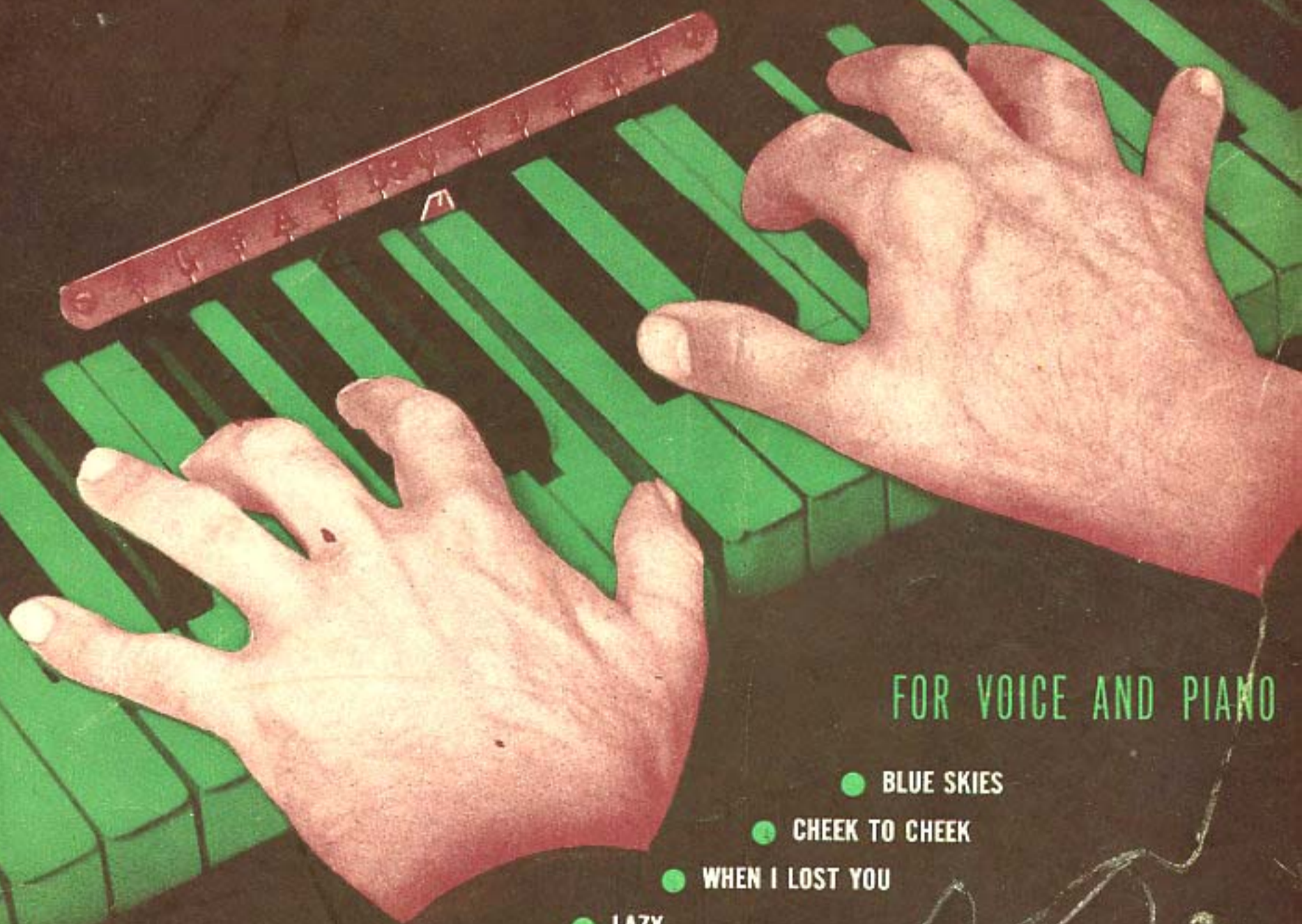


IRVING BERLIN

Song folio no. 1



FOR VOICE AND PIANO

- BLUE SKIES
- CHEEK TO CHEEK
- WHEN I LOST YOU
- LAZY
- WHAT'LL I DO
- I NEVER HAD A CHANCE
- YOU'D BE SURPRISED
- ALL BY MYSELF
- EVERYBODY'S DOING IT
- WHEN I LEAVE THE WORLD BEHIND

