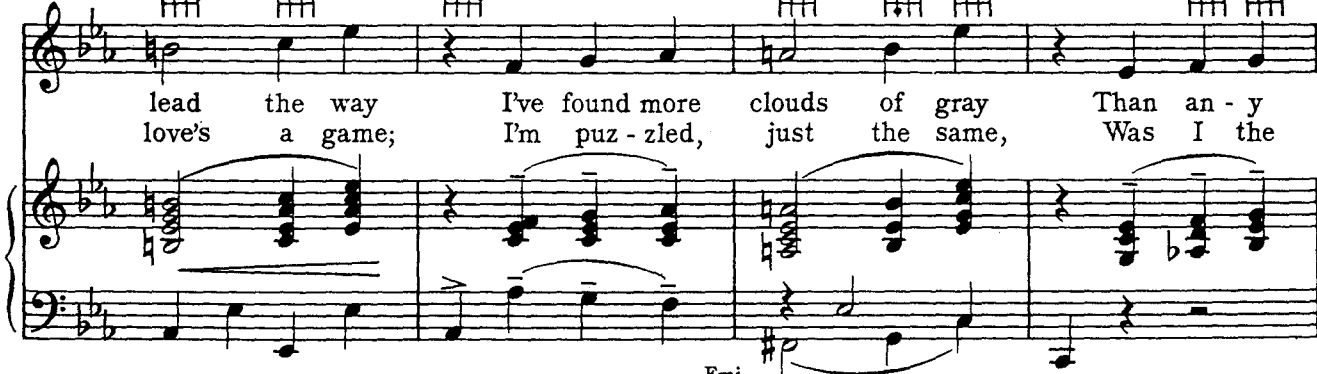
  




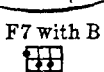



star's a - bove, — But not for me. With love to  
 two by four, — But not for me. I know that



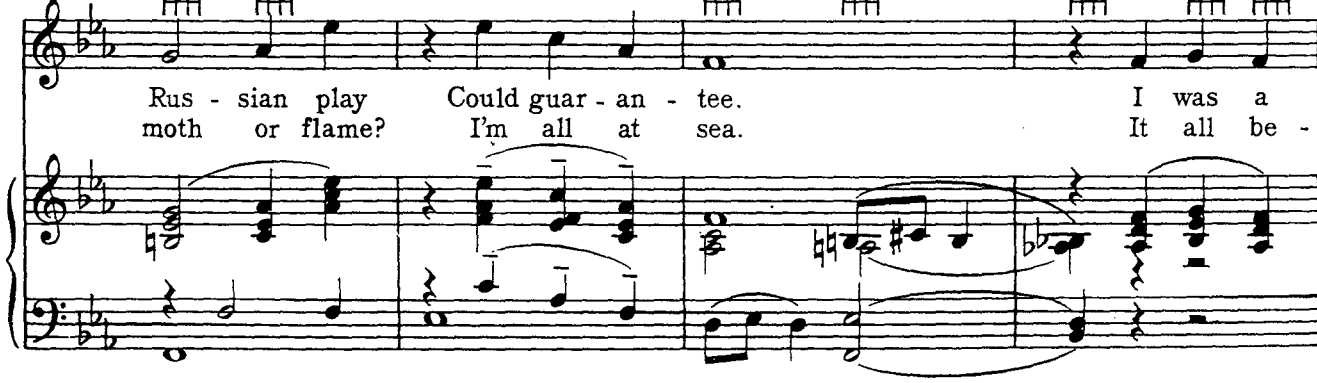
       

lead the way I've found more clouds of gray Than an - y  
 love's a game; I'm puz - zled, just the same, Was I the



Rus - sian play Could guar - an - tee. I was a  
 moth or flame? I'm all at sea. It all be -



Eb Bb7 Cmi.7 open Bb7 Eb Bb7 Eb Bb7 Eb Bb7 Eb Bb7 F7

fool to fall — And get that way; Heigh-ho! A - las! and al -  
 gan so well, — But what an end! This is the time a fell -

Bb7 Eb7 Abaug.5 Eb7 Ebaug.5 Ab

- so, Lack - a - day! Al - though I can't dis - miss  
 - er needs a friend, When ev - 'ry hap - py plot

Fmi.7 F#dim. Eb G7 Cmi. C7 Fmi.7

The mem - ry of his kiss, I guess he's not  
 Ends with the mar - riage knot, And there's no knot

Bb7 1. Eb Fmi. A7 Bb 2. Eb Bb7 Eb Ddim. Eb

for for me. He's knock - ing me.

# Can This Be Love?

Words by  
PAUL JAMES

Music by  
KAY SWIFT

Moderato

Piano

The piano introduction consists of two staves. The right hand starts with a series of chords and a melodic line, while the left hand provides a harmonic accompaniment. The tempo is marked 'Moderato' and the dynamics are 'mf' (mezzo-forte) and 'rit' (ritardando).

Ukulele G C E A

\* F C+ F Fmin.

Who knows why the sea Or why the sky is

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff. The lyrics are: "Who knows why the sea Or why the sky is". The piano part includes a 'p' (piano) dynamic and a 'p a tempo' marking.

Bb7 C7 F C7

blue? Why should you love me, Or

The second system of the song continues the vocal line and piano accompaniment. The lyrics are: "blue? Why should you love me, Or". The piano part includes a '(b)' marking in the bass line.

\* Symbols for Guitar

© 1930 by HARMS, INC.  
Copyright Renewed  
All Rights Reserved

F C7 F C+

I love you? Who knows how love

F F min. Bb7

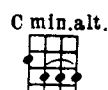
starts Or where its course will run?

C7 F C7 A7 D min. G7 C7

Who knows why two hearts Will beat as one.

Refrain F F min. Bb7

*mp a tempo* I'm all at sea, Can this be love?



— This mys - ter - y, Can this be love?



— I'm in a blue haze where noth - ing seems quite

*8va*



real; I wan - der through days with



this cra - zy feel - ing What can it be, Can

*8va* *8va*

F min. B $\flat$ 7 F B $\flat$  F

this be love? — This thing that I keep

C min.alt. D7 G7 B $\flat$  min.

dream - ing of; — All through the night till I

*8va*

C7 E7 A7 D min. A7 D min. G7 C7

wake at ear - ly dawn? Tell me, can this be

*rit*

1 F G7 C7 2 F

love? — love? —

*a tempo* *rit* *8va*



From "SWEET AND LOW"

# CHEERFUL LITTLE EARFUL

Words by  
IRA GERSHWIN  
and BILLY ROSE

Ukulele  
B $\flat$  E $\flat$  G C

Music by  
HARRY WARREN

Moderato

PIANO

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The piano continuation continues the melody and accompaniment from the introduction, ending with a double bar line and a repeat sign.

VOICE

\* E $\flat$       Fmin.      B $\flat$ 7      E $\flat$       Fm7      E $\flat$ 7

I'm grow-ing tir-ed of lov-ey dove theme songs

The vocal line for the first line of lyrics, featuring a melody of quarter and eighth notes.

The piano accompaniment for the first line of lyrics, showing chords and a bass line.

E $\flat$       Fmin.      B $\flat$ 7      E $\flat$       Cmin.      D7

That fif-ty mil-lion pia-nos pound\_\_\_\_\_

The vocal line for the second line of lyrics, ending with a long note and a line.

The piano accompaniment for the second line of lyrics, continuing the harmonic support.

\*Symbols for Guitar

© 1930 by REMICK MUSIC CORPORATION  
Copyright Renewed  
All Rights Reserved

G Amin. D7 G A7 Alt D7

And in an age where these Ra - di - os scream songs

G Amin. C D7 G Fmin7 Bb7

I on - ly want one phrase a - round me \_\_\_\_\_

CHORUS

Bb dim. Bb7 Eb Bb7

There's a cheer-ful lit - tle ear-ful Gosh I miss it some-thing

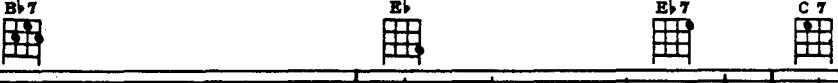
Eb Eb7 C7 Fmin. Fm7b5 Eb Bb7

fear-ful And this cheer-ful lit - tle ear-ful Is the well known "I love




you? — Stocks can go down bus'-ness slow down But the






milk and hon - ey Flow down with a cheer - ful lit - tle






ear - ful Of the well known "I love you" In ev - 'ry





play it's a set phrase What the pub - lic



C min. F min.7 F7 alt F7 D min. G min.7

get phrase But as a pet phrase

C min. F7 alt Bb7 Bb dim. Bb7 Bb dim. Bb7

it - 'll do do do Poo - pa roo - it soft and

Eb Bb7 Eb Bb dim. C7

cu - it Make me hap - py you can do it With a cheer - ful lit - tle

F min. Fm 7b5 Eb Bb7 1. Eb Eb dim. Fm 7 Bb dim. 2. Eb

ear ful Of the well known "I love you" — There's a you."

# Dancing On The Ceiling

(He Dances On My Ceiling)

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

Moderato

Piano

*mf*

*poco rit*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes with a 7-measure rest, while the left hand provides a harmonic accompaniment. The tempo is marked 'Moderato' and the dynamics range from mezzo-forte (*mf*) to *poco rit*.

F *mf* Ami. Ddim.7 Gmi. C7

The world is lyr - i - cal Be-cause a mir - a - cle Has brought my lov-er to

*mf a tempo*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "The world is lyr - i - cal Be-cause a mir - a - cle Has brought my lov-er to". The piano part includes a 7-measure rest in the right hand. Chords are indicated above the staff: F, Ami. Ddim.7, Gmi., and C7. The dynamics are marked *mf* and *a tempo*.

F Fmi. F C7 with F# C7

me! Though he's some o - ther place, His

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "me! Though he's some o - ther place, His". The piano part includes a 7-measure rest in the right hand. Chords are indicated above the staff: F, Fmi., F, C7 with F#, and C7. The dynamics are marked *mf* and *a tempo*.

© MCMXXX by HARMS, INC.  
Copyright renewed

Publisher member of A. S. C. A. P. Made in U. S. A.  
International Copyright Secured.  
ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT  
The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof,  
is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

C7 F Ami.

face I see. At night I creep in bed

Ddim.7 G mi. C7 F

And nev - er sleep in bed, But look a - bove in the air

Fmi. F C7 with F# C7 C7 F

And to my great - est joy, my boy is there!

Ami. *Meno* D7 Gmi. C7

It is my prince who walks In - to my dreams and talks.

\* \* \*

REFRAIN

F *p-mf* Ami. Faug.5 Gmi. G7 C Emi.

He danc - es o - ver - head on the ceil - ing, near my bed,

The first system of the refrain features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat). The tempo/mood is marked *p-mf*. The lyrics are "He danc - es o - ver - head on the ceil - ing, near my bed,". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

C7 F Gmi. C7 Dmi. F Dmi. F

In my sight, Through the night.

The second system continues the refrain with the lyrics "In my sight, Through the night.". The piano accompaniment features a melodic line in the right hand with some slurs and a steady bass line in the left hand.

F Ami. Faug.5 Gmi. G7 C Emi.

I try to hide in vain Un - der - neath my coun - ter - pane;

The third system continues with the lyrics "I try to hide in vain Un - der - neath my coun - ter - pane;". The piano accompaniment maintains the same harmonic structure as the previous systems.

C7 F Gmi. C7 Dmi. F Dmi. F

There's my love up a - bove!

The final system of the refrain has the lyrics "There's my love up a - bove!". The piano accompaniment concludes the phrase with a final chord in the right hand.

C7 *mp* F

I whis-per, "Go a-way, my lov-er, It's not fair,"—

C7 F Cdim.7 C7

But I'm so grate-ful to dis-cov-er He's still there.—

F *p* Ami. Faug.5 Gmi. G7 C Emi. Gmi.

I love my ceil-ing more Since it is a danc-ing floor Just for—

C7 1. F 2. F

my love. love.



# Dancing With Tears In My Eyes

Lyric by  
AL DUBIN

Music by  
JOE BURKE

Valse moderato

The piano introduction begins in 3/4 time with a key signature of two flats (Bb and Eb). The melody is characterized by a waltz-like feel with a moderate tempo. The accompaniment features a steady bass line with chords and moving lines in the right hand.

This section continues the piano introduction. It includes dynamic markings such as *rit.* (ritardando), *p* (piano), and *poco rit.* (poco ritardando). The tempo and dynamics vary throughout this section, leading to a repeat sign.

The vocal entry begins with the lyrics: "Those who dance and romance while they dance, They seem so / While the throng's in the spell of a song, My thoughts keep". The piano accompaniment is marked *p a tempo*. The key signature changes to E-flat major (Eb).

The vocal entry continues with the lyrics: "hap - py and gay; Tho' they sing while they swing and they / drift - ing to you; While each pair seems to share their af-". The piano accompaniment includes dynamic markings *F dim*, *F m*, and *C+*. The key signature changes to C major (C+).

© MCMXXX by M. WITMARK & SONS  
Copyright renewed

Publisher member of A. S. C. A. P.

International Copyright Secured.

Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

Fm7

Gm Fm F7

F#dim D7

G

D7

Bb7

sway, \_\_\_\_\_ Some-how I can't feel that way. \_\_\_\_\_  
fair, \_\_\_\_\_ They're on - ly mak - ing me blue. \_\_\_\_\_

REFRAIN (With feeling)

Fm7

Bb7

Eb

B7

Eb

Eb+

Eb

For I'm danc-ing with tears in my eyes, \_\_\_\_\_ 'Cause the

*p* *f* *a tempo*

A dim

Fm

{girl} in my arms is - n't you, \_\_\_\_\_ Danc - ing with  
{boy}

Fdim Fm

Bb7

Bb+

some - bod - y new, \_\_\_\_\_ When it's you that my heart's call-ing

E $\flat$  E $\flat$ + E $\flat$ 6 E $\flat$ 7 Gm Cm6 Gm Cm Gm D7 Gm

to. \_\_\_\_\_ Try - ing to smile once in a

A7  $\flat$ 5 D7 Gm F $\sharp$ dim Gm Cm6 E $\flat$  E $\flat$ dim G D7 B $\flat$ 7 Fm B $\flat$ 7

while, But I find it so hard to do, \_\_\_\_\_ For I'm

E $\flat$  E $\flat$ dim E $\flat$  B $\flat$ m6 C7 Adim

danc - ing with tears in my eyes, \_\_\_\_\_ 'Cause the (girl) in my  
(boy)

Fm7 B $\flat$ 7 +5 1. E $\flat$  B7 Fm7 B $\flat$ 7 2. E $\flat$  A $\flat$ m6 E $\flat$

arms is - n't you. \_\_\_\_\_ For I'm you. \_\_\_\_\_

*rall.*

# Embraceable You

Words by  
IRA GERSHWIN  
French version by  
Emelia Renaud

Spanish version by  
JOHNNIE CAMACHO

Music by  
GEORGE GERSHWIN

VOICE *Whimsically* *G* *Leisurely*

Doz-ens of girls would storm.  
Fr. Les bel - les me pour - sui -  
Span. Cuan - do tú me - nos pien -

PIANO *mf* *p smoothly*

*D 7*

— up; I had to lock my door.  
vent, Ja - mais je n'ai o - sé  
ses, Es - ta - ré jun - to a ti.

*F#m* *D 7* *E#9* *D 7* *G* *Am7 D 7*

Some-how I could-n't warm— up To one be - fore.  
D'un - e d'el - les m'en - ti - cher Dans le pas - sé.  
Pa - ra ter si tú sien - tes, a - mor, por mi.

© MCMXXX by NEW WORLD MUSIC CORPORATION  
Copyright renewed

© MCMXLIX by NEW WORLD MUSIC CORPORATION  
Publisher member of A. S. C. A. P.  
International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT  
The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof,  
is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

G F#7

What was it that con - trolled — me? What kept my love - life  
 Qu'est - ce qui m'a con - tro - lé? Et gar - dé mon a -  
 Quie - ro que tú me ex - pli - ques, Qué es lo que de - bo ha -

B F#7 B

lean? My in - tu - i - tion told — me You'd come  
 mour? Si ce n'est que la pen - sée De te  
 cer? Cuan - do yo quie - ro ver - te, No me

Am7 D7 G Em A9 Em A9

on the scene. La - dy, lis - ten to the rhy - thm of my  
 voir un jour. De mon cœur é - cou - tes les bat - te - ments  
 quie - res ver, Cuan - do no tea - bra - zo, quie - res que tea -

Em Em6 Em A7 Am D Am D Am D Am D

heart - beat, And you'll get just what I mean.  
 ryth - més, Qui t'ap - pel - lent bien ai - mée.  
 bra - ze; ¡Qué ma - ne - ra de que - rer!

rall. e dim.

REFRAIN *Rhythmically*

G C#dim D7 Am11 F#m6 D7

Em-brace me, My sweet em-brace - a - ble you!  
 Un bai - ser, mon a - do - ra - ble pou - pée!  
 Te a - bra - zo con to - da mi de - vo - ción.

A#m F7 D7 G D7 sus 4 G

Em-brace me, You ir-re-place - a - ble you!  
 Un bai - ser, Ir - ré - sis - ti - ble beau - té!  
 Te a - bra - zo y en - tre - go mi co - ra - zón.

E#m Em7 Em6 F#7 B#m Bb+ Bm7 E7

Just one look at you, my heart grew tip - sy in me;  
 Un re - gard de toi peut faire cha - vi - rer mon cœur,  
 Te - mo tan - to que no me co - rres - pon - de - rás,

D D#dim A7 D7

You and you a - lone bring out the gyp - sy in me!  
 Je sais que toi seu - le peut fai - re mon bon - heur!  
 Que mis an - sias nun - ca, nun - ca com - pren - de - rás.

G C#dim D7 C F#m6 D7

I love all the man-y charms a-bout you; —  
 J'ai - me tout ce qui me par - le de toi; —  
 Me a - bra - zas sin de - mos - trar e - mo - ción. —

A m F7 D7 G7 D7 sus 4 Bbm6 G7 C

A -bove all I want my arms a-bout you. — Don't be a  
 En - core plus je te veux tout pres de moi. — Ne sois pas  
 Me be - sas con tan es - ca - sai - lu - sión. — No sé si

A m6 B7 E m Eb +5 G E m6 G

naugh - ty ba - by, Come to pa - pa, Come to pa - pa, do! My sweet em -  
 si mé - chan - te, Viens mon chou - chou, viens mon chou - chou, viens! Mon a - do -  
 de - boa - mar - te, Pe - ro pa - ra de - mos - trar mi a - mor, Tea - bra - za -

L.H.

Cm6 D 1. G Eb A D7 2. G

brace - a - ble you! you!  
 ra - ble pou - péel péel  
 ré por los dos. dos.

# Fine And Dandy

Words by  
PAUL JAMES

Music by  
KAY SWIFT

*Gaily*

VOICE

Piano

*mf* *mp*

Joe: Please for -

give this plat - i - tude, — But I like your

at - ti - tude; — You are just the kind

G7 F C G7

G7 C Eb dim. G7

The musical score is presented in three systems. Each system consists of a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line includes lyrics and a 'Joe:' section. Chord markings (G, G7, F, C, Eb dim., G7) are placed above the piano part. Dynamic markings (mf, mp) are placed below the piano part. The tempo/style marking 'Gaily' is at the top left.

© MCMXXX by HARMS INC.  
Copyright Renewed

Publisher member of A. S. C. A. P.  
International Copyright Secured. Made in U. S. A.  
ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT  
The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof,  
is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.



*E♭ dim.*                      *G7*    *C*    *A min.*    *D7*    *G7*

I've had in mind,                      Nev-er could find.

*C*    *G7*    *F*    *C*

*Nancy:* Hon - ey, I'm so keen on you, —                      I could

*E7*    *A min.*    *C min.*

come to lean on you; —                      Hon - or and o -

*D7*    *G7*    *C7*

bey,                      Give you your way,                      Do what you say. —

Refrain *f*                      *D dim.*                      *G min. 7*                      *C7*                      *F*

Joe: Gee, it's all — fine and dan - dy, Sug - ar Can -  
 Joe: Sev'n o - clock! — You be An - dy, Nancy: I'll be An -  
 Joe: Now we're in Pa-ris. You be Jo - sephine. Nancy: I'll be Jo -  
 Joe: Now we're in the Stadium. You be Schmel-ing Nancy: I'll be Schmel-

*D dim.*                      *G min. 7*                      *C7*                      *F7*                      *Bb7*

- dy, when I've got you. — Then I on - ly see the sun - ny side, —  
 - dy, and who are you? — Joe: I'll be A - mos, which you ought to know. —  
 sephine, and who are you? — Joe: I'm Na - po - le - on. You call me "Nap." —  
 - ing, and who are you? — Joe: I'll be Shar - key and I'll hit you foul. —

*Eb7*                      *Ab7*                      *C7*                      *F*

— E - ven troub - le has its fun - ny side. — When you're gone —  
 — Nancy: I don't lis - ten on the ra - di - o. — Joe: Just the same. —  
 — Nancy: You will make me feel an aw - ful sap. — Joe: Just the same. —  
 — Nancy: If you do — there'll be an aw - ful howl. — Joe: Just the same. —

D dim.      G min.7      C7      F      D dim.

Sug - ar Can - dy, I get lone - some, I  
 You be An - dy; *Nancy:* Fine and dan - dy. What  
 You be Jo - sephine. *Nancy:* I'll be Jo - sephine. What  
 You be Schmel - ing, *Nancy:* I'll be Schmel - ing. What

G min.7      C7      C min.7      F7      Bb      Bb min.

get so blue. —      When you're han - dy it's fine and dan - dy, But  
 do I do? —      *Joe:* Just be han - dy to A - mos, An - dy, —  
 do I do? —      *Joe:* Share my em - pire and be my vem-pire, *Nancy:* But  
 do I do? —      *Joe:* Clutch your vi - tals and claim six ti - tles, And

F      D min.      G7      C7      1-2-3      4

F      Bb      Ab      C7      F      Bb7      F

when you're gone what can I do?  
*Nancy:* Check and dou - ble check to you.  
 on - ly till your Wa - ter - loo.  
 take the boo - dle home with you. —

# I GOT RHYTHM

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

**Lively**

VOICE

PIANO

*p*

*f*

*p*

*Cm*

*Gm6*

*E♭7*

*Gm*

*E♭*

sun - ny, With nev - er a sigh, Don't need what

*Gm6*

*E♭m6*

*Gm*

*Dm7*

*Gm*

*Dm7*

*Gm*

mon - ey can buy. Birds in the

Detailed description: The image shows a musical score for the song 'I Got Rhythm'. It consists of three systems of music. Each system has a voice line and a piano accompaniment. The first system starts with the tempo marking 'Lively' and a piano dynamic marking 'p'. The piano part begins with a forte dynamic 'f'. Above the piano part, there are guitar chord diagrams for Cm, Gm6, E♭7, Gm, and E♭. The lyrics are: 'Days can be sun - ny, With nev - er a sigh, Don't need what'. The second system continues the piano accompaniment and lyrics: 'mon - ey can buy. Birds in the'. Above the piano part, there are guitar chord diagrams for Gm6, E♭m6, Gm, Dm7, Gm, Dm7, and Gm. The piano part ends with a fermata over the final note.