PRICE 60¢

IRVING BERLIN
Music Company

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Blue Skies

By IRVING BERLIN

Moderato

The piano introduction consists of two systems of music. The first system is marked 'Moderato' and features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and quarter notes, with a descending line in the second half. The bass line consists of a simple harmonic accompaniment. The second system continues the melody, ending with a 'rit.' (ritardando) marking and a final chord marked with a 'V' (fortissimo).

Voice

The first line of the song features a voice line and piano accompaniment. The voice line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "I was blue just as blue as I could be, _____ Ev-'ry day was a". Above the voice line, the following chords are indicated: G, G7, C, C7, G, and G7. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the bass line provides harmonic support. The first system ends with a 'p' (piano) marking.

The second line of the song features a voice line and piano accompaniment. The voice line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: ". cloud-y day for me, _____ Then good luck came a - knock-ing at my". Above the voice line, the following chords are indicated: C, G, Gm, A7, Bm, D aug, and F#7. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the bass line provides harmonic support.

D7 G G7 C C7 G Baug

door, _____ Skies were gray but theyre not gray an - y more. _____

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note G4, followed by a half note G4, and then a quarter note G4. The lyrics "door, _____" are written below the first two notes. The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a steady bass line. The lyrics "Skies were gray but theyre not gray an - y more. _____" are written below the vocal line.

Chorus Em Baug B7 G A9 Cm G

BLUE SKIES _____ smil - ing at me _____ Noth - ing but BLUE SKIES

p-f

The chorus section of the musical score begins with a double bar line. The vocal line starts with a quarter note G4, followed by a quarter note G4, and then a quarter note G4. The lyrics "BLUE SKIES _____" are written below the first three notes. The piano accompaniment features a prominent chordal texture in the right hand, with the left hand providing a simple bass line. The lyrics "smil - ing at me _____ Noth - ing but BLUE SKIES" are written below the vocal line. A dynamic marking of *p-f* (piano-forte) is placed at the beginning of the piano accompaniment.

C9 Daug G B+ B7 Em Baug B7

_____ do I see, _____ Blue - birds _____ sing - ing a

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a quarter note G4, followed by a quarter note G4, and then a quarter note G4. The lyrics "_____ do I see, _____" are written below the first three notes. The piano accompaniment continues with its chordal texture. The lyrics "Blue - birds _____ sing - ing a" are written below the vocal line.

G A9 Cm G C9 Daug G Am7

song _____ Noth - ing but blue - birds _____ all day long, _____

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line begins with a quarter note G4, followed by a quarter note G4, and then a quarter note G4. The lyrics "song _____" are written below the first three notes. The piano accompaniment continues with its chordal texture. The lyrics "Noth - ing but blue - birds _____ all day long, _____" are written below the vocal line.

G Cm G Cm G

Nev - er saw the sun shin - ing so bright, Nev - er saw things

Cm G Cm G Cm G D7 G B+

go - ing so right No - tic - ing the days hur - ry - ing by, When you're in love my! how they fly,

Em Baug B7 G A9 Cm G

Blue days _____ all of them gone _____ Noth - ing but BLUE SKIES.

C9 Daug 1 G Am7 B+ B7 2 G F# G

from now on.

pp

Cheek To Cheek

Lyrics and Music by
IRVING BERLIN

Moderato

Voice F C G7 F C

Heav - en, Im in Heav - en,

mp p-f

G7 C G7 Cdim C Bb9 A7 Bm D7 G7 F

And my heart beats so that I can hard-ly speak; And I seem to find the

G7 F G9 E7 A7 Dm A7 F G7 F G7 C

hap-pi-ness I seek. When we're out to-gether dane - ing, CHEEK TO CHEEK.