© MCMXXX by NEW WORLD MUSIC CORPORATION

Copyright renewed

Publisher member of A. S. C. A. P.

International Copyright Secured.

Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

Cm Gm6 Eb7 Gm Gm7

tree sing Their day - ful of song, Why should - n't

Cm7 F7 Bb Fm7 Bb Fm7 Bb D D7

we sing a - long? I'm chip - per

Faug5 D7 Cm7 Eb7 D D7

all the day, Hap - py with my lot. How do I

Faug5 D7 Cm7 F7 Edim Gb7 F7 Bbm6 Ddim F7

get that way? Look at what I've got:

REFRAIN (with abandon)

*p-mf*

B $\flat$  B $\flat$ 6 Cm7 F7 B $\flat$ 6 Edim Cm7 F7

I — got rhy - thm, I — got mu - sic, —

B $\flat$  B $\flat$ 6 Cm7 F7 E $\flat$ m6 B $\flat$  F7 B $\flat$  C $\flat$ dim F7

I — got my man — Who could ask for an - y - thing more?

B $\flat$  B $\flat$ 6 Cm7 F7 B $\flat$ 6 Edim Cm7 F7 B $\flat$  B $\flat$ 6

I — got dais - ies — In — green pas - tures, — I — got

Cm7 F7 E $\flat$ m6 B $\flat$  F7 B $\flat$  D7 Am7

my man Who could ask for an - y - thing more? Old — Man

Fm6   D7   G<sup>9</sup>   Daug5   Dm   G7<sup>9</sup>   C7<sup>9</sup>   Gm7   Ebm6   C9<sup>9</sup>

Trou- ble, I don't mind him, You won't find him

C7-5   F7   C7<sup>9</sup>   F7   Bb   Bb6   Cm7   F7   Bb6   Edim

'Round my door. I got star-light, I got

Cm7   F7   Bb   Bb6   Cm7   F7   Ebm   Bb   Fm

sweet dreams, I got my man Who could ask for an-y-thing

G7   C7<sup>9</sup>   F7   1. Bb Ab Gb Db | 2. Bb

more, Who could ask for an-y-thing more? more?

Bar 3rd fret with 1st finger and use 2nd and 3rd finger on remaining dots

# I've Got A Crush On You

Duet  
(Ann-Timothy)

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Allegretto giocoso (*gayly*)

VOICE

Piano

*p*

*mf*

Timothy: How

*B $\flat$*  *E $\flat$  B $\flat$*  *E $\flat$*  *B $\flat$*

glad the man - y mil - lions of An - na - belles and Lill - ians would be \_\_\_\_\_

*p*

*F7* *B $\flat$*  *Fdim* *F7* *B $\flat$*  *E $\flat$  B $\flat$*

— to cap - ture me! \_\_\_\_\_ But you had such per - sist - ance, you

© MCMXXX by NEW WORLD MUSIC CORPORATION  
Copyright renewed

Publisher member of A. S. C. A. P.

International Copyright Secured.

Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.



E $\flat$  B $\flat$  D A7 D

wore down my re - sist-ance: I fell, \_\_\_\_\_ and it was swell. \_\_\_\_\_

Cm7 F7 B $\flat$  B $\flat$ dim Cm7 F7 B $\flat$ 6 Cm7 F7

*Ann:* You're my big and brave and hand-some Ro - me - o. How I

B $\flat$  ma7 B $\flat$ 6 C7 F7 B $\flat$  E $\flat$  B $\flat$

won you I shall nev-er, nev-er know. *Timothy:* It's not that you're at - trac-tive, but,

E $\flat$  Gm7 C7 F7 E $\flat$ m6 F7

oh my heart grew ac-tive, when you \_\_\_\_\_ came in - to view. \_\_\_\_\_

REFRAIN

*p-mf*

B♭ma7 A9 E♭ Cm7 F7

I've got a crush on you, — sweet-ie pie, —

B♭ma7 A7 E♭ Cm7 F7

All the day and night-time hear me sigh. — I

B♭ Gm7 C7 B7 Cm7 Gm7

nev - er had — the least no - tion — that I could

C9 B7 C7 F7 C+ F7 Cm7 C+ B♭ma7 A7

fall with — so much e - mo - tion. — Could you coo?

*p*

Cm7 F7 Bbma7 A7

— Could you care — for a cun-ning cot-tage

Cm7 D7+5 D7 Gm7 Am Gm7 C9

we could share? — The world will par - don my

F6 Bbma7 Bb6 C9 A6 F7

mush, 'cause I've got a crush, my ba - by, on

1. Bb Gm6 Cm7 F7 2. Bb Gm6 F7 Bb

you. — I've got a you. —

# LOVE FOR SALE

Words and Music by  
COLE PORTER

VOICE *Moderato* *p* *Semplice (not fast)* *B $\flat$*  *A $\flat$*

PIANO *f* *p* *legato*

When the on-ly sound in the emp-ty street Is the

*G $\flat$*  *Fmi.* *E $\flat$ mi.* *A $\flat$ 7* *D $\flat$*

hea- vy tread of the hea- vy feet That be- long to a lone- some cop,

*F* *F7* *B $\flat$ mi.* *Cmi.7* *F7* *mp* *B $\flat$ 7*

I o- pen shop. When the moon so long has been

*A $\flat$ 7* *F $\sharp$ 7* *E7* *A*

gaz- ing down On the way- ward ways of this way- ward town That her smile be- comes a

© MCMXXX by HARMS, INC.  
Copyright renewed

INTERNATIONAL COPYRIGHT SECURED *Publisher member of ASCAP* ALL RIGHTS RESERVED  
The making of any unauthorized adaptation, arrangement or copy of this publication,  
or any part thereof, is an infringement of the Copyright Law.

A $\flat$       A $\flat$ 7      F      F7      B $\flat$   
 smirk, I go to work.

REFRAIN (with swinging rhythm and not fast)

*p - mf* E $\flat$       B $\flat$  mi.      E $\flat$   
 Love for sale, Ap-pe-tiz-ing young love for

B $\flat$  mi.      E $\flat$       A $\flat$ 7      D $\flat$       E $\flat$  mi.  
 sale. Love that's fresh and still un-spoiled, Love that's on-ly slight-ly soiled,

B $\flat$  mi      F7+5      B $\flat$  mi.      E $\flat$       B $\flat$   
 Love for sale. Who will buy?

Who would like to sam-ple my sup- ply? Who's pre-pared to

Chords: Eb, Bb, Eb

pay the price For a trip to par-a-dise? Love for sale.

Chords: Ab7, Db, Ebmi., Bbmi., F7, Bbmi

Let the po-ets pipe of love In their child-ish way,

Chords: Bbmi.7, Ebmi.7 mp espress., Ab7, Db

I know ev-'ry type of love Bet-ter far than, they. If you want the

Chords: Ebmi.7, Ab7, Db, Bbmi.7, Bb7

thrill of love, I've been thru the mill of love; Old love, new love,

Chords: Ebmi., mf espress., Gb, Ebmi., Edim., C7

B7 *rall.* *Bdim. più rit.* B7-5 *f a tempo* B♭mi.

Ev - ry love but true love. Love for sale,

*rall.* *più rit.* *f a tempo*

E♭ B♭ E♭

Ap - pe - tiz - ing young love for sale. If you want to

A♭7 *molto cresc.* E♭mi. *ff broadly*

buy my wares, Fol - low me and climb the stairs, Love for

*molto cresc.* *ff broadly*

B♭mi. *dimin.* B♭mi.7 *p* B♭m6 E♭7 E♭mi.7 F+

ale. Love for

*dimin.* *p*

E♭mi. *p* *dim. e morendo* E♭m6 1. B♭ 2. B♭

sale. sale.

*p* *dim. e morendo* *pp*

# Please Don't Talk About Me When I'm Gone

Tune Ukulele  
4 3 2 1  
B $\flat$  E $\flat$  G C

By SIDNEY CLARE,  
SAM H. STEPT  
and BEE PALMER

Moderato

VOICE

PIANO

*f*

E $\flat$       Gmi.      E $\flat$ 7      A $\flat$       E $\flat$

Years we've been to - geth - er,      Seems we can't get a - long;  
Just be - fore our part - ing,      Some-thing I — want to say;

*p*

© 1930 by REMICK MUSIC CORP.  
Copyright Renewed  
All Rights Reserved





No mat-ter what I do, It don't ap-pear to you.  
I'm real-ly sor-ry now, For ev-'ry brok-en vow.



Makes no diff-'rence wheth-er I am right or I'm wrong.  
Sweet-heart, now you're start-ing On your own lit-tle way,



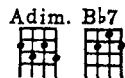
If we can't be sweet-hearts, This much you can do:  
One thing please re - mem - ber, In your mind some - how!

REFRAIN



Please don't talk a - bout me when I'm gone, Oh, hon - ey,

*p-f*



though our friendship ceas - es, from now on; And, lis - ten,



if you can't say an - y-thing real nice, It's bet - ter



not to talk at all, is my ad - vice. We're part - ing,

G7 C7

you go your way I'll go mine, it's best that we do; —

F7 Bb7 A7 Ab7 Bb7 Bb+

Here's a kiss! I hope that this brings lots of luck to you.

Eb G7 C7 C+ C7 F7

Makes no difference how — I carry on, — Re-mem-ber, please don't talk a -

Bb7 Fmi.7 Bb7 1. Eb B7 Fmi.7 Bb7 2. Eb Abmi. Eb

-bout me when I'm gone. gone. —

# Something To Remember You By

Words by  
HOWARD DIETZ

Music by  
ARTHUR SCHWARTZ

**Molto moderato**

VOICE

PIANO

*mf* *rit.* *p* *a tempo*

\* F B $\flat$  6

You are leav- ing me, and

A m. B $\flat$  C 7 F G m 7 C 7 F

I will try to face the world a - lone.

B $\flat$  6 A m B $\flat$  C 7 F G m C 7 D $\flat$  7

What will be will be, but time can-not e - raise the love we've known.

\*Diagrams for Guitar, Symbols for Ukulele and Banjo

© 1930 by HARMS, INC.  
Copyright Renewed  
All Rights Reserved

G<sup>b</sup>
D<sup>b</sup> 7
G<sup>b</sup>
Gm7 C7

*mf* 3

Let me but have a to - ken Through which your love is spo - ken,

F
B<sup>b</sup>
A m
Dm
G 7
C7 + 5

*p* *poco rit.*

You are leav - ing me, but it will say you're my own.

*p* *ad lib.* *poco rit.* 8

*Slow and with much sentiment*

REFRAIN *p - mf* *a tempo*

F
C7
C7
F
F dim
Gm7
F dim
C7

*a tempo*

Oh, give me some - thing to re - mem - ber you by,

*p - mf* *espressivo*

Gm7
C7
F
F7
Gm7
C7

When you are far a - way from

F Gm7 C7 Gm7 C7 F C7 sus F C7 F F dim

me, dear; Some lit - tle some-thing, mean-ing

Gm7 F dim C7 Gm7 C7 F F7 Gm7 C7

love can-not die, No mat-ter where you chance to

F C+ F Gm7 C7 Gm7 C7 C dim C7

*molto espress.* *mp*

be. Though I'll pray for you, Night and

*molto espress.* *mp* *poco a*

Bbm F C+ F Dm E7

day for you; It will see me through

*poco cresc.*

Dm6 E7 Am E Gm7 C7  
 Like a charm, Till you're re - turn - ing.  
*rall. ed espr.*

F C7 sus F C7 F F dim Gm7 F dim C7  
*p*  
 So give me some - thing to re - mem - ber you by,  
*p*

Gm7 C7 F F7 C7 Gm7 C7  
*molto rit.*  
 When you are far a - way from  
*molto rit.*

1. F F dim Gm7 C 2. F F Bass F  
 me. me.  
*mf rit. mf*  
*Ad. \**

# TEN CENTS A DANCE

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

**VOICE** *Moderato* *Not fast*

I work at the Pal-ace

**PIANO** *mf* *p* *p leggiero e grazioso*

*Fm7 Bb7 Eb Cm Fm7 Bb7 Eb Cm*

Ball-room, But, gee, that pal-ace is cheap; When I get back to my

*Gm Cm Gm Fm7 Bb7 Eb Bb7*

chil-ly hall room I'm much too tir-ed to sleep, I'm

*Eb Cm Fm7 Bb7 Eb Cm Gm*

one of those la-dy teach-ers A beau-ti-ful host-ess, you know, One



© MCMXXX by HARMS, INC.  
Copyright renewed

Publisher member of A. S. C. A. P.

International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.



C7 C+ C7 F7 E<sup>b</sup> F<sup>9</sup> F<sup>9</sup><sub>5</sub> Fm7 B<sup>b</sup>7

that the pal-ace fea-tures At ex-act-ly a dime a throw.

*poco rit.*

**REFRAIN- Slowly, quasi rubato**

E<sup>b</sup> E<sup>b</sup> Fm7 B<sup>b</sup>7 E<sup>b</sup> F7

Ten cents a dance; That's what they pay me. Gosh, how they weigh me

*p-mf*

Gm F<sup>#</sup>m B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup> Fm7 B<sup>b</sup>7

down! Ten cents a dance, Pan-sies and rough guys,

E<sup>b</sup>7 A<sup>b</sup> Dm7 G7 C-9 Fm

Tough guys who tear my gown! Sev-en to mid-night, I hear drums,

C-9 Fm D<sup>9</sup> Gm

Loud-ly the sax-o-phone blows, Trum-pets are tear-ing my ear-drums.

*poco cresc.*

C-9 C-9+5 C-9 F7 Bb7 Eb Eb° Fm7 Bb7

Cus-tom-ers crush my toes. Some-times I think I've found my he-ro

Eb7 Ab Dm7 G7 C-9

But it's a queer ro-mance All that you need-is a

Fm7-5 Eb Eb+ Abmaj7 Eb7-5 1. Gm Bb7 Eb Bb7+5 | 2. Gm Bb7 Eb

tick-et; Come on, big boy, ten cents a dance! ten cents a dance!

PATTER Cm Cm7 Cm6 Eb Bb7

Fight-ers and sail-ors and bow-leg-ged tail-ors Can pay for their tick-ets and

Eb Cm Cm7 Cm6

rent mel Butch-ers and bar-bers and rats from the har-bors Are

E<sup>b</sup> B<sup>b</sup>7+6 E<sup>b</sup> Gm E<sup>b</sup>7 C E<sup>b</sup>7  
 sweet-hearts my good luck has sent me. Though I've a cho-rus of

Gm E<sup>b</sup>7 C7 Am F7 D F7 Am F7 D7  
 el-der - ly beaux Stock-ings are po-rous with holes at the toes.

Gm Cm7-5 B<sup>b</sup> F7 B<sup>b</sup>7  
 I'm here till clos-ing time, Dance and be mer-ry, it's on-ly a dime.

E<sup>b</sup> E<sup>b</sup>° Fm7 B<sup>b</sup>7 E<sup>b</sup> Fm7 E<sup>b</sup> Dm7 G7  
 Some-times I think I've found my he-ro But it's a queer ro-ance,

C-9 C7 Fm7-5 E<sup>b</sup> E<sup>b</sup>+ A<sup>b</sup>maj7 E<sup>b</sup>7-5 Gm B<sup>b</sup>7 E<sup>b</sup>  
 All that you need\_ is a tick-et! Come on, big boy, ten cents a dance!-



B $\flat$  Fm E $\flat$  B $\flat$ 7 E $\flat$ 6 B $\flat$  Fm7 Gm *rit.* B $\flat$ +

gal We're both in luck for in - tro - duc - tions are not nec - es - sa - ry.  
- way I'll feel all pep't if you'll ac - cept my friend - ly in - vi - ta - tion.

*poco rit.*

CHORUS

A $\flat$  A $\flat$ m B $\flat$ 7 E $\flat$  A $\flat$  A $\flat$ m

Mm - Mm - Mm Would you like to take a walk? Mm - Mm - Mm Do you

*p-f a tempo*

E $\flat$  Fm7 E $\flat$  A $\flat$  A $\flat$ m E $\flat$  C7

think it's gon - na rain? Mm - Mm - Mm How a - bout a sas - par - il - la?

Fm A $\flat$ m E $\flat$  B $\flat$ 7 E $\flat$

Gee the moon is yel - ler Sum - p'n good - 'll come from that

A $\flat$ 
A $\flat$ m
B $\flat$ 7
E $\flat$ 
A $\flat$ 
A $\flat$ m

Mm - Mm - Mm Have you heard the lat - est song? Mm - Mm - Mm It's a

E $\flat$ 
Fm7
E $\flat$ 
A $\flat$ 
A $\flat$ m
E $\flat$ 
C7

ver - y pret - ty strain Mm - Mm - Mm Don't you feel a lit - tle thrill-y?

Fm
A $\flat$ m
E $\flat$ 
B $\flat$ 7
E $\flat$

Gee it's get-ting chill - y Sum - p'n good - 'll come from that When you're

B $\flat$ m7
E $\flat$ .7
A $\flat$ 
E $\flat$ .7

stroll - ing thru the where - zis — You need a who - zis — to lean up -

Ab Ab7 Dm7 G7 C Dm7 G7

- on But when you have no who - zis To hug and what - zis gosh

C Ab Abm Bb7 Eb Ab Abm

darn Mm-Mm-Mm Would you like to take a walk Mm-Mm-Mm Do you

Eb Fm7 Eb Ab Abm Eb C7

think it's gon - na rain? Mm - Mm - Mm Ain't you tired of the talk - ies?

Fm Abm Eb Bb7 1. Eb Eb7 Ab Eb7 2. Eb

I pre-fer the walk-ies Sum-p'n good -'ll come from that. that.

# Bidin' My Time

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Moderato

Piano

The piano introduction consists of two staves. The right hand (R.H.) starts with a melody in 4/4 time, marked *mf*. The left hand (L.H.) provides a harmonic accompaniment. The tempo is marked *Moderato*.

Tune Ukulele  
or Banjulele Banjo  
A D F#B  
Put Capo on 1st Fret

Gracefully

Ukulele/Banjo chord diagrams for the first line of lyrics. The chords are: Eb, Cmin., Fmin.7, Bb7, Eb, Eb7, Fmin.7, Bb7.

Some fel - lers love to "Tip - Toe Through the Tu - lips;"

Piano accompaniment for the first line of lyrics, showing the right and left hand parts.

Ukulele/Banjo chord diagrams for the second line of lyrics. The chords are: Eb, Cmin., Fmin.7, Eb, Fmin.7, F7, Fmin.7addF, Bb7.

Some fel - lers go on "Sing - ing In The Rain;"

Piano accompaniment for the second line of lyrics, showing the right and left hand parts.

Ukulele/Banjo chord diagrams for the third line of lyrics. The chords are: Eb, Cmin., Fmin.7, Bb7, Eb, Eb7, D7.

Some fel - lers keep on "Paint - in' Skies With Sun - Shine;"

Piano accompaniment for the third line of lyrics, showing the right and left hand parts.

\* Letters over UKE diagrams are names of chords  
adaptable to Banjo or Guitar in original key

Ukulele Arr. by  
S.M. ZOLTAI

© 1930 by NEW WORLD MUSIC CORPORATION  
Copyright Renewed  
All Rights Reserved



Gmin. Gmin. add E D7 with G D7 G Bb7

Some fel - lers must go "Swing-in' Down The Lane." But

Refrain *p-mf* Eb Ab Fmin.7 Bb7 Eb Ab

Im Bid - in' My Time; 'Cause that's the kind - a guy  
 Im Bid - in' My Time; 'Cause that's the kind - a guy

Fmin.7 Bb7 Eb C7 Fmin.7 Abmin. add F

Im, While oth - er folks grow diz - zy I keep bus - y  
 Im. Be - gin - nin' on a Mon - day Right through Sun - day,

Eb Bb7 Eb G7 C G7 C *mp*

Bid - in' My Time. Next year, - next year, -  
 Bid - in' My Time. Give me, - give me -

G7 F C Bb7 Eb Bb7 Eb

*mf*

Some-thing bound to hap - pen; - This year, - this year, -  
 Glass that's full of tink - le, - Let me, - let me -

C min.7 open Eb min. add C F7 Bb7 with Eb Bb7 Eb Ab

*p*

I'll just keep on nap - pin', - And Bid - in' - My  
 Dream like Rip Van Wink - le. - He Bid - ed His

F min.7 Bb7 Eb Ab F min.7 Bb7 Eb C7

time - - - 'Cause that's the kind-a guy I'm. - There's no re - gret-tin'  
 time. - - - And like that Wink-le guy I'm - - - Chas - in' 'way flies,

F min.7 Ab min. add F Eb Bb7 Eb Bb7 Eb

*mf*

When I'm set - tin' Bid - in' My Time. - - -  
 How the day flies, Bid - in' My Time. - - -

# I FOUND A MILLION DOLLAR BABY

(IN A FIVE AND TEN CENT STORE)

Lyric by  
BILLY ROSE and  
MORT DIXON

Music by  
HARRY WARREN

Moderato

VOICE

PIANO

*mf*

*poco rit.*

*With simplicity*

\* F Dm F Dm F Dm

Love comes a-long like a pop - u - lar song, An - y - time or an - y - where at  
Love used to be quite a stran-ger to me Did - n't know a sen-ti-men-tal

*p a tempo*

F Gm7 C7 F Fdim Gm7 C7 F

all. word, Rain or sun - shine, spring or fall,  
Thoughts of kiss - ing seemed ab - surd.

\*Diagrams for Guitar, Symbols for Ukulele and Banjo

© MCMXXXI by REMICK MUSIC CORPORATION  
Copyright renewed

Publisher member of A. S. C. A. P.

International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

F Dm F Dm F Dm

You nev - er know when it may say hel-lo In a ver - y un - ex-pect-ed  
Then came a change, and you may think it strange, But the world be-came a hap-py

D7 Dm7 G7 C Am Dm G7 Gm7 C7 *poco rit.*

place tune For ex - am - ple, take my case:  
Since that A - pril af - ter - noon.

*Not fast*

REFRAIN

F *a tempo*

It was a luck-y A-pril show-er, It was the most con-ve-nient

G7 C7 Cdim C7

door I Found A Mil - lion Dol - lar Ba - by In A

C7<sup>o</sup>

Caug.

F

Five And Ten Cent Store;

The rain con-tin - ued for an

G7

hour, —

I hung a-round for three or four,

C7<sup>o</sup>

Cdim

C7<sup>o</sup>

A-round a mil - lion dol - lar ba - by In a Five and Ten Cent

F

A7

Store.

She was sell - ing chi - na

And when she made those

*mp*

eyes \_\_\_\_\_ I kept buy - ing chi - na \_\_\_\_\_ un - til the crowd got

wise \_\_\_\_\_ In - ci - dent' - ly, If you should run in - to a show - er,

Just step in - side my cot - tage door And meet the mil - lion dol - lar

ba - by From the Five and Ten Cent Store! \_\_\_\_\_ Store! \_\_\_\_\_

# I've Got Five Dollars

(DUET: Geraldine and Michael)

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

Moderato

Piano

Musical score for the piano introduction, featuring a treble and bass clef with a key signature of two flats. The tempo is marked 'Moderato'. Dynamics include *mf* and *sf*. The score consists of two staves.

Tune Ukulele

or Banjulele Banjo

A D F# B \*Bb7  
Put Capo on 1st Fret

Bb7

He: Mis - ter Shy - lock was stin - gy; — I was mis - er - ly,  
She: Peg - gy Joyce — has a busi - ness, — All her hus - bands have

*p*

Cmin.7

open

Bb7

Eb

Bbmi.

C7

too. I was more self - ish And crab - by than a shell - fish,  
gold. And Lil - yan Tash - man Is not kissed by an ash - man;

\* Letters over Uke diagrams are names of chords adaptable to Banjo or Guitar in original key.

Ukulele Arr. by  
S. M. ZOLTAI

© MCMXXXI by HARMS, INC.

Copyright renewed

Publisher member of A. S. C. A. P.

International Copyright Secured.

Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

Fmin. 7



Bb7



Gmin.



Fmin.



Eb



F7



Oh dear, - it's queer - What love - can do!  
But now, - some-how - Wealth leaves - me cold.

Bb7



Ab



F7 with Cb



Bb7



Bbaug. 5



I'd give all - my pos - ses - sions for you: \_\_\_\_\_  
Though you're poor - as a church mouse - - I'm sold! \_\_\_\_\_

Refrain

*p-mf*



Ab



Bb7



Cmin.7 open



Eb



He: I've got five dol - lars; I'm in good con -  
She: I've got five dol - lars; Eight - y five re -

Ab



Bb



Eb with D open



Cmin.7



Eb



Ab



Bb7



Eb



di - tion; And I've got am - bi - tion; That be - longs to  
la - tions; Two lace com - bi - na - tions; They be - long to



Ab Gmin.F#min. Fmin. Eb Ab Bb7 Cmin.7 open Eb

you; Six shirts and col-lars; Debts be - yond en -  
 you! Two coats with col-lars; Ma and Grand-ma

Ab Bb7 Eb with D Cmin.7 open Eb Ab Bb7 Eb

dur - ance On my life in - sur - ance, That be - longs to  
 wore 'em; All the moths a - dore 'em; They be - long to

Gb Ebmin.7 Bb7 Ab Eb

you; I've got a heart That  
 you; I've got two lips That

*dolce mp*

Bb7 Eb Ab Bb7 Eb

must be spurt - in! Just be cer - tain  
 care for mat - ing, There-fore wait - ing

Cmin.7 open F7 Bb Fmin. Cmin. Bb7 Eb Ab Bb7

I'll be true! Take my five dol-lars!  
will not do! Take my five dol-lars!

Cmin.7 open Eb Ab Bb7 Eb Cmin.7 open Eb

Take my shirts and col-lars! Take my heart that  
Take my coats and col-lars! Take my heart that

Bb mi. add G C7 F7 Ab

hol-lers, "Ev-ry-thing- I've got be-longs- to  
hol-lers, "Ev-ry-thing- I've got be-longs- to

1 Eb Cmin.7 open Db7 F7 with Cb Bb7 Eb 2

you!" you!" you!" you!"

*mf* *mf* *f*

L.H.

220. 8 *f* \*

# OF THEE I SING

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Moderato

PIANO

*mp*

The piano introduction is in 4/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The melody begins with a half note chord, followed by quarter notes, and ends with a half note chord. The bass line consists of quarter notes and half notes.

VERSE, *Smoothly*

*E $\flat$  Fm7 E $\flat$ maj.7 A $\flat$ 6 E $\flat$  B $\flat$ 7sus.4 E $\flat$*

From the Is - land of Man-hat-tan to the Coast of Gold, From North to

The piano accompaniment for the first line of the verse is in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats. The melody is marked *p* and consists of quarter notes and half notes. The bass line consists of quarter notes and half notes.

*Fm7 B $\flat$ 7 E $\flat$ maj.7 Fm7 B $\flat$  E $\flat$ maj.7 D7sus.4*

South, From East to West, You are the love I love the best.

The piano accompaniment for the second line of the verse is in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats. The melody is marked *p* and consists of quarter notes and half notes. The bass line consists of quarter notes and half notes.

*G Am7 Gmaj.7 C6 G D7sus.4 G*

You're the dream girl of the sweet-est sto-ry ev-er told, A dream I

The piano accompaniment for the third line of the verse is in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#). The melody is marked *p* and consists of quarter notes and half notes. The bass line consists of quarter notes and half notes.

© 1931 by NEW WORLD MUSIC CORPORATION  
Copyright Renewed  
All Rights Reserved

Am7 D7 Gmaj.7 Gm7 C7 Fmaj.7

sought, Both night and day For years through all the U. S. A. The star I've

F#m7 B7 F#m7 B7-9 Em Am7 D7 Dm Dm7 G7

hitched my wag-on to Is ver-y ob-vi-ous-ly you.

*rit.*

REFRAIN, *Slowly and with expression*

C C7+ F Dm7 G7 C C7

OF THEE I SING, ba-by, Sum-mer, Au-tumn, Win-ter,

*mp*

F6 Fm C E9 E+ Am Am7 D7 G Gmaj.7

Spring, ba-by, You're my sil-ver lin-ing, You're my sky of blue,

Em Cm G D7 G Bbm6 Am7 D7 Dm7 G7 C C7+

There's a love light shin - ing, Just be-cause of you. OF THEE I

F Dm7 G7 C C7+ F6 E7+ E7 Bm7 E7

SING, ba - by, You have got that cer-tain thing, ba - by!

Am E7 Am Edim Dm Edim Dm7 G9 Am E7 Am Edim Dm Edim Dm7 Cdim C Am7

Shin-ing star and in-spi-ra-tion Worth-y of a might-y na-tion, OF

Dm7 G7 1. C Cmaj7 C7 Dm G7 2. C Abm6 C

THEE I SING. SING.

# WHEN YOUR LOVER HAS GONE

Words and Music by  
E. A. SWAN

**Moderato**

VOICE

PIANO

*mf* *rit.* *dim.*

For  
What

**Recitative**

Gm Cm alt. Gm Ebm6 C dim

a - ges and a - ges The po - ets and sa - ges Of  
good is the schem - ing The plan - ning the dream - ing That

*mp*

Gm D7+5 D7 Gm D7 D7 b5

love won - d'rous love al - ways sing But  
comes with each new love af - fair The

\*Diagrams for Guitar, Symbols for Ukulele and Banjo

© MCMXXXI by REMICK MUSIC CORPORATION  
Copyright renewed

Publisher member of A. S. C. A. P.

International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

G7 C9 C dim B7 Bb dim A7

ask an - y lov - er And you'll soon dis - cov - er The  
 love that you cher - ish So oft - en may per - ish And

D A7 Bb dim Cm6 D7

heart-aches that ro - mance can bring.  
 leave you with cas - tles in air.

*rit.*

**CHORUS** G Bm G7 G6 Gm Bb+5 Bb C7 C A7 Bb dim

*legato*

When you're a - lone Who cares for star-lit skies When you're a -

A7 Cm Eb+5 Cm7 Cm6 G B7 Em C7

- lone The ma - gic moon-light dies At break of dawn

A7 F#m A7 G A9 D+5 G A#m6 D7 F#7+5

There is no sun-rise WHEN YOUR LOV-ER HAS GONE

*poco rit.*

G Bm G7 G6 Gm Bb+5 Bb C7 C A7 Bb dim A7

What lone-ly hours The eve-ning shad-ows bring What lone-ly hours

Cm Eb+5 Cm7 Cm6 G B7 Em Cm6 G D7 C dim Ema7 E7

With mem'-ries lin-ger-ing Like fad-ed flow'rs Life can't mean an-y-thing

*cresc. rit. ff*

Am Eb7 D7+5 1. G Eb7 D9 D+5 2. G G7 A7 Eb7 G

WHEN YOUR LOV-ER HAS GONE. GONE.

*rall. mp r.h. rall. molto rit. pp*



# You're My Everything

Featured in the 20th Century-Fox Picture  
"YOU'RE MY EVERYTHING"

Words by  
MORT DIXON  
and JOE YOUNG

Music by  
HARRY WARREN

Moderato

VOICE

Piano

*mf* *rit*

It

Not fast

\*C Am Dm7 G7 C Am7 B7 Gm6 Gaug5

so a - shamed of my vo - cab - u - la - ry, It

*p a tempo* *mf*

C Am Dm7 G7 C Am6 Gaug5 B7

is - nt what it real - ly ought to be. I

*p*

\*Diagrams for Guitar, Symbols for Ukulele and Banjo

© 1931 by HARMS, INC.  
Copyright Renewed  
All Rights Reserved

Em G Em6 D7 Bm7 Em Gaug5 G

have a task that is - nt or - di - na - ry, When

Am7 D7 G F Dm

I'm des - crib - ing what you are to me. Can't you see,

Refrain  
Slowly, with much expression

G7 C G7 B7

*mf ten.* *p-mf a tempo*

You're my ev - 'ry - thing un - der - neath the sun,

*ten.* *rit. espr. mf ten.* *p-mf a tempo*

E7 A7 Dm Dm7

You're my ev - 'ry - thing rolled up in - to

Em F#7 G9 G7 C<sup>o</sup> Ebm6

*cresc.*

one. You're my on - ly dream, my on - ly real re -

Dm7 G7 Am6 Ddim7 Am<sup>o</sup> D7

*più cresc.*

al - i - ty, You're my i - dea of a per - fect per - son -

G7 Em B<sup>o</sup> G7 C<sup>o</sup>

*mf ten.* *p*

al - i - ty. You're my ev - 'ry - thing,

*ten.* *espr. mf ten.* *p*

B7 E7 A7<sup>o</sup> Dm

Ev - 'ry - thing I need, You're the song I sing

Dm7 E B7 E

And the book I read. You're a -

Am C7 Caug5 F6

way be - yond be - lief, And just to make it brief,

Fm6 C Ebm6 G7

You're my win - ter, sum - mer, spring, my ev - 'ry - ten.

*cresc.* *rit. ten.*

*p cresc.* *rit. mf ten.*

1. C G7 2. C

thing. You're my thing.

*mf ten.* *mf ten.* *mf*

*mf ten.*

# APRIL IN PARIS

Words by  
E. Y. HARBURG  
French version by  
EMELIA RENAUD

"Avril à Paris"

Music by  
VERNON DUKE

Moderato

VOICE

PIANO

*mf*

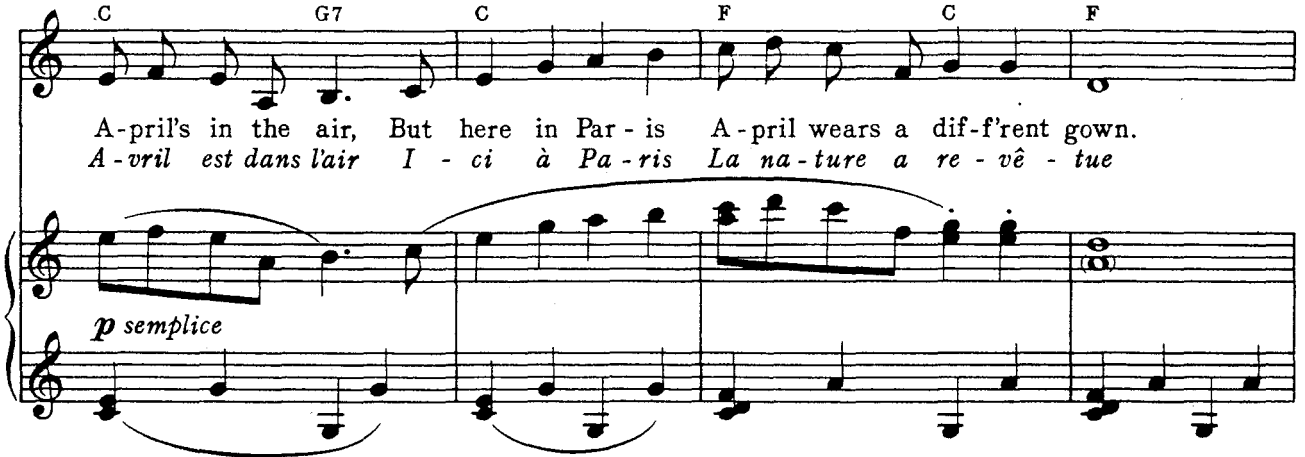
*p*



C G7 C F C F

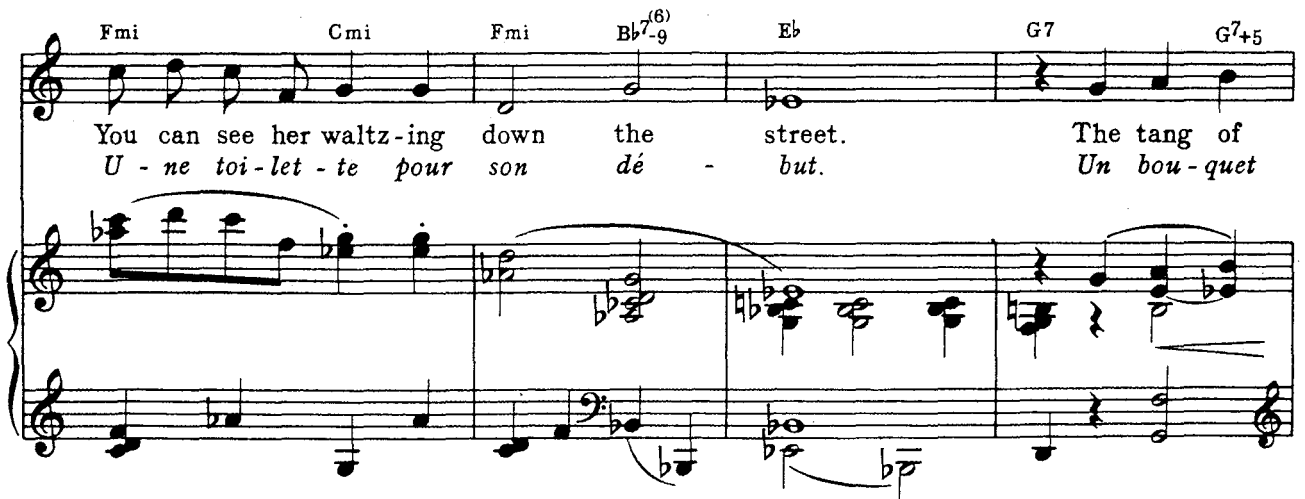
A-pril's in the air, But here in Par-is A-pril wears a dif-f'rent gown.  
A-vril est dans l'air I-ci à Pa-ris La na-ture a re-vê-tue

*p semplice*



Fmi Cmi Fmi Bb7(6)9 Eb G7 G7+5

You can see her waltz-ing down the street. The tang of  
U-ne toi-let-te pour son dé-but. Un bou-quet



© 1932 by HARMS, INC.  
Copyright Renewed  
All Rights Reserved

C G7 C F C F

wine is in the air, I'm drunk with all the hap-pi-ness that Spring can give,  
*de vin est dans l'air Et tout ce bon-heur du Prin-temps nous en - i - vre*

E7 A7 D7 G7

Nev-er dreamed it could be so ex - cit-ing to live.  
*Nous i - gno - rions qu'il fai-sait si bon de vi - vre.*

L.H. *mf*

REFRAIN *amoroso*

*p-mf* Fmi B C Fmi Ebmi G<sup>6</sup><sub>7</sub>

A - pril in Pa - ris, \_\_\_\_\_ Chest-nuts in blos - som, \_\_\_\_\_  
*A - vril à Pa - ris, \_\_\_\_\_ Châ - tai-gniers fleu - ris \_\_\_\_\_*

*p-mf amoroso*

Cmaj.7 B C Gm7

Hol - i - day ta - - bles un - der the trees. \_\_\_\_\_  
*Tout est en fê - te sous la feuil - lée. \_\_\_\_\_*

Dm7 Gm7 C7 *mp* F6 E7 F

A - pril in Par - is,  
A - vril à Pa - ris,

Emi7 G#m Ami Am6 B7+5

This is a feel - ing No one can ev - er  
C'est une é - mo - tion Qu'on ne peut re - cap -

B7 *mf* E7+5 E7 Gmi6 A7 *p* Fmaj.7 Ddim.

re - prise. I nev - er knew the  
tu - rer. Tou - te cet - te joie

C6 Ddim. Fmi6 C

charm of Spring, Nev - er met it face to face.  
du Prin - temps Est un e - li - xir trou - blant.

Ami E7 Ami Am6 B7+5 B7

I nev - er knew my heart could sing, Nev - er missed a warm em -  
 Mon cœur veut main - te - nant chan - ter, Et les jours d'hi - ver ou -

E Dmi7 G7 *p* Fmi 3 B C Gmi6 3 C+ A7+5

brace, till A - pril in Par - is, \_\_\_\_\_ Whom can I run to \_\_\_\_\_  
 bli - er. A - vril à Pa - ris, \_\_\_\_\_ L'air est em - bau - mé \_\_\_\_\_

*f* D7 3 G#m6 Am6 D9 G7

What have you done to \_\_\_\_\_ my  
 La na - ture est ré - veil -

1.c G7 2.c F C

heart? heart?  
 lée. lée.



# Brother, Can You Spare A Dime?

Words by  
E. Y. HARBURG

Music by  
JAY GORNEY

Moderato

Piano

The piano introduction is in 4/4 time, starting with a *mf* dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked *Moderato*. The piece begins with a *mf* dynamic, followed by a *cresc.* (crescendo) section, and ends with a *mf rit.* (ritardando) section.

Cm *p not fast* Fm Cm

They used to tell me I was build-ing a dream,-- And so I fol-lowed the mob

*p* *a tempo*

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The tempo is marked *p not fast*. The key signature is B-flat major (two flats). The lyrics are: "They used to tell me I was build-ing a dream,-- And so I fol-lowed the mob". The piano accompaniment is marked *p* and *a tempo*. Chords are indicated as Cm, Fm, and Cm.

Fm Bb7 Eb D7

When there was earth to plough or guns to bear I was

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "When there was earth to plough or guns to bear I was". The piano accompaniment includes chords Fm, Bb7, Eb, and D7.

D7-5 G7 Cm

al-ways there-right there on the job. They used to tell me I was

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "al-ways there-right there on the job. They used to tell me I was". The piano accompaniment includes chords D7-5, G7, and Cm.

© MCMXXXII by HARMS, INC.

Copyright renewed

Publisher member of A. S. C. A. P.

International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

Fm Cm Bb7 Cm7 Bb7

build-ing a dream With peace and glo-ry a - head Why should

Eb G7 G+ Cm Fm G7 G+5

I be stand-ing in line just wait-ing for bread?

Refrain Cm

*mp-f (with much expression)* G7 C7 F Bb7 Eb G7

Once I built a rail-road, made it run, - Made it race a-gainst time.

*mf* Fm G7 Cm Ab7 Fm G7

Once I built a rail-road, Now it's done - Broth-er can you spare a dime?

Cm *mp* G7 C7

Once I built a tow-er, to the sun.—

*f* R.H. *mp*

F Bb7 Eb G7 *mf* Fm G7

Brick and ri - vet and lime, Once I built a tow-er,

*mf*

Cm Ab7 Fm G7 Cm

Now it's done,— Broth-er, can you spare a dime?—

*p*

C7 *mp* (in strict tempo) Edim C7 Gm7 C7 Edim *cresc.* C7

Once in kha - ki suits Gee, we looked swell Full of that Yan-kee Doo-dle-de-

*mp* *poco* *a* *poco* *cresc.*

B♭ m6 C7 F7 Cm F7 F9

dum. Half a mil-lion boots went slog-gin' thru Hell,

Cm A7-5 D7 D7-5 G7 Cm

I was the kid... with the drum. — Say don't you re-mem-ber, they

*f* *gliss.* *R.H.* *f* *molto espr. e marc.*

G7 C7 F7 B♭7 E♭ G7 Fm G7

called me Al... It was Al... all the time Say, don't you re-mem-ber

Cm ten. A♭7 Fm G7 1. Cm G7 2. Cm

I'm your Pal! — Bud-dy, can you spare a dime? —

*ten.* *rit.* *ff* *marcatiss.* *sf*

# Forty Second Street

Words by  
AL DUBIN

Music by  
HARRY WARREN

Moderato

Piano

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato'. Dynamics include *mf* and *molto rit.*

Tune Uke .

4 3 2 1  
A D F# B

The first vocal phrase is: "In the heart of lit - tle old New York, You'll find a thor - ough -". The piano accompaniment is in the left hand, with a dynamic marking of *mp* and a tempo marking of *a tempo*. Chord symbols for guitar and banjo are provided above the vocal line.

The second vocal phrase is: "fare; ——— It's the part of lit - tle old New York that". The piano accompaniment continues in the left hand. Chord symbols for guitar and banjo are provided above the vocal line.

Symbols for Guitar and Banjo.

© 1932 by M. WITMARK & SONS  
Copyright Renewed  
All Rights Reserved

Emi. Gaug. Emi. C7 Emi. Dmi.7 G7 C A7

runs in - to Times Square. A cra - zy quilt that

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef with lyrics. Above it are guitar chord diagrams for Emi., Gaug., Emi., C7, Emi., Dmi.7, G7, C, and A7. The bottom two lines are the piano accompaniment in treble and bass clefs. A dynamic marking of *mf* is present in the piano part.

Dmi. G7 Emi. C Emi. Gaug.

Wall Street "Jack" built, If you've got a lit - tle

Detailed description: This system contains the third and fourth lines of the musical score. The top line is the vocal melody in treble clef with lyrics. Above it are guitar chord diagrams for Dmi., G7, Emi., C, Emi., and Gaug. The bottom two lines are the piano accompaniment in treble and bass clefs.

Emi.7 A7 Emi. A mi.7 C7 B7

time to spare, I want to take you there.

*poco rit.*

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is the vocal melody in treble clef with lyrics. Above it are guitar chord diagrams for Emi.7, A7, Emi., A mi.7, C7, and B7. The bottom two lines are the piano accompaniment in treble and bass clefs. A dynamic marking of *poco rit.* is present in the piano part.

Refrain Emi. B7 Emi. B7

*P-f a tempo*

Come and meet those danc - ing feet, On the

*P-f a tempo*

Detailed description: This system contains the seventh and eighth lines of the musical score, starting with a double bar line. The top line is the vocal melody in treble clef with lyrics. Above it are guitar chord diagrams for Emi., B7, Emi., and B7. The bottom two lines are the piano accompaniment in treble and bass clefs. A dynamic marking of *P-f a tempo* is present in the piano part.

Emi. D G Ami. Emi. Ami. C7 Emi. Gaug. Emi. Ami7 Gaug.

Av - e - nue I'm tak - ing you to, — For - ty Sec - ond Street.

Emi. B7 Emi. B7

Hear the beat \_\_\_\_\_ of danc - ing feet, \_\_\_\_\_ It's the

Emi. D G Ami. Emi. Ami. C7 Emi. Gaug. Emi.

song I love the mel - o - dy of, — For - ty Sec - ond Street, —

C7 Bbaug. Gmi. Ami. Gmi.

Lit - tle "nif - ties" from the Fif - ties, in - no - cent and sweet; —

A7 F#mi. A7 Bbmi. B7

Sex - y lad - ies from the Eight-ies, who are in - dis - creet. They're

Emi. B7 Emi. B7

side by side, they're glo - ri - fied Where the

Emi. D G Ami. Emi. Ami. C7 1 Emi. Gaug. Emi. Ami. B7

un - der-world can meet the e - lite, For - ty Sec - ond Street.

Emi. rit. Gaug. Emi.7 A7 alt. Emi. Gaug. Emi.

Naught-y, bawd-y, gawd-y, sport-y, For - ty Sec - ond Street.

rit. *fz*



# I Guess I'll Have To Change My Plan

Words by  
HOWARD DIETZ

Music by  
ARTHUR SCHWARTZ

Allegretto

Ukulele  
G C E A

VOICE

Piano

*mf* *poco rit* *p*

*p a tempo*

*cantabile*

I be -

held her and was con- quered at the start, And placed her on a

ped - es - tal a - part: I planned the lit - tle hide - a - way that

© 1932 by HARMS, INC.  
Copyright Renewed  
All Rights Reserved

we would share some day. When I met her I un -

fold - ed all my dream, And told her how she'd

fit in - to my scheme of what bliss is. Then the

blow came, when she gave her name as "Mis - sus."

\* Open strings

Rather slow

Refrain

*mp-f a tempo.*

I guess I'll have to change my plan — I should have  
 I guess I'll have to change my plan — I should have

*a tempo.*  
*mp-f*

re - a - lized there'd be an - oth - er man! — I o - ver -  
 re - a - lized there'd be an - oth - er man! — Why did I

looked that point com - plete - ly — Un - til the big af - fair be -  
 buy those blue pa - ja - mas — Be - fore the big af - fair be -

gan; Be - fore I knew where I was at — I found my -  
 gan? My boil - ing point is much too low — For me to

self up - on the shelf, and that was that ————— I tried to  
 try to be a fly Lo - tha - ri - o! ————— I think I'll

reach the moon but when I got there, All that I could  
 crawl right back and in - to my shell, Dwell - ing in my

get was the air, My feet are back up - on the ground — I've lost the  
 per - son - al H-II. I'll have to change my plan a - round — I've lost the

one girl I found. I found.  
 one girl I found.

# LOUISIANA HAYRIDE

Words and Music by  
HOWARD DIETZ and  
ARTHUR SCHWARTZ

Allegretto

VOICE

PIANO

The musical score is written in G major (one sharp) and 2/4 time. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with triplets. Dynamics include *f*, *mp*, and *cresc.*. Chord markings are placed above the vocal line.

**System 1:** The vocal line begins with a whole rest, followed by the lyrics "What kind o' fun do yo'". The piano accompaniment starts with a *f* dynamic. A *D* chord is marked above the vocal line.

**System 2:** The vocal line continues with "fan-cy mos'?\_ Pic-nic?\_ (No ma'am!\_) Oys-ter sup-per? (No ma'am!\_) Straw-ber-ry fes-ti-val?". The piano accompaniment continues with a *mf* dynamic. Chord markings include *Em7*, *A7*, *D*, *Em7*, and *A7*.

**System 3:** The vocal line continues with "(No ma'am!\_) What kind o' fun do yo' fan-cy mos'?\_(Yo' have-n't hit it yet, but yo'". The piano accompaniment continues with a *mf* dynamic. Chord markings include *Em7*, *A7*, *D*, and *F#m*.

**System 4:** The vocal line concludes with "might-y close!\_) Don't hold it back an-y lon-ger! Is it hay-ride?\_ (Yes ma'am!\_)". The piano accompaniment concludes with a *cresc.* dynamic. Chord markings include *C#7*, *F#m*, *Em7*, *E7*, *A7*, and *D7*.

© MCMXXXII by HARMS, INC.

Copyright renewed

Publisher member of A. S. C. A. P.

International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

REFRAIN

*rhythmic and well marked*

Get go-in', Lou - is - i - an - a hay-ride! Get go-in', we all is read - y!

*p-f marcato*

Start sum-pin', Lou - is - i - an - a hay-ride! No use fo' call-in' de roll. Oh, I

like dat sport; Sit-tin' in de hay! Lov-in' it a - way, Oh, Oh! Fo' de

time is short, crack yo' lit - tle whip! Get yo' lit - tle ship to go. —

G Em7 Am7 D7 G Em7 Am7 D7

Start sum-pin', Lou - is - i - an - a hay - ride! No fool-in', we all is hap - py!

G Em7 Am7 D7 G Am7 1. G

Get go-in', Lou - is - i - an - a hay - ride! No use fo' call-in', de roll!

Em7 Am7 Em7 Am7 D7 || 2. (to roll call) Fine

roll! — roll!

L.H. *fz* (to roll call) *f*

ROLL CALL

E A E A E

May-belle Em-ma-line, (I is here!) Su-san Can-dy-ball, (I is here!) Jas-mine Wash-ing-ton,

*mp*

A E A E B<sup>7</sup> E F<sup>#</sup>m<sup>7</sup>

(I is herel\_) Li-za M<sup>c</sup> Kin-ley, (I is herel\_) Cle-men-ti-na, Car-o-line, Din-ah,

E B<sup>7</sup> E B<sup>7</sup> E F<sup>#</sup>m<sup>7</sup> E B<sup>7</sup> E

(We is herel\_ We all herel\_) Miss Mer-in-da, Flor-a and Lin-da, (We is herel\_

B<sup>7</sup> E A E A E

We all herel\_) Chlo-e Ab-ra-ham, (I is herel\_) Phoe-be Eph-ra-ham, (I is herel\_)

A E A E Am<sup>7</sup> D<sup>7</sup> §

We all herel\_ Yo' kin see, We all herel\_) D. S. al Fine

(Back to refrain) §

D. S. al Fine



# NIGHT AND DAY

French version by  
EMÉLIA RENAUD  
Spanish Text by  
JOHNNIE CAMACHO

Words and Music by  
COLE PORTER

Moderato

Piano

*mp poco a poco cresc.* *f*

*P* *C#°* *G7* *C*

Like the beat, beat, beat, of the tom - tom;      When the jun - gle shad - ows  
Fr: Com-me le rou - le - ment du tam - tam,      Quand la jon - gle s'ob - scur -  
Span: Co-mo las tam - bo - ras que se - yen      por la sel - va re - so -

*p*

*Cm* *G7* *C#°* *G7* *C* *Cm*

fall,      Like the tick, tick, tock of the state-ly clock, as it stands a - gainst the  
-cit,      Com-me le tic - tac de l'hor - lo - ge ma - jes - tu - eu - se près du  
nar;      Co-mo el tic, tic, tac del re - loj que cuen - ta las ho - ras al pa -

*G7* *Ab7* *Db* *A7*

wall,      Like the drip, drip, drip, of the rain-drops,      When the sum - mer show'r is  
mur      Com-me la gout - te d'eau qui tom - be      Quand un o - rage est fi -  
sar;      Co-mo el re - pi - car de la llu - via      en un te - cho de me -

© MCMXXXII by HARMS, INC.  
Copyright Renewed

© MCMXLIV by HARMS, INC.  
© MCMXLVII by HARMS, INC.

INTERNATIONAL COPYRIGHT SECURED Publisher member of ASCAP ALL RIGHTS RESERVED  
The making of any unauthorized adaptation, arrangement or copy of this publication,  
or any part thereof, is an infringement of the Copyright Law.

D Dm B<sup>o</sup> C Cm G B<sup>b</sup>m6 C G7 C

through; So a voice with-in me keeps re-peat-ing, you, — you, — you. —  
 ni; U-ne voix me ré-pé-te con-stam-ment un — mot: — toi. —  
 tal; U-na voz, muy que-do me re-pi-te: tú, — tú, — tú. —

Refrain C6 Cm *p-mf* G7 G<sup>+</sup> C

Night and day \_\_\_\_\_ you are the one, \_\_\_\_\_ On - ly you -  
 Nuit et jour \_\_\_\_\_ tu es mon choix, \_\_\_\_\_ Rien que toi -  
 No so - ñé, \_\_\_\_\_ que al tu par - tir, \_\_\_\_\_ No - che y Di -

Cm G7 G<sup>+</sup> C Am

— be-neath the moon and un-der the sun. \_\_\_\_\_ Wheth - er near to me or  
 — sous la lune d'or ou sous le ciel bleu. \_\_\_\_\_ É - loi-gnée ou près de  
 — a, su-fri - ri - a tan-to por ti. \_\_\_\_\_ Por do-que-ra que yo

Ab Em7 D7 F<sup>#</sup>m D7 Bm F Fm F

far, \_\_\_\_\_ It's no mat-ter, dar-ling, where you are — I think of you \_\_\_\_\_  
 moi \_\_\_\_\_ Peu im-por-te "dar-ling" où tu es, — Je songe à toi \_\_\_\_\_  
 voy, \_\_\_\_\_ me per-si-que siém-pre tu que-rer, — y pien-so en ti, \_\_\_\_\_

R. H.

G7 C Cm G7 G+

night and day. \_\_\_\_\_ Day and night \_\_\_\_\_ Why is it \_\_\_\_\_  
 nuit et jour. \_\_\_\_\_ Jour et nuit, \_\_\_\_\_ Pour-quoi, dis- \_\_\_\_\_  
 sin ce-sar. \_\_\_\_\_ Yo ju-ré, \_\_\_\_\_ no re-cor- \_\_\_\_\_

C Cm G7 3 G+ C

so, \_\_\_\_\_ That this long - ing for you fol-lows wher-ev-er I go? \_\_\_\_\_  
 moi \_\_\_\_\_ Faut-il qu'un dé-sir bru-lant me pour-sui-ve par-tout? \_\_\_\_\_  
 dar, \_\_\_\_\_ na-da que le die-ra pe-nas a mi co-ra-zón; \_\_\_\_\_

C Am Ab Em7 D7 F#m D7 Bm

— In the roar-ing traf-fic's boom — In the si-lence of my lone-ly room, — I \_\_\_\_\_  
 — Dans le bruit de la vil-le — Dans le si-len-ce de ma cham-bre. Je \_\_\_\_\_  
 — Y la vi-da pu-do más., — con-de-nan-do-me a pa-de-cer, — por \_\_\_\_\_

R. H.

F Fm F G7 C Eb

think of you, \_\_\_\_\_ night and day. \_\_\_\_\_ Night and day \_\_\_\_\_  
 songe à toi \_\_\_\_\_ nuit et jour. \_\_\_\_\_ Nuit et jour \_\_\_\_\_  
 tu que-rer, \_\_\_\_\_ sin pie-dad. \_\_\_\_\_ Yo no sé, \_\_\_\_\_

mf espr.

E $\flat$  C E $\flat$  Fm E $\flat$

un-der the hide of me ————— There's an Oh, such a hun-ry yearn-  
 Je n'y puis é-chap-per, ————— Les jours se suc-cè-dent plus trou-  
 si, su-fri-ras tam-bièn. ————— Pe-ro si to-da-vi-a quie-

Fm E $\flat$  C Am

- ing, burn - ing in - side of me. ————— And its tor - ment won't be  
 - blants les- uns que les au - tres. ————— Mais ce tour-ment ces - se -  
 - res dar - me tu co - ra - zôn, ————— a mis bra - zos vuel - ve

A $\flat$  Em7 D7 Dm7

through — 'Til you let me spend my life mak-ing love to you, day and night, —  
 ra ————— Quand je pour-rai te te - nir dans mes bras, ché-rie, jour et nuit —  
 que, ————— No- chey Di - a pa - sa - ré, ben - di - cién - do - te por tua - mor., —

G7 Dm7 1. C D7 G7 2. C

— night and day. — Night and day —  
 — Nuit et jour. — Nuit et jour —  
 — por tua - mor. — No so ñé, —

*mf* *mf* *f*

# A Shine On Your Shoes

Words and Music by  
HOWARD DIETZ and  
ARTHUR SCHWARTZ

Moderato

Piano

The piano introduction consists of two staves. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamics range from piano (p) to fortissimo (ff).

Tune Uke \*Eb  
4 3 2 1  
Bb Eb G C

Eb7

Adim. Eb7

Adim. Eb7

Don't you be a good for noth-in', Nev-er'mount to noth-in', Hang-in' round the cor-ners!

This section includes a vocal line with lyrics and a piano accompaniment. Above the vocal line are guitar and ukulele chord diagrams for Eb7, Adim., and Eb7. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamics marked 'mp' and 'ff'.

Bb7

Fmi.7 Bb7 Eb

Fmi.7 Bb7

Can't you see you nev-er will be get-tin' an-y - where.

This section includes a vocal line with lyrics and a piano accompaniment. Above the vocal line are guitar and ukulele chord diagrams for Bb7, Fmi.7, Bb7, Eb, Fmi.7, and Bb7. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

\*Symbols for Guitar and Banjo

© MCMXXXII by HARMS, INC.  
Copyright renewed

Publisher member of A. S. C. A. P.

International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

*mp*

If you want to get em-ploy-ment Tid-y up your fac-es and a-mount to sum-thin;

*mf*

Those big men who got up there— all de-clare:

**Refrain**

*p-f*

When there's a shine on your shoes, There's a mel-o-dy in your

*brightly*

heart, With a sing-a-ble hap-py feel-ing, A

E<sup>b</sup> F7 B<sup>b</sup>7 F7 B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>mi.

won-der-ful way to start to face the world ev-'ry day, With a

E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7

"dee - dle - um - dee - di - di." Lit-tle mel - o - dy that is

A<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup> Cmi. B<sup>b</sup>aug. D7 Gmi.

mak - ing the wor - ry - ing world go by. When you walk down the

A7 D7 B<sup>b</sup>aug. Gmi. A7 D7

street, With a hap - py - go - luck - y beat,

G mi. C mi. F F mi. 7 Bb7 F7 (optional) Bb7

You'll find a lot in what I'm re - peat - ing — "When there's a

Eb Eb7 Ab Ab mi. Eb Eb7 Ab7

shine on your shoes, There's a mel-o-dy in your heart;" What a

Eb C mi. 7 (open) F mi. 7 Bb7 Eb F mi. 7 Bb7 F7 Bb7

won - der - ful way to start the day. When there's a

Eb Adim. Eb7 Fine Ab Ab mi. Eb

day. (to Patter) day. (to Patter)



Adim. Eb7 E dim. Fmi Bb7 Eb7

Patter *mf*

There's the shine that you get in the bar - ber shop, While the

Ab Eb7 Ab Eb7 Ab Eb7 Ab Adim. Eb7 E dim. Fmi Bb7

bar-ber's go-ing, "zig-gy-zig-gy - zig" with his strop! There's the shine that you get in the

Eb7 Ab Eb7 Ab Eb7 Ab Eb7 Ab Eb7

pull-man car, - While the train is go-ing, "chug-gy-chug-gy-chug-gy-chug-gy-chug;" go-ing

Ab Bbmi. Caug. C7 Caug. F Dmi.

far a - way! — There's the shine that you get on the

Gmi. C7 C Dmi. C Dmi. C Dmi. C Dmi.

fer-ry boat, While the wat-er's go-ing, wish-y-wash-y - wish-y-wash-y-wish-y-wash-y -

C Dmi. C Dmi. C Dmi. C Adim. G7 alt.

woo!" But it does -n't mat-ter where you

F7 alt. Eb Bb7 Eb Bb7 Eb Bb7 Eb

get it, — It - 'll do a lot of good if you let it; — A

Cmi. Dmi. Ebmi. Fmi. Abmi. Bb7

lit-tle bit of pol-ish will a - bol-ish what's both-er-ing you. —

*cresc.* *f* D.S. al Fine (Back to Refrain)

# You're An Old Smoothie

Words by  
B.G. DE SYLVA

Music by  
RICHARD A. WHITING  
and NACIO HERB BROWN

Moderato

Piano

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady bass line. The tempo is marked 'Moderato' and the dynamics are 'Piano'. The piece concludes with a 'rit' (ritardando) marking.

Tune Uke  
4 3 2 1  
C C E A



You're the smooth-est so and so,— Not on-ly that, you're might-y— cute; You're

*p a tempo*



slick-er, far,— than the trous-ers are,— Of my last year's blue serge suit.

\* Symbols for Guitar and Banjo

© MCMXXXII by B. G. De Sylva

Copyright renewed and assigned to HARMS, INC.

Publisher member of A. S. C. A. P.

International Copyright Secured.

Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT  
The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

C A7 D7

I'm the soft-est so and so - that an-y girl-ie ev - er knew, Oh, I

F Adim. C Edim. G7 C Aug. Daug. Aug.

may be dumb - as they ev-er come, But at least, I'm on to you!

Refrain G7 C7 F Gaug. D7 G7

You're an old smooth-ie, I'm an old soft-ie;

F C7 F Gmi. 7 F Gmi. E7

I'm just like put - ty in the hands of a girl like

A7 D7 G7 C7 F Cm.

you. You're an old mean - ie, — I'm a big

D7 G7 F C7 F Gmi.7 F

boob - ie, — I just go nut - ty, in the hands of a

Gmi. C7 F A *mf*

girl like you. Poor me, you

E7 A E7

played me for a sap; Poor you, you thought you'd laid a trap!

C G7 C7

Well, dear, I think it's time you knew, You've done just what I

*marc.*

Caug. G7 C7

want - ed you to. — Sil - ly old smooth - ie, —

*p*

F Cmi. D7 G7 F C7 F

Craft - y old soft - ie, — I'll stick like

Gmi. 7 F Gmi. C7

1 F E7 (open) D aug 2 F

put - ty to the hand of a girl like you. you.

*mf* *sf*

# You're Getting To Be A Habit With Me

Words by  
AL DUBIN

Music by  
HARRY WARREN

Moderato

Piano

The piano introduction is in 4/4 time, marked Moderato. It begins with a melody in the right hand (RH) and a bass line in the left hand (LH). The RH starts with a series of chords: F, E, F, E, G7, Bbmi, and C7. The LH provides a steady accompaniment. Dynamics include *mf* and *rit.* (ritardando).

Tune Uke \* F  
4 3 2 1  
G C E A  
*mp*

E

F

E

G7

Bbmi.

C7

I don't know ex - act - ly how it start - ed, But it start - ed in

*mp a tempo*

F

Gmi.7

C7

F

E

F

E

C

Adim.

fun; I just want - ed some - one to be gay with, To

\* Symbols for Guitar and Banjo.

© 1932 by M. WITMARK & SONS  
Copyright Renewed  
All Rights Reserved

Dmi.7 G7 Gmi.7 Bbmi. C7 Adim. Gmi. Dmi.  
 play with some - one. But now I re - al - ize that I could

*mf* *ad lib* *mf* *colla voce*

Edim. Dmi. Fmi. Emi. Edim. Dmi. Emi. Gmi.7 C7  
 nev - er let you go, And I've come to tell you so.

*poco rit* *poco rit*

Refrain F7 Bb Dmi. C7 Ami. Bb C7  
 Ev - 'ry kiss, ev - 'ry hug seems to act just like a drug; - You're

*a tempo p-f* *a tempo* *p-f*

F Ami. F7 Bb Dmi. C7 Ami.  
 get - ting to be a hab - it with me. - Let me stay in your arms, I'm ad -



Bb C7

dic - ted to your charms; You're get - ting to be a hab - it with me.

A7 D7 Gmi. C7 F Ddim.

I used to think your love was some - thing that I could

Gmi.7 Caug. F Adim. Gmi. C7

take or leave a - lone, But now I could - nt do with -

F Dmi. Dmi.7 Emi. G7 C7 F7

out my sup - ply, I need you for my own. Oh, I

Bb Dmi. C7 Ami Bb C7

can't break a - way, I must have you ev - 'ry day; — As

F E7 A7 D7 Gmi. E7

reg - u - lar - ly as cof - fee or tea. — You've got me in your clutch - es, and I

A7 D7 Adim. Gmi. G7 C7 F A7 Ami.7 (open) D7

can't get free; You're get - ting to be a hab - it with me, (can't break it!) You're

Adim. Gmi. C7 F - Ddim. - F F7 F

get - ting to be a hab - it with me. — Ev - 'ry —

# Young And Healthy

Words by  
AL DUBIN

Music by  
HARRY WARREN

Allegretto

Piano

*mf* *rit*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment. The tempo is marked 'Allegretto' and the dynamics range from mezzo-forte to piano.

Tune Uke  
4 3 2 1 \* Eb Bb7 Eb Bb7 Eb Bb7 Bb7 Eb Bb7

Eb Eb G C *mp*

I know a bun-dle of hu-man-i-ty, She's a-bout so

*mp a tempo*

The first system includes guitar/banjo chords and a vocal line. The piano accompaniment is marked 'mp a tempo'. The lyrics are: "I know a bun-dle of hu-man-i-ty, She's a-bout so".

Eb Eb7 Gmi. D7 Gmi. D7 Gmi.

high; — I'm near-ly driv-en to in-san-i-ty,

The second system continues the vocal and piano accompaniment. The lyrics are: "high; — I'm near-ly driv-en to in-san-i-ty,".

\* Symbols for Guitar and Banjo.

© 1932 by M. WITMARK & SONS  
Copyright Renewed  
All Rights Reserved

D7 Gmi. D7 Gmi. Cmi.7 (open) Gmi. C7 Fmi.7 Bb7 Eb

*mf*

When she pass-es by. She's a snoot-y lit-tle cut-ie, She's

Fmi.7 Gmi. Eb Fmi.7 Bbaug. Eb Bb7 Eb Bb7

*mf*

been so hard to kiss; I'll try to o-ver-come her

Eb Cmi.7 (open) F7 Bb7

*rit.*

van-i-ty, And then I'll tell her this:

Refrain *p-f a tempo*

Fmi.7 Bb7 Eb Bb7

I'm young and health-y, And you've got charms;

*p-f a tempo*

arms. I'm young and health - y, And so are

you; When the moon is in the sky, tell me, what am

I to do? If I could hate "yuh,"

G Ami.7 D7 G Ami.7 D7

I'd keep a - way; But that ain't my na - ture, I'm

G Edim. Bb7 Bbaug. Eb Fmi.7 Bb7

full of vi - ta - min "A," say! I'm young and health-y,

Eb Bb7 Eb Adim. Bb7 C7

So let's be bold; In a year or two or three, may-be we will

1 F7 Gmi. Eb Adim. Bb7 2 F7 Bb7 Bbaug. Eb Db7 Eb

be too old. be too old.

# I Cover The Waterfront

Assai moderato (slowly)

Piano

mf

\* G Dm7 G Dm7 G Dm7

A - way from the cit - y that hurts and mocks, I'm stand - ing a - lone by the

p legato

Em G Dm7 D Em G Dm7 G

des - o - late docks, In the still and the chill of the night. I

\*Diagrams for Guitar, Symbols for Ukulele and Banjo

© MCMXXXIII by HARMS, INC.  
Copyright Renewed

Publisher member of A. S. C. A. P.  
International Copyright Secured. Made in U. S. A.  
ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT  
The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof,  
is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

Dm7 G Dm7 G Dm7

see the hor - i - zon, the great un - known, My heart has an ache; It's as

Em G Dm7 D Em G

hea - vy as stone. Will the dawn com - ing on make it light?

Refrain (not fast) Em7 A7 D7 G G6

*p-mf* I cov - er the wat - er - front, — I'm watch - ing the

Gma7 Edim Am7 Cma7 D7 G

sea, Will the one I love — be com - ing back — to me?



Bm7 E7 Em7 A7 Am7 D7 G G6

I cov - er the wat - er - front \_ In search of my

Gma7 Edim Am7 Cma7 D7 G C

love, And I'm covered by \_ a star-less sky \_ a - bove.

G Am7 D7 G Em

Here am I \_ pa - tient - ly wait - ing \_

Am D7 G Em Bm7 E7

hop - ing and long - ing. \_ Oh! how I yearn! Where are you? \_

*piu f*

A F#m Bm7 E7 Am7 B7

Are you for-get-ting? Do you re-mem-ber? Will you re-turn?

Em7 A7 Am7 D7 G G6

I cov-er the wat-er-front, - I'm watch-ing the

Gma7 Edim Am7 Cma7 D7

sea, For the one I love - must soon come back - to

1. G F#7 B7 2. G Ab G

me. me. \_\_\_\_\_

# It's Only A Paper Moon

Words by  
BILLY ROSE and  
E. Y. HARBURG

Music by  
HAROLD ARLEN

Moderato

Piano

*poco rall*

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The music begins with a series of chords and melodic lines. A 'poco rall' (poco rallentando) marking appears towards the end of the introduction.

*p In tempo rubato*

Am G Am G Am G D7

I nev - er feel, a thing is real, When I'm a - way from

*p In tempo rubato*

Detailed description: This block shows the first line of the song. The vocal line is in treble clef with lyrics: 'I nev - er feel, a thing is real, When I'm a - way from'. The piano accompaniment is in bass clef. The tempo is 'In tempo rubato'. Chords are indicated above the vocal line: Am, G, Am, G, Am, G, D7.

Gma7 Am7 D7 G C G Am7 D9

you, Out of your em-brace, The world's a tem-po-ra-ry park-ing

Detailed description: This block shows the second line of the song. The vocal line continues with lyrics: 'you, Out of your em-brace, The world's a tem-po-ra-ry park-ing'. The piano accompaniment continues. Chords are indicated above the vocal line: Gma7, Am7, D7, G, C, G, Am7, D9.

G C G Am7 D9

place. \_\_\_\_\_ Mmm, mm, mm,

Detailed description: This block shows the third line of the song. The vocal line ends with 'place.' followed by a long line and then 'Mmm, mm, mm,'. The piano accompaniment continues. Chords are indicated above the vocal line: G, C, G, Am7, D9.

© MCMXXXIII by HARMS, INC.

Copyright renewed

Publisher member of A. S. C. A. P.

International Copyright Secured.

Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorised adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

G Edim Am7 D7 G E9

mm, A bub - ble for a min - ute, Mm,

A9 D7 G Am7 A7 Am7 rit Daug

mm, You smile, the bub - ble has a rain - bow in it.

Refrain G Ddim Am7 D7 sus G D9

*p-f a tempo*

Say, it's on - ly a pa - per moon, Sail - ing o - ver a

G D7 G Dm Am7

card-board sea, But it would - n't be make be - lieve, If you -

D7 Am7 D7 G Eb7 Am6 G Ddim

be - lieved in me. — Yes, it's on - ly a

Am7 D7 sus G D9 G D7 G

can - vas sky, — Hang - ing o - ver a mus - lin tree, —

Dm Am7 D7 Am7 D7

But it would - n't be make be - lieve, If you — be - lieved in me. —

G Am7 Eb Bm Am7 D7

With - out your love, it's a hon - ky - tonk pa -

*cantabile*

G Am7 Eb Bm

-rade, With - out your love, it's a

G Dm E7 A9 D7+5 G D dim

mel-o - dy played in a pen-ny ar - cade. It's a Bar-num and

Am7 D7 sus G D9 G Dm

Bai-ley world, - Just as phon-y as it can be, - But it would-n't be

Am7 D7 Am7 D7 1. G Am7 D7 2. G

make be-lieve. If you - be-lieved - in me. -

# SHADOW WALTZ

Words by  
AL. DUBIN



Music by  
HARRY WARREN

Tune Uke  
4 3 2 1 \* E7  
A D F# B

Valse Andante

*mp* Shad-ows on the wall,

*mf* *poco rit.* *mp* *allegro*

A mi D7 B7 E mi A7 Ami7

I can see them fall Here and there,

D7 Daug G E7 Ami D7 B7

ev - 'ry - where. Sil-hou-ettes in blue, Danc-ing in the dew;

\* Symbols for Guitar and Banjo

© 1933 by REMICK MUSIC CORPORATION

Copyright Renewed  
All Rights Reserved

Emi E dim F#7 Bmi E7 A7 D7  
*mf* *poco rit.*

Here am I, where are you?

**REFRAIN** *con espressione*  
*p-mf a tempo*

G Bmi 7 (open) G Daug

In the shad - ows, let me come and sing to you,

*p-mf a tempo*  
*con espressione*

G B mi 7 (open) A mi E7 A mi

Let me dream a song that I can bring to you; Take me in your arms and

Emi 7 D7 E dim G E mi 7 A7 D dim D7

let me cling to you, Let me lin - ger long, let me live my song.



G Bmi.7 (open) G Daug.

In the win-ter, let me bring the spring to you, \_\_\_\_\_

G7 C A mi. Cmi.

Let me feel that I mean ev-'ry-thing to you; \_\_\_\_\_ Love's old song \_\_\_\_\_ will be

G Bmi. Ddim. D7

rit. atempo

new, \_\_\_\_\_ In the shad-ows, when I come and sing to you. \_\_\_\_\_

1. G Emi.7 A mi.7 D7

2. G E27 A mi.7 D7 G

dim.e rit.

you, dear, In the shadows, when I come and sing to you. \_\_\_\_\_

cresc. dim.e rit.

# THE GOLD DIGGERS' SONG

## (WE'RE IN THE MONEY)

Words by  
AL. DUBIN

Music by  
HARRY WARREN

Allegro moderato

The musical score consists of four systems, each with a piano accompaniment and a vocal line. The piano part includes dynamics like *f cresc.*, *mp*, and *mf*, and various musical notations such as slurs, accents, and fermatas. The vocal line includes lyrics and rests. Chord symbols are placed above the vocal line: *Fm*, *D♭7*, *C*, *Gm*, *A7*, *Dm*, *D♭7*, *C*, *B7*, *Em*, *Gaug*, *Em7*, and *A7*.

*f cresc.*

*mp* *Fm* *D♭7* *C* *Gm* *A7*

Gone are my blues, And gone are my tears; \_\_\_\_\_

*mp* *fz*

*Dm* *D♭7* *C* *B7*

I've got good news To shout in your ears. \_\_\_\_\_

*fz* (h)

*Em* *mf* *Gaug* *Em7* *A7*

The sil - ver dol - lar has re - turned to the fold, \_\_\_\_\_ With

*mf*

© MCMXXXIII by REMICK MUSIC CORPORATION  
Copyright renewed

Publisher member of A. S. C. A. P.  
International Copyright Secured. Made in U. S. A.  
ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT  
The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof,  
is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

G D7 G7 Dm7 G7

sil - ver you can turn your dreams to gold.

REFRAIN C Dm7 G7 C Dm7 G7

*p-f* We're in the mon - ey, We're in the mon - ey;

C Caug F Ab7 C Dm7 G7 C G7

We've got a lot of what it takes to get a - long!

C Dm7 G7 C Dm7 G7

We're in the mon - ey, The skies are sun - ny;

C    Caug    F    A $\flat$ 7    C    Dm7 G    C    Am6

Old man de - pres-sion, you are through, you done us wrong!

Em    Am6    Em    Am6    B7    Adim    Em    B7

*f-ff* We nev-er see a head-line 'bout a bread-line, to - day,

Em    Am    Em    B $\flat$ 7    A7    A $\flat$ 7    G7

And when we see the land-lord, we can look that guy right in the eye.

C    Dm7 G7    C    Dm7 G7    C    Caug

*p-f* We're in the mon-ey,    Come on, my hon-ey,    Let's spend it,

F    A $\flat$ 7    C    Dm7 G7    1. C    G7    2. C

lend it, send it roll-ing a - long!    long!

# Anything Goes

Words and Music by  
COLE PORTER

Moderato

PIANO

*mp* *rit.*

The piano introduction is in 6/8 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a steady eighth-note pattern: G3, A3, Bb3, C4, D4, Eb4, F4, G4. The piece concludes with a ritardando and a final chord of G4.

\* Cmi.                      Ab                      Cmi.

The guitar chord diagrams show the following fingerings: Cmi (x32010), Ab (x02010), and Cmi (x32010).

Times            have            changed\_\_\_\_\_                      And we've of - ten re -

*p a tempo*

The piano accompaniment for the first vocal line is in 6/8 time, marked p a tempo. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a steady eighth-note pattern: G3, A3, Bb3, C4, D4, Eb4, F4, G4. The piece concludes with a ritardando and a final chord of G4.

G7            Cmi.                      Db                      Ab7            Db

The guitar chord diagrams show the following fingerings: G7 (x02010), Cmi (x32010), Db (x02010), Ab7 (x02010), and Db (x02010).

wound the clock\_\_\_\_\_                      Since the Pu - ri - tans            got a shock\_\_\_\_\_

The piano accompaniment for the second vocal line is in 6/8 time, marked p a tempo. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a steady eighth-note pattern: G3, A3, Bb3, C4, D4, Eb4, F4, G4. The piece concludes with a ritardando and a final chord of G4.

\* Symbols for Ukulele, Tenor-Guitar and Banjo

© 1934 by HARMS, INC.  
Copyright Renewed  
All Rights Reserved

G7 D7 G7 C7

When they land - ed on Ply - mouth Rock; — If to -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B-flat4, an eighth note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment consists of a bass line with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2, and a treble line with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Chord diagrams for G7, D7, G7, and C7 are shown above the vocal line. A dynamic marking of *mf* is present in the piano accompaniment.

Gmi. 7 C7 Fmi. C7 Fmi.

day — A - ny shock they should try to stem, —

The second system continues the musical score. The vocal line starts with a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The piano accompaniment features a bass line with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2, and a treble line with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Chord diagrams for Gmi. 7, C7, Fmi., C7, and Fmi. are shown above the vocal line. A triplet of eighth notes is marked with a '3' in the piano accompaniment.

G7 Cmi. G7 Cmi. G D7 G7 E mi.

'Ste ad of land - ing on Ply - mouth Rock, Ply - mouth Rock would land on them. —

The third system concludes the musical score. The vocal line begins with a quarter note G4, an eighth note A4, a quarter note B-flat4, an eighth note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The piano accompaniment has a bass line with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2, and a treble line with a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Chord diagrams for G7, Cmi., G7, Cmi., G, D7, G7, and E mi. are shown above the vocal line.

REFRAIN

G7 C Ami.7 C

In old - en days a glimpse of stock - ing Was

*p-mf*

Ami. C7 Dmi.7 C

looked on as some - thing shock - ing, Now heav - en knows,

Dmi.7 Dmi.7 C Dmi. C G+

A - ny - thing goes. Good

*mf*

C Ami.7 C Ami.

auth - ors too who once knew bet - ter words Now on - ly use four - let -

ter words, writ - ing prose, A - ny - thing

goes. The world has gone mad to - day And good's

*mf*

bad to - day, And black's white to - day, And day's

night to - day, When most guys to - day That wo - men



Emi.7 C# dim. D# dim. C# dim. G7

prize to - day, Are just sil - ly gig - ol - os; So

C Ami.7 C Ami.

though I'm not a great ro - manc - er I know that {you're I'm} bound to an -

C7 Dmi.7 C Dmi.7

- swer when { I you } pro - pose, A - ny - thing

1. C Dmi.7 C Dmi.7 C F# dim. G7 2. C Dmi.7 C Dmi.7 C

goes. In goes.

# Autumn In New York

Words and Music by  
VERNON DUKE

Andantino (*poco rubato*)

PIANO

*mp*

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and a half note, while the left hand provides a harmonic accompaniment with chords and single notes.

\* Gm C7 F

It's time to end my lone-ly hol-i-day— And bid the

*poco rit.* *p legato*

The first system of the vocal line and piano accompaniment. The vocal line begins with the lyrics "It's time to end my lone-ly hol-i-day— And bid the". The piano accompaniment includes a *poco rit.* marking and a *p legato* marking. Chord diagrams for Gm, C7, and F are shown above the vocal line.

C7 Fm C Gm C7

coun-try a has-ty fare - well. So on this gray and mel-an-

The second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics "coun-try a has-ty fare - well. So on this gray and mel-an-". The piano accompaniment includes a triplet of eighth notes. Chord diagrams for C7, Fm, C, Gm, and C7 are shown above the vocal line.

\* Symbols for Ukulele, Tenor-Guitar and Banjo

© 1934 by HARMS, INC.  
Copyright Renewed  
All Rights Reserved

F B4m. A1 G A1

chol - y day I'll move to a Man-hat - tan ho - tel. I'll dis -

Bbm7 Eb7 Fm7 Bb7 Eb7<sup>7</sup> ten.

pose of my rose - col - ored chat - tels And pre - pare for my share of ad -

Cm7<sup>5</sup> C7 F Gm7<sup>5</sup> F

ven - tures and bat - tles. Here on the twen - ty sev - enth floor, Look - ing

*rubato*

Gm7<sup>5</sup> D17 C+ F Eb+ G1 F+ C+

down on the cit - y I hate and a - dore!

REFRAIN

*p-mf* (liltingly and freely)

Au-tumn in New York, — Why does it seem so in - vit - ing?  
 Au-tumn in New York, — The gleaming roof-tops at sun - down.

Au-tumn in New York, — It spells the thrill of first night - ing,  
 Au-tumn in New York, — It lifts you up when you're run - down,

Glit - ter - ing crowds and shim - mer - ing clouds in can - yons of steel, — They're  
 Jad - ed rou - és and gay di - vorc - ees who lunch at the Ritz, — Will

mak - ing me feel — I'm home. — It's Au - tumn in New York, —  
 tell you that "it's — di - vine!" — This Au - tumn in New York —

Gm Am Gm7 C7 F Dm7 F

Gm Am Gm7 C7 Am7-5 D7 Am7-5 D+

Gm7 Bbm7 Eb7 Ab Cm Ddim.

Cm D7 G7 C C+ Gm Am

Gm7 C7 F Dm7 F Cm7 Dm

— trans-forms the slums in - to May - fair; Au-tumn in New York,

Cm7 F7 Bbm Gb Gm7 Fm C7

— is of-ten min-gled with pain. Dream-ers with emp-ty  
— you'll need no cast-les in Spain. Lov-ers that bless the

Fm Ab+ Db Ab+ Db Fm7 Gm Am

hands dark may on sigh for ex-o-tic lands; It's Au-tumn in New York,  
dark on bench-es in Cen-tral Park Greet Au-tumn in New York;

Gm7 C7 1 Fm C7 2 Fm

— It's good to live it a - gain. gain.  
— It's good to live it a - gain.

# I GET A KICK OUT OF YOU

Words and Music by  
COLE PORTER

VOICE *Moderato* VERSE  $E\flat$   
*p*  
My sto - ry is

PIANO *mp* *p*

$Fm7$   $B\flat7$   $E\flat6$   $B\flat7$   $E\flat$   $B\flat7$   
much too sad to be told, But prac-tic-'ly ev-'ry-thing\_ leaves me to-tal-ly

$E\flat$   $Fm7$   $B\flat7$   $E\flat$   $Fm7$   $B\flat7$   $G$   
cold. The on - ly ex - cep-tion I know is the case

$D7$   $G$   $D7$   $B\flat7$   
\_ When I'm out on a qui - et spree \_ Fight-ing vain-ly the old en - nui,

© MCMXXXIV by HARMS, INC.  
Copyright renewed

INTERNATIONAL COPYRIGHT SECURED Publisher member of ASCAP ALL RIGHTS RESERVED  
The making of any unauthorized adaptation, arrangement or copy of this publication,  
or any part thereof, is an infringement of the Copyright Law.

C7 Fm Bb7 Eb Gm

And I sud-den-ly turn and see \_ your fab-u-lous face.

REFRAIN

Fm7 Fm6 Fm7 Bb7 Eb Gm Fm7 Fm6 Fm7

*p-mf*

I get no kick from cham - pagne, \_\_\_\_\_ Mere al - co -

Bb7 Eb Gm Fm7 Bb7 Eb

hol does - n't thrill me at all, So tell me why should it be true. \_\_\_\_\_

Gm7 Fm Bb7 Eb Gm

\_\_\_\_\_ That I get a kick \_ out of you? \_\_\_\_\_

Fm7 Fm6 Fm7 Bb7 Eb Gm Fm7 Fm6 Fm7

Some like a bop type re - frain \_\_\_\_\_ I'm sure that

Bb7 Eb Cm6 Gm Fm7 F7 Bb A Ab

if I heard ev - en one riff That would bore me ter - rific - ly

Eb Gm Fm Bb7 Eb

too. \_\_\_\_\_ Yet I get a kick out of you.

Gm Eb7 mf Ab Eb7 Db Ab Db Ab

I get a kick ev - ry time I see you're

Gm Eb7 Cm Eb7 Edim. C7

stand - ing there be - fore me.



Fm *p* B♭m6 Fm B♭m6 Fm F7

I get a kick tho' it's clear to me You ob - vious -

Fm7 B♭7 Fm7 Fm6 Fm7 B♭7

ly don't a - dore me. I get no kick in a

E♭ Gm Fm7 Fm6 Fm7 B♭7 E♭

plane, \_\_\_\_\_ Fly - ing too high with some {gal  
guy} in the

Gm Fm7 B♭7 C7

sky Is my i - dea of noth - ing to do. \_\_\_\_\_ Yet

Fm7 B♭7 1. E♭ Gm 2. E♭

I get a kick out of you. you. \_\_\_\_\_

# You May Not Be An Angel, But I'll String Along With You

Lyrics by  
AL. DUBIN

Music by  
HARRY WARREN

Moderato

Piano

*mf* *poco rit*

VOICE

$E\flat$   $ma7$   $E\flat7$   $A\flat$   $A\flat m6$   $E\flat$   $ma7$   $E\flat7$

All my life I wait-ed for an an-gel, — But no an-gel ev-er came a -

*mp a tempo*

$Fm$   $A\flat m6$   $E\flat$   $Cm7$   $E\flat dim$   $B\flat7$

long. — Then one hap-py af-ter-noon I met you, —

© MCMXXXIV by M. WITMARK & SONS

Copyright renewed

Publisher member of A. S. C. A. P.

International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

E $\flat$  A $\sharp$ dim B $\flat$ 7 Fm B $\flat$ + E $\flat$  m $\flat$ 7 E $\flat$ 7

And my heart be - gan to sing a song, ——— Some-how, I mis - took you for an

A $\flat$ 6 G7 Cm *poco rit* F7 B $\flat$  B $\flat$ 7 Fm B+

an - gel, But now I'm glad that I was wrong: ———

*- poco rit*

REFRAIN

E $\flat$  p-m $\acute{f}$  a tempo E $\flat$ + E $\flat$  G7 C7

You may not be an an - gel, 'Cause an - gels are so few,

*p* a tempo *p-m $\acute{f}$*

Fm

Fm7

Bb

Bb7

Gm

Bb7

But un - til the day that one comes a - long, I'll string a - long with

Eb

Cm

Eb

Cm Eb+ Eb

you. I'm look - ing for an an - gel to sing my love song

G7

C7

Fm

Fm7

Bb

Bb7

to, And un - til the day that one comes a - long,

Gm

Bb7

Eb Fm F#dim Eb

Ab

Abm6

I'll sing my song to you. For - ev - 'ry lit - tle fault that

E♭ A♭dim B♭7 E♭dim B♭7 F♯dim E♭ ma7 E♭7

you have, Say! I've got three or four, The hu-man lit-tle faults you

A♭ A♭m6 E♭ poco rit. F7 B♭7+5 E♭ a tempo

do have, Just make me love you more, You may not be an

Cm E♭+ E♭ G7 C7 Fm Fm7

an-gel, But still I'm sure you'll do, So un-til the day that

B♭ B♭7 Gm B♭7 1. E♭ B♭7+5 2. E♭ A♭7 E♭

one comes a-long I'll string a-long with you. you.

# You And The Night And The Music

"Si Tú Pudieras Quererme"

Words by  
**HOWARD DIETZ**  
Spanish version by  
Johnnie Camacho

Music by  
**ARTHUR SCHWARTZ**

Moderato con moto

VOICE

PIANO

*mf*

*poco rit.*

*p* Cm Fm6 Gm7 Cm G7 Bbm C7

Song is in the air, Tell - ing us ro - mance is ours to share.  
Lle - vo pre - so en mi, un se - cre - to fiél que es pa - ra ti;

*p a tempo*

Fm Fm6 G7 Fm6 G7+5 Cm Fm6 G7

Now at last we've found one an - oth - er a - lone.  
Ten - go mu - chas co - sas que quie - ro de - cir.

© MCMXXXIV by HARMS, INC.  
Copyright renewed

© MCMXLIX by HARMS, INC.

Publisher member of A. S. C. A. P.

International Copyright Secured.

Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

Cm Fm6 Gm7 Cm G7 Bbm6 C7

Love like yours and mine Has the thrill-ing glow of spark-ling wine,  
 Quie-ro ha-blar, mi a-mor, de lo mu-cho que te quie-ro yo.

Fm D7 Ab7 3 G Cm C#dim G7

Make the most of time ere it has flown.  
 Sue-ño con tu a-mor, pa-ra vi-vir.

*rall.*

REFRAIN (Slowly, with much expression)

*p-mf* Cm 3 G7 sus 4 G7 Cm 3 G7-5 C7

You and the night and the mu-sic fill me with flam-ing de-  
 Si tú pu-die-ras que-rer-me, co-mo te quie-ro yo a

*p-mf*

Fm Fm6 3 G7 G7+5

sire, Set-ting my be-ing com-plete-ly on  
 ti, To-da la vi-da te die-ra mi a-

C Ab7 G7 Cm 3 3

fire!  
mor. You and the night and the  
Si tú pu - die - ras que -

*mf*

G7 sus 4 G7 Cm 3 G7 5 C7 Fm

mu - sic thrill me but will we be one,  
rer - me, Por un mo - men - to fe - liz,

*mf*

Fm6 3 3 G7 G7+5 C Am C

Af - ter the night and the mu - sic are done? Un - til the  
Tú, cal - ma - ri - as mis pe - nas de a - mor. El be - so ar -

*mf*

*mf* Ab7 3 3 D7 G 3 Gb+5 3

pale light of dawn - ing and day - light Our hearts will be throbb - ing gui -  
dien - te que pon - ga en - tus la - bios, Ha - brá de en - cen - der tu pa -

*mf*



Dm G7 Ab 3 Ab+ 3 Fm D7

tars Morn - ing may come with - out warn - ing, And  
 sión; Y en tus sus - pi - ros, a - man - te, Da -

G rit. Fm G7 Cm a tempo 3 G7 sus4 G7

take a - way the stars If we must live for the mo - ment,  
 rás tu co - ra - zón. Si es que el Des - ti - no nos de - ja,

rit. *p* a tempo

Cm 3 G7.5 C7 Fm Fm6 3

Love till the mo - ment is through! Af - ter the night and the  
 Por el mo - men - to que - rer, Cuan - do el mo - men - to ter -

Cm G#dim7 D7 Ab9 G7 mf espr. 1. Cm Ab7 G7 2. Cm

mu - sic die will I have you? you?  
 mi - ne, No te ol - vi - da - ré. -ré.

mf espr. sf

# You're A Builder Upper

Words by  
IRA GERSHWIN and  
E. Y. HARBURG

Music by  
HAROLD ARLEN

Moderato

VOICE

PIANO

*mf*

*poco rit.*

\* Eb

Cmi.

Eb

Ab mi.

When you want to, you are a - ble To make me feel that I'm Clark Ga - ble;

*p a tempo*

Eb

Cmi.7

Fmi.7

Bb7

Eb

Bb7

Then, next min-ute, you make me feel I'm some-thing from the Zoo.

\* Symbols for Ukulele, Tenor-Guitar and Banjo

© 1934 by NEW WORLD MUSIC CORPORATION  
Copyright Renewed  
All Rights Reserved

E<sub>b</sub> Cmi.

First you warm up, then you're dis-tant; Nev-er knew a girl so

E<sub>b</sub> Abmi. C mp Ami.7

in - con - sis - tent. I'm a big shot, at half past one, A

G7 C Fmi.7 mf

so - and - so, by two; Heav - en for-give you

B7 F7 Bb7

for your sins, Keep - ing me on nee - dles and pins! \_\_\_\_\_

REFRAIN



*p-f* (not too fast)

You're a build - er up - per, a break - er down - er; — A hold - er

out - er, and I'm a giv - er in - er. Sad, but true, I'm a

sap - a - roo, too, Tak - ing it from — a tak - er o - ver like you. —

Don't know where I'm at - a, I'm just a this - a, — Then I'm a

that - a, a tak - er on the chin - er My, my, my what a

Gmi.7 C7 Fmi.7

weak - y am I, To love you as I do. Just when I'm

C7 F7 Ebaug. Bb7 Eb7 Eb7 A7

read - y to sob, You hand me a throb, and ev - ry - thing is hun - ky do - ry;

Abmi. Eb Db7

And that's my sto - ry; O - pen your arms, and I'm a

Eb Cmi. Gmi.7 C7 F7

Bb7      Bbaug.      Eb

stoo-ge for your charms. — You're a build-er up-per, a

break-er down-er, — A hold-er out-er, and I'm a giv-er

Gmi.7      C7      Fmi.7      Gmi.7      C7

in-er. Sad, but true, I love it, I do! —

Fmi.7      1. Bb7      Bbaug.      2. Bb7      Bbaug.      Eb

Be-ing brok-en by a build-er up-per like you. — up-per like you. —

# YOU'RE THE TOP

Words and Music by  
COLE PORTER

Moderato

VOICE

VERSE  $E^b$   $E^o$

At words po-et - ic I'm

PIANO

*mf* *p*

$B^b7$   $sus.4$   $B^b7$   $E^b$   $F^{\#o}$   $C7$   $C^7_{+5}$

so pa - thet - ic that I al - ways have found - it best, In - stead of

$Fm$   $A^b$   $B^b7$   $E^b$   $Fm7$   $B^b7$

get - ting 'em off - my chest, to let 'em rest un - ex - pressed. I

$E^b$   $E^o$   $B^b7$   $sus.4$   $B^b7$   $E^b$   $Cm7$   $D7$

hate pa - rad - ing my ser - e - nad - ing As I'll prob - a - bly miss - a bar, But

© MCMXXXIV by HARMS, INC.  
Copyright renewed

INTERNATIONAL COPYRIGHT SECURED Publisher member of ASCAP ALL RIGHTS RESERVED  
The making of any unauthorized adaptation, arrangement or copy of this publication,  
or any part thereof, is an infringement of the Copyright Law.

Gm Cm<sup>6</sup> Gm F<sup>7</sup> B<sup>b</sup>7 (Guitar tacet) B<sup>b</sup>+

if this dit-ty Is not so pret-ty At least it-'ll tell you how great you are.—

REFRAIN

E<sup>b</sup> B<sup>o</sup> E<sup>b</sup> E<sup>o</sup> B<sup>b</sup>7 B<sup>b</sup>6

You're the top!  
You're the top!

You're the Col-os-se-um,  
You're Ma-hat-ma Ghan-di,

*p - mf*

E<sup>b</sup> Cm G<sup>7</sup>

You're the top!  
You're the top!

You're the Louvr' Mu-se-um,  
You're Na-po-leon bran-dy,

A<sup>b</sup> Fm<sup>7</sup> B<sup>b</sup>7 Fm<sup>7</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

You're a mel-o-dy— From a sym-pho-ny— by  
You're the pur-ple light— Of a sum-mer night— in

Cm D Gm C<sup>9</sup> F<sup>7</sup> B<sup>b</sup>9 E<sup>o</sup>

Strauss, You're a Ben-del bon-net, A Shake-speare son-net, You're Mick-y Mouse.—  
Spain, You're the Na-tion'l Gall'-ry, You're Gar-bo's sal'-ry, You're cel-o-phané,—

*mf*



B<sup>b</sup>7      B<sup>b</sup>+   E<sup>b</sup>      B<sup>o</sup>      E<sup>b</sup>      E<sup>o</sup>      B<sup>b</sup>7

You're the Nile,  
You're sub-lime,  
You're the  
You're a

B<sup>b</sup>7      B<sup>b</sup>6      E<sup>b</sup>      Cm      E<sup>b</sup>7

Tow'r of Pi-sa,  
tur-key din-ner,  
You're the smile  
You're the time  
on the  
of the

E<sup>b</sup>9      A<sup>b</sup>      Fm7   B<sup>b</sup>7      E<sup>b</sup>      A<sup>b</sup>maj.7   A<sup>b</sup>6      C<sup>7</sup>5      C7

Mo-na Lis-a;  
Der-by win-ner,  
I'm a worth-less check, a to-tal wreck, a  
I'm a toy bal-loon — that is fat-ed soon — to

F7      (Guitar tacet)      Fm      E<sup>b</sup>      A<sup>b</sup>      B<sup>b</sup>7

flop,  
pop;  
But if Ba-by, I'm — the bot-tom, You're — the

1. E<sup>b</sup>      E<sup>o</sup>      B<sup>b</sup>7      B<sup>b</sup>+      2. E<sup>b</sup>      E<sup>o</sup>      B<sup>b</sup>9      F<sup>#o</sup>      E<sup>b</sup>

top!  
top!

*f*      *mf*      *f*      *mf*      *f*

# JUST ONE OF THOSE THINGS

Words and Music by  
COLE PORTER

**Allegretto**

VOICE *p* F  
As Dor-o- thy Par-

PIANO *mf* *p*

Gm7 C7 F C7 F  
- ker once said \_\_\_\_\_ to her boy - friend, "Fare thee well,"

C7 F Dm Fm C G7  
As Col- um- bus an- nounced\_ when he knew he was bounced, "It was swell, Is -

C Dm7 D#dim C *mp* Gm7 C7 Fm7 Dm7  
- a- belle, swell" \_\_\_\_\_ As Ab- e- lard\_ said to El- o- ise, \_\_\_\_\_

© MCMXXXV by HARMS, INC.

Copyright renewed

Publisher member of A. S. C. A. P.

International Copyright Secured. Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

G#dim F Em7 <sub>b5</sub> C#dim A7 Dm F7 Bb G#dim

— "Don't for-get — to drop a line to me, please;" — As Jul - iet cried.

F Cm D7 Gm <sub>sus4</sub> Gm Dm Gm7 A7

— in her Ro-meo's ear, — "Ro - meo, why — not face the fact, my dear?"

REFRAIN

A7 Dm *p-mf* A F7

It was just one — of those things, — Just one —

Bm7 <sub>b5</sub> C#dim F Fm Gm7 C7

— of those cra - zy flings. — One of those bells that now and then rings,

Dm7 F#dim C7 A7 Dm

Just one — of those things. — It was just one — of those

A F7 Bm7 #5 C#dim F

nights, — Just one — of those fab-u-lous flights, A trip to the

G#dim F Gm7 C7 Dm7 F#dim Fm7 Bb7

'moon on gos-sa-mer wings, Just one — of those things. — If we'd

Eb Bb7 Eb G7 G7

thought a bit — of the end of it — When we start-ed paint-ing the town, —

Am7 F#dim7 <sub>b5</sub> Fm7 *mf* Dm7 <sub>b5</sub> Em7 D

— We'd have been a - ware — That our love af - fair — Was too hot not —

*cresc.* *mf*

F#dim C *p* A7 Dm A

— to cool down. — So good-bye, dear, — and A - men, —

*p*

F7 Bb Gm7 Am D7

Here's hop - ing we meet now and then, — It was great fun, — But it was

F#dim Gm C7 F Am Dm F 1. Gm A7 *mf* A7 2. F

just one — of those things. — It was —

*mf* *mf*

# Zing! Went The Strings Of My Heart

Words and Music by  
JAMES F. HANLEY

Moderato

PIANO

mf

poco rit.

*p* Fm7 Bb7 Eb Fm7 Bb7 Eb

Nev - er could car - ry a tune, Nev - er knew where to start, You

*p a tempo*

Ab F#dim. Eb Bb7 Eb Cm7 F7 Bb7

came a - long when ev - 'ry - thing was wrong And put a song - in my heart. —

REFRAIN *bright tempo*

Ab Eb *p - mf* Bb7 Eb Cm G7 Cm

Dear, when you smiled at me — I heard a mel - o - dy, —

*p - mf*

© MCMXXXV by HARMS, INC.

Copyright renewed

Publisher member of A. S. C. A. P.

International Copyright Secured.

Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Law.

Fm C7 Fm Bb7 C9 B9 Bb9 C9 B9 Bb9

It haunt-ed me from the start.

Ab Eb Ab Abm Eb Abm

Some-thing in - side of me \_ Start-ed a sym-pho-ny, \_

Eb Cm Eb F7 Bb Ebm6 C#dim. Bb7 z Eb

Zing! went the strings of my heart. \_ 'Twas like a

Eb Cm G7 Cm Fm C7 Fm Bb7

breath of Spring, \_ I heard a rob-in sing \_ A-bout a nest set a - part, \_

C9 B9 Bb9 C9 B9 Bb9 A♭ E♭ A♭ A♭m

All na-ture seemed to be —

E♭ A♭m E♭ Cm E♭ F7 B♭7 B♭+ E♭ A♭m6

In per-fect har-mo-ny, — Zing! went the strings of my heart. —

E♭ mp Fm7 B♭7 E♭ Fm7 B♭7 E♭

Your eyes made skies seem blue a-gain, What else could I do a-gain, But

Am7 -5 D7 E♭ F7 mf B♭7 poco rit. B♭7<sup>9</sup> B♭+ E♭

keep re-peat-ing through a-gain "I love you, love you!"

mf espr. e poco rit. p a tempo



*E♭ p a tempo* <sup>B♭7</sup> *E♭* *Cm* *G7 Cm* *Fm C7*

I still re-call the thrill, I guess I al-ways will,— I hope'twill

*Fm* *B♭7* *C9 B9 B♭9* *C9 B9 B♭9* *A♭* *E♭*

nev-er de-part, Dear, with your

*A♭* *A♭m* *E♭* *A♭m* *E♭* *Cm* *E♭*

lips to mine— A rhap-so-dy di-vine.— Zing! went the

*F7* *B♭7* *B♭+* *E♭* *F7* *B♭7* *E♭* *E♭* *Fm7* *E♭*

strings of my heart. heart.

*8va bassa*

# WHEN MY DREAM BOAT COMES HOME

Tune Ukulele

G C E A

Words and Music by  
CLIFF FRIEND and  
DAVE FRANKLIN  
A. S. C. A. P.

**Moderately** **VERSE**

VOICE: Dreams call to

PIANO: *mf* *rall.* *mp a tempo*

me o-ver a rose tint-ed sea, I wait

Chords:  $A^{\flat 6}$ ,  $A^{\flat}$ ,  $B^{\flat}m7$ ,  $E^{\flat}7$ ,  $A^{\flat}$ ,  $A^{\flat}o$ ,  $B^{\flat}m7$ ,  $A^{\flat}$

on the shore for the one I a-dore.

Chords:  $Fm$ ,  $A^{\flat}o$ ,  $A^{\flat}$ ,  $B^{\flat}m7$ ,  $E^{\flat}7$ ,  $A^{\flat}$ ,  $B^{\flat}m7$ ,  $A^{\flat}$

**REFRAIN**

WHEN MY DREAM BOAT COMES HOME, Then my dreams no more will

Chords:  $A^{\flat}$ ,  $B^{\flat}m7$ ,  $A^{\flat}$ ,  $E^{\flat}7$ ,  $A^{\flat}$ ,  $D^{\flat}$ ,  $A^{\flat}$ ,  $D^{\flat}$

PIANO: *mp*

\* Symbols for Guitar & Banjo, Frames for Ukulele

© 1936 by M. WITMARK & SONS  
Copyright Renewed  
All Rights Reserved

$A^{\circ}$   $A^{\flat}maj^7$   $A^{\flat}7$   $D^{\flat}$   $A^{\flat}$   $B^{\flat}7$   
 roam, I will meet you and greet you, Hold you close - ly,

$B^{\flat}6$   $E^{\flat}7$   $B^{\flat}m^7$   $E^{\flat}7$   $A^{\flat}$   $B^{\flat}m^7$   $A^{\flat}$   $E^{\flat}7$   $A^{\flat}$   
 "My own," Moon - lit wa - ters will sing of the

$D^{\flat}$   $A^{\flat}$   $D^{\flat}$   $A^{\flat}$   $A^{\flat}maj^7$   $A^{\flat}7$   $D^{\flat}$   
 ten - der love you bring, We'll be sweet - hearts for - ev - er,

$A^{\flat}$   $B^{\flat}7$   $B^{\flat}m^7$   $E^{\flat}7$  1.  $A^{\flat}$   $A^{\circ}$   $E^{\flat}7$   $A^{\flat}$  2.  $A^{\flat}$   $D^{\flat}m$   $A^{\flat}$   
 - WHEN MY DREAM - BOAT COMES HOME. WHEN MY HOME.

*mp* *l. h.* *p*

# BEI MIR BIST DU SCHÖN

(Means That You're Grand)

Original Lyrics by  
JACOB JACOBS  
Music by SHOLOM SECUNDA

English Version by  
SAMMY CAHN and  
SAUL CHAPLIN  
A.S.C.A.P.

Moderato (with a swing)

PIANO

*ff*

The piano introduction consists of two staves of music. The right hand plays a series of chords and eighth notes in a 2/4 time signature, while the left hand provides a steady bass line. The tempo is marked 'Moderato (with a swing)' and the dynamics are 'ff'.

VOICE

7

*mp*

Of all the <sup>girls</sup> I've known, — and I've known some, — Un-til I

boys

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The piano part includes a 7-measure rest at the beginning. Chord diagrams for \*Am, Dm6, and E7 are provided above the vocal staff. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic.

Am

Dm6

E7

Am

first met you — I was lone - some, — And when you came in sight, — dear, my

The second line of the song continues the vocal melody and piano accompaniment. Chord diagrams for Am, Dm6, E7, and Am are placed above the vocal staff. The piano accompaniment continues with the same rhythmic pattern.

\*Diagrams for Guitar, Symbols for Ukulele and Banjo

© 1937 by HARMS, INC.  
Copyright Renewed  
All Rights Reserved

Dm F7

heart grew light— And this old world seemed— new to

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a Dm chord and an F7 chord. The lyrics are "heart grew light— And this old world seemed— new to". The piano accompaniment consists of chords and moving lines in both hands.

E7 Am Dm6 E7

me, You're real-ly swell I have— to ad-mit, you— de-serve ex-

The second system of music continues the vocal line and piano accompaniment. The lyrics are "me, You're real-ly swell I have— to ad-mit, you— de-serve ex-". The piano accompaniment includes chords and moving lines in both hands.

Am Dm6 E7 Am

pres-sions that— real-ly fit you,— And so I've racked my brain,— hop- ing

The third system of music continues the vocal line and piano accompaniment. The lyrics are "pres-sions that— real-ly fit you,— And so I've racked my brain,— hop- ing". The piano accompaniment includes chords and moving lines in both hands.

Dm F7 E7

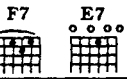
to ex-plain— all the things that you— do to me;

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "to ex-plain— all the things that you— do to me;". The piano accompaniment includes chords and moving lines in both hands.

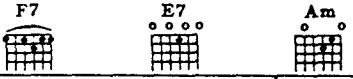
REFRAIN



\* "BEI MIR BIST DU SCHÖN," — Please let me ex - plain,



— "BEI MIR BIST DU SCHÖN" means that you're grand, —



"BEI MIR BIST DU SCHÖN," — A - gain I'll ex - plain,



Boy: It means you're the fair - est in - the land, —  
 Girl: It means that my heart's at your com - mand, —

\* Pronounced "By Meer Bist Doo Shane"

Am Dm Am

I could say "Bel - la, Bel - la," ev - en say "Voon - der - bar," Each lan - guage

Dm F7 E E dim. E7 Am

on - ly helps - me - tell you how grand you are, - I've tried to ex - plain,

F7 E7

- "BEI MIR BIST DU SCHÖN," - So, kiss me and say -

E7 E7 1. Am Dm E7 2. Am Dm E7 Am

- you un - der - stand. - "BEI -





Am7 D9 F# G C9-5 C9 G

words, Like glo - ri - ous, — glam - our - ous — and that old stand - by,

F# G Am7 D9 Am7 D9

am - or - ous, It's all too won - der - ful, I'll

Am7 D9 Am7 D9 F# G F# G G6 Em6 (add F#)

nev - er find the words, That say e - nough, — tell e - nough, — I

B C#m7 F#9 B Dm7 F# Dm6

mean, they just aren't swell e - nough, You're much too much, And

Dm6 Dm7 F#m6 G+ C maj.7 G+ C6 G+  
 just too ver - y ver - y! To ev - - er be in

C maj.7 C6 G Bb dim. (add.F#) Am7 D7 Am7 D9 Am7 D9  
 Web - ster's Dic - tion - a - ry, And so I'm bor-row-ing a

F# G Dm6 E7 Ddim. Em7 Edim. Am Cm6 G+  
 love song from the birds, To tell you that you're mar-vel-ous, Too

Cm6 Cm C D7 1 G 2 G *poco rit.*  
 mar - vel - ous for words. You're words.

*dim.* *pp* *p poco rit.*



Bb F7 Bb

weath - er vane points, When the weath - er vane points to gloom - y, It's

Dm A7 Am9 Dm Bbm6 F C7 F7

got - ta be sun - ny to me, When your eyes look in - to mine;

*rall.* *a tempo*

REFRAIN (with a swing)

Dm F7 Dm7 Bbm6 F7 F9 add Bb F7 Bbm6 Bb

Jeep - ers Creep - ers! Where'd ya get those peep - ers? -

*mf* (with a swing)

Dm F7 Dm7 Bbm6 F7 F9 add Bb F7 Bb

Jeep - ers Creep - ers! Where'd ya get those eyes?

Dm F Dm7 Bb6 F7 F9 add Bb F7 Bb6 Bb

Gosh all git up! How'd they get so lit up?—

Dm F7 Dm7 Bb6 F7 F9 add Bb F7 Bb

Gosh all git up! How'd they get that size?

Fm7 Gm Eb maj.9 Eb6 Fm7 Gm Bb7

Gol - ly gee! When you turn those

Eb maj.7 Eb Eb6 Gm7 Am F maj.7 Dm7

heat - ers on, Woe is me!

Gm7 Am C7 F9 add Bb F7 Dm F7

Got to put my cheat - ers on, — Jeep - ers

Dm7 Bb6 F7 F9 add Bb F7 Bb6 Bb

Creep - ers! Where'd ya get those peep - ers? —

Dm F7 Fm6 G7 Cm7 F9 add Bb F7 Bb G7

Oh! Those weep - ers! How they hyp - no - tize! —

Cm7 F9 add Bb F7 1 Bb 2 Bb

Where'd ya get those eyes? — eyes? —

# You Go To My Head

Lyric by  
HAVEN GILLESPIE  
A. S. C. A. P.

Music by  
J. FRED COOTS  
A. S. C. A. P.

**Tenderly**

VOICE

PIANO

\* E $\flat$  Gm

YOU GO TO MY HEAD -

Abm7 D $\flat$ 7 G $\flat$  E $\flat$ m6 F7 B $\flat$ 7

and you lin-ger like a haunt-ing re - frain - and I find you spin-ning

G $\flat$  E $\flat$ m6 F7 B $\flat$ 7 E $\flat$

'round in my brain - like the bub-bles in a glass of cham-pagne.

\*Diagrams for Guitar, Symbols for Ukulele and Banjo

© 1938 by REMICK MUSIC CORP.  
Copyright Renewed  
All Rights Reserved

Fm7 Bb7 Eb Gm Abm7 Db7

YOU GO TO MY HEAD — like a sip of spark-ling

Gb Ebm6 F7 Bb7 Gb Ebm6

Bur-gun-dy brew — and I find the ver-y men-tion of you —

F7 Bb7 Eb Bbm7 Eb7

like the kick-er in a ju-lep or two. — The

Ab6 D7

thrill of the thought — that you might give a thought — to my



plea casts a spell o - ver me. — Still I say to my - self, "Get a

hold of your - self, can't you see that it nev - er can be." YOU

GO TO MY HEAD - with a smile that makes my tem - p'ra - ture rise, -

like a sum - mer with a thou - sand Ju - lys, - You in - tox - i - cate my

E♭ B♭m7 E♭7 Fm7 B♭7 A♭m6

soul with your eyes. Tho' I'm cer-tain that this heart of mine -

L.H.

E♭ Gm Cm E♭ E♭ dim. B♭7 B♭ dim.

has - n't a ghost of a chance in this cra - zy ro - mance,

Fm7 B♭7 E♭ A♭m6 B♭7

YOU GO TO MY HEAD. YOU GO TO MY

*rit.* *a tempo* *rit.*

1. E♭ Cm A♭m6 B♭7 2. E♭ E♭m B♭7 B♭7-5 E♭6

HEAD. YOU HEAD.

*a tempo* *rit.*

# You Must Have Been A Beautiful Baby

Lyric by  
JOHNNY MERCER, A.S.C.A.P.

From the Warner Bros. Picture  
"HARD TO GET"

Music by  
HARRY WARREN, A.S.C.A.P.

Moderato

mp

VOICE  
(molto rubato)

\* Eb Eb maj. 7 Eb 7 C7

Does your moth-er re-al-ize, The stork de-liv-ered quite a prize, The

p (molto rubato)

F7 Fm7 Bb7 Eb B9 Bb7 Eb Eb maj. 7

day he left you on the fam-ly tree, Does your dad ap-pre-ci-ate, That

Eb7 D7 Gm Gb7 Bb F7

you are mere-ly su-per great, The mir-a-cle of an-y cen-tu-

\* Diagrams for Guitar, Symbols for Ukulele and Banjo

© 1938 by REMICK MUSIC CORPORATION  
Copyright Renewed  
All Rights Reserved

Bb F9 Bb Fm7 *rall.* F7+5 Bb9

ry, If they don't just send them both to me,

*rall.*

REFRAIN G7 C Dm7 C dim C C+5 C+5 add B C7 F9 Cm7

(with a lilt)

You must have been a beau-ti-ful ba - by, — You must have been a won-der-ful child, —

*p-mf (with a lilt)*

F9 Cm7 F9 add B F9 Ab maj. 7 Bb9 add G Ab maj. 7 Bb9 add G

When you were on - ly start - in' to go to kin - der - gar - ten, I

Eb maj. 7 C dim Fm7 Bb7 G7 C Dm7 C dim C

bet you drove the lit-tle boys wild, — And when it came to win-ning blue rib-

C+5   C+5 add B   C7   F9   Cm7   F9   Cm7   F9 add B   F9

- bons, — You must have shown the oth - er kids how, — I can

Eb   Eb+5   Cm   Eb+5   Eb   Cm7

see the judg-es eyes as they hand-ed you the prize, I bet you made the cut - est bow, —

F9   C dim   Eb   G7   C7   C+5   C7

Oh! You must have been a beau - ti - ful ba - - by, 'Cause

F9   Ab maj.7   add G   1 Eb   G7   2 Eb

ba - by look at you now. — You

# Heaven Can Wait

Lyric by  
EDDIE DE LANGE  
A. S. C. A. P.

Music by  
JIMMY VAN HEUSEN  
A. S. C. A. P.

VOICE

PIANO

\* A $\flat$       A $\flat$ m7      E $\flat$       Fm7      B $\flat$ 7      G7      C7 $\circ$

There are a mil-lion plac-es,      I know i could be.      But

A $\flat$       A $\flat$ m7      E $\flat$       Cm7      F7      B $\flat$ 7      B $\flat$ +

I'd e-ven give up heav-en just to have you here with me.

\*Diagrams for Guitar, Symbols for Ukulele and Banjo

© MCMXXXIX by REMICK MUSIC CORPORATION  
Copyright renewed

INTERNATIONAL COPYRIGHT SECURED Publisher member of ASCAP ALL RIGHTS RESERVED  
The making of any unauthorized adaptation, arrangement or copy of this publication,  
or any part thereof, is an infringement of the Copyright Law.

REFRAIN



HEAV-EN CAN WAIT, — this is par-a-dise, just be-ing here with you and



breath-ing the air you do, HEAV-EN CAN WAIT.



Darl-ing it's true, — this is par-a-dise, gaz-ing at all your charms, it's



heav - en - ly in your arms, HEAV - EN CAN WAIT.

Gm Ebdim C9 Cdim Gm Adim Gm Bbm6 C7° Fm Gdim

You must be an an-gel on a vis-it from the skies; now I look at

Fm6 Bbdim Fm Bbdim Ab6 Abm6 Bb7 Eb Gm

heav-en when I look in-to your eyes. HEAV-EN CAN WAIT,

Fm7 Bb7 Eb E!dim Fm7

— this is par-a-dise, lov-ing the way we do, un - til I go there with

Bb7 1. Eb Fm7 Bb7 2. Eb Abm6 Eb

you, HEAV-EN CAN WAIT. WAIT.



# INDEXES



# ALPHABETICAL TITLE INDEX

Ain't She Sweet .....	102	I Found A Million Dollar Baby (In A Five And Ten Cent Store) .....	249
Ain't We Got Fun .....	7	I Get A Kick Out Of You .....	332
Am I Blue? .....	160	I Got Rhythm .....	218
Anything Goes .....	323	I Guess I'll Have To Change My Plan .....	279
April In Paris .....	267	I May Be Wrong (But, I Think You're Wonderful) .....	171
Autumn In New York .....	328	I Wanna Be Loved By You .....	134
Avalon .....	3	I Wonder What's Become Of Sally? .....	39
Baby Face .....	11	If I Could Be With You (One Hour Tonight) ....	13
Barney Google (With His Goo-Goo Googly Eyes)	26	I'll String Along With You .....	336
Bei Mir Bist Du Schön (Means That You're Grand)	362	I'm Just Wild About Harry .....	16
Bidin' My Time .....	246	I'm Looking Over A Four Leaf Clover .....	108
Birth Of The Blues, The .....	79	Indian Love Call .....	41
Body And Soul .....	186	It's Only A Paper Moon .....	313
Brother, Can You Spare A Dime? .....	271	I've Got A Crush On You .....	222
But Not For Me .....	191	I've Got Five Dollars .....	253
Bye Bye Blackbird .....	83	Jeevers Creepers .....	369
California Here I Come .....	33	Just One Of Those Things .....	352
Can This Be Love? .....	195	Let's Do It (Let's Fall In Love) .....	138
Can't We Be Friends? .....	163	Louisiana Hayride .....	283
Carolina In The Morning .....	19	Love For Sale .....	226
Charleston .....	29	Lover, Come Back To Me! .....	143
Cheerful Little Earful .....	199	The Man I Love .....	45
Clap Hands! Here Comes Charley! .....	64	Mountain Greenery .....	91
A Cup Of Coffee, A Sandwich And You .....	67	My Buddy .....	23
Dancing On The Ceiling .....	203	My Heart Stood Still .....	110
Dancing With Tears In My Eyes .....	207	Nagasaki .....	147
Do-Do-Do .....	87	Night And Day .....	287
Don't Bring Lulu .....	71	Of Thee I Sing .....	257
Embraceable You .....	210	Oh, Lady Be Good! .....	49
Fine And Dandy .....	214	Please Don't Talk About Me When I'm Gone ....	230
Forty Second Street .....	275	Rose-Marie .....	52
Gold Digger's Song, The (We're In The Money) ..	320	Shadow Waltz .....	317
Hallelujah! .....	104	A Shine On Your Shoes .....	291
Happy Days Are Here Again .....	167	Someone To Watch Over Me .....	98
Hard Hearted Hannah (The Vamp Of Savannah)	36	Something To Remember You By .....	234
Heaven Can Wait .....	380	Sometimes I'm Happy .....	114
I Cover The Waterfront .....	309		

Stouthearted Men .....	118	Would You Like To Take A Walk (Sump'n Good'll Come From That) .....	242
Strike Up The Band! .....	122	You And The Night And The Music .....	340
Sweet Georgia Brown .....	75	You Do Something To Me .....	181
'S Wonderful .....	126	You Go To My Head .....	373
Tea For Two .....	58	You Must Have Been A Beautiful Baby .....	377
Ten Cents A Dance .....	238	You Took Advantage Of Me .....	156
Thou Swell .....	130	You're A Builder Upper .....	344
Tip Toe Thru' The Tulips With Me .....	174	You're An Old Smoothie .....	297
Too Marvelous For Words .....	366	You're Getting To Be A Habit With Me .....	301
Two Little Babes In The Wood .....	151	You're My Everything .....	263
When Day Is Done .....	60	You're The Top .....	349
When My Dreamboat Comes Home .....	360	Young And Healthy .....	305
When Your Lover Has Gone .....	260	Zing! Went The Strings Of My Heart .....	356
With A Song In My Heart .....	177		

## CHORUS LINE INDEX

<p>Ain't she sweet? See her coming down the street! (Ain't She Sweet) . . . . .</p>	102	<p>Ev'ry kiss, Ev'ry hug seems to act just like a drug; (You're Getting To Be A Habit With Me) . . .</p>	301
<p>Am I blue? Am I blue? Ain't these tears in these eyes tellin' you? (Am I Blue?) . . . . .</p>	160	<p>Ev'ry morning Ev'ry evening Ain't we got fun (Ain't We Got Fun) . . . . .</p>	7
<p>April in Paris, Chestnuts in blossom, Holiday tables under the trees. (April In Paris) . . . . .</p>	267	<p>For I'm Dancing with tears in my eyes, 'Cause the     { girl }     { boy } in my arms isn't you, (Dancing With Tears In My Eyes) . . . . .</p>	207
<p>Autumn in New York, Why does it seem so inviting? (Autumn In New York) . . . . .</p>	328	<p>Gee, it's all fine and dandy, Sugar Candy, when I've got you. (Fine and Dandy) . . . . .</p>	214
<p>Baby Face—You've got the cutest little Baby Face— (Baby Face) . . . . .</p>	11	<p>Get goin', Louisiana hayride! Get goin', we all is ready! (Louisiana Hayride) . . . . .</p>	283
<p>Barney Google with his Goo Goo Googly eyes Barney Google had a wife three times his size (Barney Google) . . . . .</p>	26	<p>Give me some men who are stouthearted men who will fight for the right they adore. (Stouthearted Men) . . . . .</p>	118
<p>"Bei mir bist du schön," Please let me explain, (Bei Mir Bist Du Schön) . . . . .</p>	362	<p>He dances overhead on the ceiling, near my bed, In my sight, Through the night. (Dancing On The Ceiling) . . . . .</p>	203
<p>Birds do it, Bees do it, Even educated fleas do it, (Let's Do It) . . . . .</p>	138	<p>Heaven can wait, this is paradise, just being here with you (Heaven Can Wait) . . . . .</p>	380
<p>California, here I come—Right back where I started from— (California Here I Come) . . . . .</p>	33	<p>Hot ginger and dynamite There's nothing but that at night (Nagasaki) . . . . .</p>	147
<p>'Cause happy days are here again! The skies above are clear again. (Happy Days Are Here Again) . . . . .</p>	167	<p>I cover the waterfront, I'm watching the sea, Will the one I love be coming back to me? (I Cover The Waterfront) . . . . .</p>	309
<p>Charleston! Charleston! Made in Carolina, Some dance, Some prance, I'll say (Charleston) . . . . .</p>	29	<p>I found my love in Avalon—Beside the Bay—I left my heart in Avalon (Avalon) . . . . .</p>	3
<p>Clap hands! Here comes Charley; Clap hands! Good time Charley; (Clap Hands! Here Comes Charley!) . . . . .</p>	64	<p>I get no kick from champagne, Mere alcohol doesn't thrill me at all, (I Get A Kick Out Of You) . . . . .</p>	332
<p>Come and meet those dancing feet, On the Avenue I'm taking you to, (Forty Second Street) . . . . .</p>	275	<p>I got rhythm, I got music, I got my man Who could ask for anything more? (I Got Rhythm) . . . . .</p>	218
<p>A cup of coffee, a sandwich and you, A cozy corner, a table for two, (A Cup Of Coffee, A Sandwich And You) . . .</p>	67	<p>I guess I'll have to change my plan I should have realized (I Guess I'll Have To Change My Plan) . . . .</p>	279
<p>Dear, when you smiled at me I heard a melody, It haunted me from the start. (Zing! Went The Strings Of My Heart) . . . .</p>	356	<p>I may be wrong; but, I think you're wonderful I may be wrong; but, I think you're swell! (I May Be Wrong) . . . . .</p>	171
<p>Embrace me, My sweet embraceable you! Embrace me, You irreplaceable you! (Embraceable You) . . . . .</p>	210		

I took one look at you, That's all I meant to do; (My Heart Stood Still) . . . . .	110	Nights are long since you went away, I think about you all thru the day (My Buddy) . . . . .	23
I wanna be loved by you, Just you, and nobody else but you. (I Wanna Be Loved By You) . . . . .	134	No gal made has got a shade Oh Sweet Georgia Brown, Two left feet but oh so neat (Sweet Georgia Brown) . . . . .	75
I wonder what's become of Sally, That old gal of mine? (I Wonder What's Become of Sally?) . . . . .	39	Nothing could be finer than to be in Carolina in the morning, (Carolina In The Morning) . . . . .	19
If I could be with you I'd love you strong (If I Could Be With You) . . . . .	13	Of Thee I Sing, baby, Summer, Autumn, Winter, Spring, baby, (Of Thee I Sing) . . . . .	257
I'm a sentimental sap, that's all. What's the use of trying not to fall? (You Took Advantage Of Me) . . . . .	156	Oh, do, do, do what you've done, done, done before, (Do-Do-Do) . . . . .	87
I'm all at sea, Can this be love? (Can This Be Love?) . . . . .	195	Oh, give me something to remember you by, When you are far away from me, dear; (Something To Remember You By) . . . . .	234
I'm bidin' my time; 'Cause that's the kind-a guy I'm, (Bidin' My Time) . . . . .	246	Oh, sweet and lovely lady, be good! Oh lady, be good to me! (Oh, Lady Be Good!) . . . . .	49
I'm just wild about Harry and Harry's wild about me. (I'm Just Wild About Harry) . . . . .	16	Once I built a railroad, made it run, Made it race against time. (Brother, Can You Spare A Dime?) . . . . .	271
I'm looking over a four leaf clover that I over- looked before; (I'm Looking Over A Four Leaf Clover) . . . . .	108	Pack up all my care and woe here I go singing low (Bye Bye Blackbird) . . . . .	83
I'm young and healthy, and you've got charms; (Young And Healthy) . . . . .	305	Picture you upon my knee just tea for two and two for tea, (Tea For Two) . . . . .	56
In a mountain greenery, Where God paints the scenery, (Mountain Greenery) . . . . .	91	Please don't talk about me when I'm gone, Oh, honey, though our friendship ceases, (Please Don't Talk About Me When I'm Gone) . . . . .	230
In olden days a glimpse of stocking Was looked on as something shocking, (Anything Goes) . . . . .	323	Rose-Marie, I love you! I'm always dreaming of you. (Rose-Marie) . . . . .	52
In the shadows, let me come and sing to you, (Shadow Waltz) . . . . .	317	'S wonderful! 'S marvelous! You should care for me! ( 'S Wonderful) . . . . .	126
It was a lucky April shower, It was the most con- venient door (I Found A Million Dollar Baby) . . . . .	249	Say, it's only a paper moon, Sailing over a card- board sea, (It's Only A Paper Moon) . . . . .	313
It was just one of those things, Just one of those crazy flings. (Just One Of Those Things) . . . . .	352	Sing "Hallelujah! Hallelujah!" and you'll shoo the blues away; (Hallelujah!) . . . . .	104
I've got a crush on you, sweetie pie, All the day and night-time hear me sigh. (I've Got A Crush On You) . . . . .	222	The sky was blue, And high above The moon was new And so was love. (Lover, Come Back To Me!) . . . . .	143
I've got five dollars; I'm in good condition; (I've Got Five Dollars) . . . . .	253	Some-day he'll come along The man I love; And he'll be big and strong, (The Man I Love) . . . . .	45
Jeepers Creepers! Where'd ya' get those peepers? (Jeepers Creepers) . . . . .	369	Sometimes I'm happy, Sometimes I'm blue, My disposition depends on you, (Sometimes I'm Happy) . . . . .	114
Let the drums roll out! Let the trumpet call! While the people shout! (Strike Up The Band!) . . . . .	122	Ten cents a dance; That's what they pay me. Gosh, how they weigh me down! (Ten Cents A Dance) . . . . .	238
Love for sale, Appetizing young Love for sale. (Love For Sale) . . . . .	226	There's a cheerful little earful Gosh I miss it some- thing fearful (Cheerful Little Earful) . . . . .	199
Mm-Mm-Mm Would you like to take a walk? Mm-Mm-Mm Do you think it's gonna' rain? (Would You Like To Take A Walk) . . . . .	242	There's a some body I'm longing to see I hope that he turns out to be (Someone To Watch Over Me) . . . . .	98
My heart is sad and lonely, For you I sigh, for you, dear, only. (Body And Soul) . . . . .	186	They call her Hard Hearted Hannah, the vamp of Savannah, The meanest gal in town; (Hard Hearted Hannah) . . . . .	36
Night and day you are the one, Only you beneath the moon and under the sun. (Night And Day) . . . . .	287		

They heard the breeze in the trees Singing weird melodies (The Birth Of The Blues) .....	79	With a song in my heart. I behold your adorable face, (With A Song In My Heart) .....	177
They were two little babes in the wood, Two little babes, oh, so good! (Two Little Babes In The Wood) .....	151	You and the night and the music fill me with flaming desire, (You And The Night And The Music) .....	340
They're writing songs of love, But not for me. (But Not For Me) .....	191	You can bring Pearl she's a darn nice girl but don't bring Lulu (Don't Bring Lulu) .....	71
This is how the story ends: He's goin' to turn me down and say, (Can't We Be Friends?) .....	163	You do something to me. Something that simply mystifies me. (You Do Something To Me) .....	181
Thou swell! Thou witty! Thou sweet! Thou grand! (Thou Swell) .....	130	You go to my head like a sip of sparkling Burgundy brew— (You Go To My Head) .....	373
Tip-toe to the window, by the window, That is where I'll be, (Tip Toe Thru' The Tulips With Me) .....	174	You may not be an angel, 'Cause angels are so few, (I'll String Along With You) .....	336
We're in the money, We're in the money; We've got a lot of what it takes to get along! (The Gold Digger's Song-We're In The Money) .....	320	You must have been a beautiful baby, You must have been a wonderful child, (You Must Have Been A Beautiful Baby) ...	377
When day is done and shadows fall, I dream of you; (When Day Is Done) .....	60	You're a builder upper, a breaker downer; A holder outer; (You're A Builder Upper) .....	344
When I'm calling you-oo-oo-oo-oo-oo! Will you answer too-oo-oo-oo-oo-oo? (Indian Love Call) .....	41	You're an old smoothie, I'm an old softie; I'm just like putty in the hands of a girl like you. (You're An Old Smoothie) .....	297
When my dream boat comes home, Then my dreams no more will roam, (When My Dreamboat Comes Home) ....	360	You're just too marvelous, Too marvelous for words, Like glorious, glamorous (Too Marvelous For Words) .....	366
When there's a shine on your shoes, There's a melody in your heart, (A Shine On Your Shoes) .....	291	You're my ev'rything underneath the sun, (You're My Everything) .....	263
When you're alone Who cares for star-lit skies (When Your Lover Has Gone) .....	260	You're the top! You're the Colosseum, You're the top! You're the Louvr' Museum, (You're The Top) .....	349





# FIRST LINE INDEX

All my life I waited for an angel, But no angel ever came along. (I'll String Along With You) . . . . .	336	Ev'ry morning mem'ries stray Across the sea (Avalon) . . . . .	3
April's in the air, But here in Paris April wears a different gown. (April In Paris) . . . . .	267	Farewell ev'ry old familiar face, It's time to stray, (I'm Looking Over A Four Leaf Clover) . . . .	108
As Dorothy Parker once said to her boyfriend, "Fare thee well," (Just One Of Those Things) . . . . .	352	Fellows if you're on I will spin a yarn That was told to me by able seaman Jones (Nagasaki) . . . . .	147
At words poetic I'm so pathetic that I have always found it best, (You're The Top) . . . . .	349	For ages and ages The poets and sages of love wond'rous love always sing (When Your Lover Has Gone) . . . . .	260
Away from the city that hurts and mocks, I'm standing alone by the desolate docks, (I Cover The Waterfront) . . . . .	309	From the Island of Manhattan to the Coast of Gold, (Of Thee I Sing) . . . . .	257
Babe, we are well met, As in a spell met, I lift my helmet, (Thou Swell) . . . . .	130	Gone are my blues, And gone are my tears; (The Gold Digger's Song-We're In The Money) . . . . .	320
Bill collectors gather 'Round and rather (Ain't We Got Fun) . . . . .	7	Have you met my good friend Charley? Well, you've heard of him no doubt. (Clap Hands! Here Comes Charley!) . . . . .	64
Black-bird Black-bird singing the blues all day (Bye Bye Blackbird) . . . . .	83	How glad the many millions of Annabelles and Lillians would be to capture me! (I've Got A Crush On You) . . . . .	222
Carolina, Carolina, At last they've got you on the map, (Charleston) . . . . .	29	I beheld her and was conquered at the start, (I Guess I'll Have To Change My Plan) . . . .	279
Days can be sunny, With never a sigh; Don't need what money can buy. (I Got Rhythm) . . . . .	218	I don't care what the weather man says, (Jeepers Creepers) . . . . .	369
Does your mother realize, The stork delivered quite a prize, (You Must Have Been A Beautiful Baby) . . .	377	I don't know exactly how it started, But it started in fun; (You're Getting To Be A Habit With Me) . . .	301
Don't you be a good for nothin', Never mount to nothin', (A Shine On Your Shoes) . . . . .	291	I know a bundle of humanity, She's about so high; (Young And Healthy) . . . . .	305
Dozens of girls would storm up; I had to lock my door. (Embraceable You) . . . . .	210	I laughed at sweet-hearts I met at schools; (My Heart Stood Still) . . . . .	110
Dreams call to me over a rose tinted sea, (When My Dreamboat Comes Home) . . . . .	360	I never feel, a thing is real, When I'm away from you, (It's Only A Paper Moon) . . . . .	313
Ev'ry day seems like a year, Sweetheart, when you are not near. (Sometimes I'm Happy) . . . . .	114	I remember the bliss Of that wonderful kiss. (Do-Do-Do) . . . . .	87
		I saw you strolling by your solitary Am I nosey very very (Would You Like To Take A Walk) . . . . .	242
		I search for phrases, To sing your praises, (Too Marvelous For Words) . . . . .	366

I took each word he said as gospel truth, (Can't We Be Friends?) . . . . .	163	Of all the { girls } { boys } I've known, and I've known some, (Bei Mir Bist Du Schön) . . . . .	362
I was mighty blue, Thought my life was through, (You Do Something To Me) . . . . .	181	Oh, sweet Rose-Marie, It's easy to see (Rose-Marie) . . . . .	52
I work at the Palace Ballroom, But, gee, that palace is cheap; (Ten Cents A Dance) . . . . .	238	Oh! They say some people long ago Were search- ing for a different tune, (The Birth Of The Blues) . . . . .	79
I'm discontented with homes that are rented so I have invented my own; (Tea For Two) . . . . .	56	Old Man Sunshine listen, you! Never tell me, "Dreams come true!" (But Not For Me) . . . . .	191
I'm growing tired of lovey dove theme songs (Cheerful Little Earful) . . . . .	199	Old time pals and old time gals, Where are your smiles today? (I Wonder What's Become Of Sally?) . . . . .	39
I'm just a woman, a lonely woman Waitin' on the weary shore. (Am I Blue?) . . . . .	160	On the first of May It is moving day; (Mountain Greenery) . . . . .	91
I'm not one of the greedy kind, All of my wants are simple; (I Wanna Be Loved By You) . . . . .	134	Please forgive this platitude, But I like your atti- tude; (Fine And Dandy) . . . . .	214
I'm recallin' times, when I was small, in light and free jubilee days. (Hallelujah!) . . . . .	104	Rosy cheeks and turn'd up nose and curly hair (Baby Face) . . . . .	11
I'm so ashamed of my vocabulary, It isn't what it really ought to be. (You're My Everything) . . . . .	263	Shades of night are creeping, Willow trees are weeping, (Tip Toe Thru' The Tulips With Me) . . . . .	174
I'm so blue I don't know what to do (If I Could Be With You) . . . . .	13	Shadows on the wall, I can see them fall Here and there, (Shadow Waltz) . . . . .	317
In old Savannah, I said, Savannah, The weather there is nice and warm; (Hard Hearted Hannah) . . . . .	36	She just got here yesterday, Things are hot here now they say, (Sweet Georgia Brown) . . . . .	75
In the heart of little old New York, You'll find a thoroughfare (Forty Second Street) . . . . .	275	Since you've gone away, one thing is clear to me; (When Day Is Done) . . . . .	60
In the movie plays of now-a-days, a romance always must begin in June. (A Cup of Coffee, A Sandwich And You) . . . . .	67	So echoes of sweet love-notes gently fall (Indian Love Call) . . . . .	41
In the spring when the feeling was chronic (You Took Advantage Of Me) . . . . .	156	So long, sad times! Go 'long, bad times! We are rid of you at last. (Happy Days Are Here Again) . . . . .	167
It's time to end my lonely holiday And bid the country a hasty farewell. (Autumn In New York) . . . . .	328	Some fellers love to "Tip-Toe Through the Tulips;" (Bidin' My Time) . . . . .	246
Life has just begun. Jack has found his Jill, (S Wonderful) . . . . .	126	Song is in the air, Telling us romance is ours to share. (You And The Night And The Music) . . . . .	340
Life is a book that we study, Some of its leaves bring a sigh; (My Buddy) . . . . .	23	The world is lyrical Because a miracle Has brought my lover to me! (Dancing On The Ceiling) . . . . .	203
Life's dreary for me Days seem to be long as years (Body And Soul) . . . . .	186	There are a million places, I know I could be. (Heaven Can Wait) . . . . .	380
Like the beat, beat, beat of the tom-tom; When the jungle shadows fall, (Night And Day) . . . . .	287	There she is! There she is! There's what keeps me up at night. (Ain't She Sweet) . . . . .	102
Listen to my tale of woe, It's terribly sad, but true. (Oh, Lady Be Good!) . . . . .	49	There's a saying old Says that love is blind, (Someone To Watch Over Me) . . . . .	98
Love comes along like a popular song, Anytime or anywhere at all. (I Found A Million Dollar Baby) . . . . .	249	There's a tale of two little orphans who were left in their uncle's care, (Two Little Babes In The Wood) . . . . .	151
Mister Shylock was stingy; I was miserly, too. (I've Got Five Dollars) . . . . .	253	There's just one fellow for me in this world—Harry's his name (I'm Just Wild About Harry) . . . . .	16
My story is much too sad to be told, But practic'ly ev'rything leaves me totally cold. (I Get A Kick Out Of You) . . . . .	332	They used to tell me I was building a dream, And so I followed the mob. (Brother, Can You Spare A Dime?) . . . . .	271
Never could carry a tune, Never knew where to start, (Zing! Went The Strings Of My Heart) . . . . .	356		

Those who dance and romance while they dance, They seem so happy and gay; (Dancing With Tears In My Eyes) .....	207	Who knows why the sea Or why the sky is blue? (Can This Be Love?) .....	195
Though I know that we meet ev'ry night (With A Song In My Heart) .....	177	Who's the most important man this country ever knew (Barney Google) .....	26
Times have changed And we've often rewound the clock (Anything Goes) .....	323	Wishing is good time wasted, Still it's a habit they say; (Carolina In The Morning) .....	19
We fought in nine-teen seven-teen, Rum-ta-ta- tum-tum-tum! (Strike Up The Band!) .....	122	Years we've been together, Seems we can't get along; (Please Don't Talk About Me When I'm Gone) .....	230
What kind o' fun do yo' fancy mos'? Picnic? (No ma'am!) (Louisiana Hayride) .....	283	You are leaving me, and I will try to face the world alone. (Something To Remember You By) .....	234
When I play roulette, When I place a bet, I have been a loser all my life. (I May Be Wrong) .....	171	You go to my head and you linger like a haunting refrain (You Go To My Head) .....	373
When the little Bluebird, Who has never said a word, (Let's Do It) .....	138	You went away, I let you, We broke the ties that bind; (Lover, Come Back To Me!) .....	143
When the mellow moon begins to beam, Ev'ry night I dream a little dream, (The Man I Love) .....	45	You who have dreams, If you act They will come true! (Stouthearted Men) .....	118
When the only sound in the empty street Is the heavy tread of the heavy feet (Love For Sale) .....	226	You're the smoothest so and so, Not only that, you're mighty cute; (You're An Old Smoothie) .....	297
When the wintry winds are blowing, And the snow is starting in to fall, (California Here I Come) .....	33	"Your presence is requested" Wrote little Johnny White (Don't Bring Lulu) .....	71
When you want to, you are able To make me feel that I'm Clark Gable; (You're A Builder Upper) .....	344		



# INDEX OF COMPOSERS AND LYRICISTS

AGER, MILTON			
Ain't She Sweet .....	102		
Happy Days Are Here Again .....	167		
Hard Hearted Hannah (The Vamp Of Savannah) .....	36		
I Wonder What's Become Of Sally? .....	39		
AKST, HARRY			
Am I Blue? .....	160		
Baby Face .....	11		
ARLEN, HAROLD			
It's Only A Paper Moon .....	313		
You're A Builder Upper .....	344		
BATES, CHARLES			
Hard Hearted Hannah (The Vamp Of Savannah) .....	36		
BERNIE, BEN			
Sweet Georgia Brown .....	75		
BIGELOW, BOB			
Hard Hearted Hannah (The Vamp Of Savannah) .....	36		
BLAKE, EUBIE			
I'm Just Wild About Harry .....	16		
BROWN, LEW			
The Birth Of The Blues .....	79		
Don't Bring Lulu .....	71		
BROWN, NACIO HERB			
You're An Old Smoothie .....	297		
BURKE, JOE			
Dancing With Tears In My Eyes .....	207		
Tip Toe Thru' The Tulips With Me .....	174		
CAESAR, IRVING			
Sometimes I'm Happy .....	114		
Tea For Two .....	56		
CAHN, SAMMY			
Bei Mir Bist Du Schön (Means That You're Grand) (English Version) .....	362		
CASEY, KENNETH			
Sweet Georgia Brown .....	75		
CHAPLIN, SAUL			
Bei Mir Bist Du Schön (Means That You're Grand) (English Version) .....	362		
CLARE, SIDNEY			
Please Don't Talk About Me When I'm Gone .....	230		
CLARKE, GRANT			
Am I Blue? .....	160		
CONRAD, CON			
Barney Google (With His Goo-Goo Googly Eyes) .....	26		
COOTS, J. FRED			
You Go To My Head .....	373		
CREAMER, HARRY			
If I Could Be With You (One Hour Tonight) .....	13		
DAVIS, BENNY			
Baby Face .....	11		
DE LANGE, EDDIE			
Heaven Can Wait .....	380		
DE SYLVA, B. G.			
Avalon .....	3		
The Birth Of The Blues .....	79		
California Here I Come .....	33		
When Day Is Done .....	60		
You're An Old Smoothie .....	297		
DIETZ, HOWARD			
I Guess I'll Have To Change My Plan .....	279		
Louisiana Hayride .....	283		
A Shine On Your Shoes .....	291		
Something To Remember You By .....	234		
You And The Night And The Music .....	340		
DIXON, MORT			
Bye Bye Blackbird .....	83		
I Found A Million Dollar Baby (In a Five And Ten Cent Store) .....	249		

I'm Looking Over A Four Leaf Clover . . . . .	108	GILLESPIE, HAVEN	
Nagasaki . . . . .	147	You Go To My Head . . . . .	373
Would You Like To Take A Walk (Sump'n Good'll Come From That) . . . . .	242	GORNEY, JAY	
You're My Everything . . . . .	263	Brother, Can You Spare A Dime? . . . . .	271
DONALDSON, WALTER		GREEN, JOHNNY	
Carolina In The Morning . . . . .	19	Body And Soul . . . . .	186
My Buddy . . . . .	23	I Cover The Waterfront . . . . .	309
DUBIN, AL		GREY, CLIFFORD	
A Cup of Coffee, A Sandwich And You . . . . .	67	Hallélujah! . . . . .	104
Dancing With Tears In My Eyes . . . . .	207	HAMMERSTEIN II, OSCAR	
Forty Second Street . . . . .	275	Indian Love Call . . . . .	41
The Gold Diggers Song (We're In The Money) . . . . .	320	Lover, Come Back To Me! . . . . .	143
I'll String Along With You . . . . .	336	Rose-Marie . . . . .	52
Shadow Waltz . . . . .	317	Stouthearted Men . . . . .	118
Tip Toe Thru' The Tulips With Me . . . . .	174	HANLEY, JAMES, F.	
You're Getting To Be A Habit With Me . . . . .	301	Zing! Went The Strings Of My Heart . . . . .	356
Young And Healthy . . . . .	305	HARBACH, OTTO	
DUKE, VERNON		Indian Love Call . . . . .	41
April In Paris . . . . .	287	Rose-Marie . . . . .	52
Autumn In New York . . . . .	328	HARBURG, E. Y.	
EGAN, RAYMOND B.		April In Paris . . . . .	287
Ain't We Got Fun . . . . .	7	Brother, Can You Spare A Dime? . . . . .	271
EYTON, FRANK		It's Only A Paper Moon . . . . .	313
Body And Soul . . . . .	186	You're A Builder Upper . . . . .	344
FRANKLIN, DAVE		HART, LORENZ	
When My Dream Boat Comes Home . . . . .	360	Dancing On The Ceiling . . . . .	203
FRIEND, CLIFF		I've Got Five Dollars . . . . .	253
When My Dream Boat Comes Home . . . . .	360	Mountain Greenery . . . . .	91
FRIML, RUDOLPH		My Heart Stood Still . . . . .	110
Indian Love Call . . . . .	41	Ten Cents A Dance . . . . .	238
Rose-Marie . . . . .	52	Thou Swell . . . . .	130
GERSHWIN, GEORGE		With A Song In My Heart . . . . .	177
Bidin' My Time . . . . .	246	You Took Advantage Of Me . . . . .	156
But Not For Me . . . . .	191	HENDERSON, RAY	
Do-Do-Do . . . . .	87	The Birth Of The Blues . . . . .	79
Embraceable You . . . . .	210	Bye Bye Blackbird . . . . .	83
I Got Rhythm . . . . .	218	Don't Bring Lulu . . . . .	71
I've Got A Crush On You . . . . .	222	HEYMAN, EDWARD	
The Man I Love . . . . .	45	Body And Soul . . . . .	186
Of Thee I Sing . . . . .	257	I Cover The Waterfront . . . . .	309
Oh, Lady Be Good! . . . . .	49	JACOBS, JACOB	
Someone To Watch Over Me . . . . .	98	Bei Mir Bist Du Schön (Means That You're Grand) (Original Lyrics) . . . . .	362
Strike Up The Band! . . . . .	122	JAMES, PAUL	
'S Wonderful . . . . .	126	Can This Be Love? . . . . .	195
GERSHWIN, IRA		Can't We Be Friends? . . . . .	163
Bidin' My Time . . . . .	246	Fine And Dandy . . . . .	214
But Not For Me . . . . .	191	JOHNSON, JIMMY	
Cheerful Little Earful . . . . .	199	Charleston . . . . .	29
Do-Do-Do . . . . .	87	If I Could Be With You (One Hour Tonight)	13
Embraceable You . . . . .	210	JOLSON, AL	
I Got Rhythm . . . . .	218	Avalon . . . . .	3
I've Got A Crush On You . . . . .	222	California Here I Come . . . . .	33
The Man I Love . . . . .	45	KAHN, GUS	
Of Thee I Sing . . . . .	257	Ain't We Got Fun . . . . .	7
Oh, Lady Be Good! . . . . .	49	Carolina In The Morning . . . . .	19
Someone To Watch Over Me . . . . .	98	My Buddy . . . . .	23
Strike Up The Band! . . . . .	122		
'S Wonderful . . . . .	126		
You're A Builder Upper . . . . .	344		

<b>KALMAR, BERT</b>			
I Wanna Be Loved By You .....	134		
<b>KATSCHER, DR. ROBERT</b>			
When Day Is Done .....	60		
<b>MACK, CECIL</b>			
Charleston .....	29		
<b>MAC DONALD, BALLARD</b>			
Clap Hands! Here Comes Charley! .....	64		
<b>MERCER, JOHNNY</b>			
Jeepers Creepers .....	369		
Too Marvelous For Words .....	366		
You Must Have Been A Beautiful Baby .....	377		
<b>MEYER, JOSEPH</b>			
California Here I Come .....	33		
Clap Hands! Here Comes Charley! .....	64		
A Cup of Coffee, A Sandwich And You .....	67		
<b>PALMER, BEE</b>			
Please Don't Talk About Me When I'm Gone .....	230		
<b>PINKARD, MACEO</b>			
Sweet Georgia Brown .....	75		
<b>PORTER, COLE</b>			
Anything Goes .....	323		
I Get A Kick Out Of You .....	332		
Just One Of Those Things .....	352		
Let's Do It (Let's Fall In Love) .....	138		
Love For Sale .....	226		
Night And Day .....	287		
Two Little Babes In The Wood .....	151		
You Do Something To Me .....	181		
You're The Top .....	349		
<b>ROBIN, LEO</b>			
Hallelujah! .....	104		
<b>RODGERS, RICHARD</b>			
Dancing On The Ceiling .....	203		
I've Got Five Dollars .....	253		
Mountain Greenery .....	91		
My Heart Stood Still .....	110		
Ten Cents A Dance .....	238		
Thou Swell .....	130		
With A Song In My Heart .....	177		
You Took Advantage Of Me .....	156		
<b>ROMBERG, SIGMUND</b>			
Lover, Come Back To Me! .....	143		
Stouthearted Men .....	118		
<b>ROSE, BILLY</b>			
Barney Google (With His Goo-Goo Googly Eyes) .....	26		
Cheerful Little Earful .....	199		
Clap Hands! Here Comes Charley! .....	64		
A Cup of Coffee, A Sandwich And You .....	67		
Don't Bring Lulu .....	71		
I Found A Million Dollar Baby (In A Five And Ten Cent Store) .....	249		
It's Only A Paper Moon .....	313		
Would You Like To Take A Walk (Sump'n Good'll Come From That) .....	242		
<b>ROSE, VINCENT</b>			
Avalon .....	3		
<b>RUBY, HARRY</b>			
I Wanna Be Loved By You .....	134		
<b>RUSKIN, HARRY</b>			
I May Be Wrong (But, I Think You're Wonderful) .....	171		
<b>SCHWARTZ, ARTHUR</b>			
I Guess I'll Have To Change My Plan .....	279		
Louisiana Hayride .....	283		
A Shine On Your Shoes .....	291		
Something To Remember You By .....	234		
You And The Night And The Music .....	340		
<b>SECUNDA, SHOLOM</b>			
Bei Mir Bist Du Schön (Means That You're Grand) .....	362		
<b>SISSLE, NOBLE</b>			
I'm Just Wild About Harry .....	16		
<b>SOUR, ROBERT</b>			
Body And Soul .....	186		
<b>STEPT, SAM H.</b>			
Please Don't Talk About Me When I'm Gone .....	230		
<b>STOTHART, HERBERT</b>			
I Wanna Be Loved By You .....	134		
<b>SULLIVAN, HENRY</b>			
I May Be Wrong (But, I Think You're Wonderful) .....	171		
<b>SWAN, E. A.</b>			
When Your Lover Has Gone .....	260		
<b>SWIFT, KAY</b>			
Can This Be Love? .....	195		
Can't We Be Friends? .....	163		
Fine And Dandy .....	214		
<b>VAN HEUSEN, JIMMY</b>			
Heaven Can Wait .....	380		
<b>WARREN, HARRY</b>			
Cheerful Little Earful .....	199		
Forty Second Street .....	275		
The Gold Digger's Song (We're In The Money) .....	320		
I Found A Million Dollar Baby (In A Five and Ten Cent Store) .....	249		
I'll String Along With You .....	336		
Jeepers Creepers .....	369		
Nagasaki .....	147		
Shadow Waltz .....	317		
Would You Like To Take A Walk (Sump'n Good'll Come From That) .....	242		
You Must Have Been A Beautiful Baby .....	377		
You're Getting To Be A Habit With Me .....	301		
You're My Everything .....	263		
Young And Healthy .....	305		
<b>WHITING, RICHARD A.</b>			
Ain't We Got Fun .....	7		
Too Marvelous For Words .....	366		
You're An Old Smoothie .....	297		
<b>WOODS, HARRY</b>			
I'm Looking Over A Four Leaf Clover .....	108		

YELLEN, JACK

Ain't She Sweet .....	102
Happy Days Are Here Again .....	167
Hard Hearted Hannah (The Vamp Of Savannah) .....	36
I Wonder What's Become Of Sally? .....	39

YOUNG, JOE

Hallelujah! .....	104
Sometimes I'm Happy .....	114
Tea For Two .....	56
YOUNG, JOE	
You're My Everything .....	263













# 100 BEST SONGS of the '20s and '30s

is a stellar collection of the most memorable tunes from the Golden Age of American Song. Featuring words and music (for piano and, in many cases, guitar) by America's greatest songwriters:

## **George and Ira Gershwin**

Embraceable You · I Got Rhythm · I've Got a Crush on You · The Man I Love  
Oh, Lady Be Good · Someone to Watch Over Me · Strike Up the Band!  
'S Wonderful

## **Harold Arlen, Billy Rose, and E. Y. Harburg**

It's Only a Paper Moon

## **Cole Porter**

Anything Goes · I Get a Kick Out of You · Let's Do It · You're the Top  
Just One of Those Things

## **Richard Rodgers and Lorenz Hart**

My Heart Stood Still · With a Song in My Heart  
Ten Cents a Dance · You Took Advantage of Me

## **Arthur Schwartz and Howard Dietz**

You and the Night and the Music

## **Harry Warren and Al Dubin**

Forty-second Street · We're in the Money

## **Vincent Youmans and Irving Caesar**

Sometimes I'm Happy · Tea for Two

Plus I'm Just Wild About Harry,  
Body and Soul, April in Paris, The Birth  
of the Blues, Ain't She Sweet,  
Indian Love Call, Happy Days Are Here  
Again, Jeepers Creepers, and many  
other unforgettable songs by the  
finest composers and lyricists  
of the '20s and '30s

ISBN 0-517-24515-9



90000>



9 780517 245156