F Gaug F C G7 F C G7

Heav - en, Im in Heav - en, And the

C G7 Cdim C Bb9 A7 Bm D7 G7 F

cares that hung a - round me thru the week Seem to van - ish like a

G7 F G9 E7 A7 Dm A7 F G7 F G7

gamb-ler's luck-y streak _____ When we're out to- geth - er danc - ing, CHEEK TO CHEEK

C F C G7 C

Oh! I love to climb a moun - tain, — And to

G7 C G7 C

reach the high-est peak, — But it does - n't thrill me half as much As

F G7 C G7 C G7

danc-ing CHEEK TO CHEEK. — Oh! I love to go out fish - ing in a riv - er or a creek

C G7 C F G7 C

But I don't en-joy it half as much As danc-ing CHEEK TO CHEEK —

Cm A^b9 A^bdim

Dance with me — I want my arm a-bout you. — The charm a-bout you,

D dim Am C D9 G7 F C G7 F C

Will car-ry me thru — to Heav-en. — I'm in Heav-en —

rit. *a tempo*

G7 C G7 Cdim C B^b9 A7 Bm D7

— and my heart beats so that I can hard-ly speak. — And I

G7 F G7 F G9 E7 A7 Dm A7 F

seem to find the hap-pi-ness I seek — When we're out to-geth-er danc-

G7 F G7 1 C Cdim Dm Faug G7 2 C

— ing CHEEK TO CHEEK. —

When I Lost You

By IRVING BERLIN

Slowly with expression

Piano introduction for the song. It consists of two staves of music. The right hand features a melodic line with a long slur over the first four measures, followed by a similar phrase in the next two measures. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Chorus

First system of the chorus. The vocal line is on the top staff, and the piano accompaniment is on the bottom two staves. The lyrics are: "I lost the sun-shine and ros - es, I lost the". Above the vocal line, the chords are Bb, Dm7, Bb, G dim, and F7. The piano accompaniment starts with a dynamic marking of *mf-f*.

Second system of the chorus. The vocal line continues with the lyrics: "heav - ens of blue I lost the beau - ti - ful". Above the vocal line, the chords are Cdim, Bb, F+, Fm, G7, F dim, and G7. The piano accompaniment continues with chords and moving bass lines.

Third system of the chorus. The vocal line concludes with the lyrics: "rain - bow, I lost the morn - ing dew." Above the vocal line, the chords are Cm, C7, Am, C7, F9, Dm, A, and F7. The piano accompaniment continues with chords and moving bass lines.

B \flat Dm7 B \flat Gdim

I lost the an - gel who gave me

F7 Cdim B \flat F+ Fm G7

Sum - mer the whole win - ter through I lost the

Fdim G7 C7 E \flat m E \flat E \flat dim

glad - ness that turned in - to sad - ness WHEN I LOST

1. B \flat Ddim E \flat F9 2. B \flat Cm7 B \flat

YOU. YOU.

rall.

Lazy

By IRVING BERLIN

Moderato

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of two flats and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some chords. The bass line is a simple accompaniment of quarter notes. The second system continues the melody and accompaniment, ending with a final chord marked with an accent (^).

Chorus

The chorus begins with the lyrics "LA - ZY I want to be LA - ZY I long to be". The music is in the same key signature and time signature. The melody is simple and catchy. The piano accompaniment features chords and a steady bass line. The first system of the chorus includes the following chords: Eb, Eb7, Ab, and Abm.

The second system of the chorus continues the lyrics: "out in the sun With no work to be done Under that". The melody and piano accompaniment continue. The chords for this system are Eb, Ab, Eb, G7, and Bbm.

The final system of the chorus concludes the lyrics: "aw - ning They call the sky stretch - ing and". The melody and piano accompaniment finish with a final chord. The chords for this system are C7, G7, C7, and Fm.

Cm D7 Gm Eb dim Bb7

yawn - ing ——— And let the world ——— go drift - ing by — I "wan - na"

Eb Eb9 Cm7 Ab Bbm G7 C7

peep through the deep ——— tan - gled wild ——— wood ——— count - ing sheep ———

G dim C7 F9 F7 Abm Bb7

——— Til I sleep ——— Like a child ——— would ——— With a

Eb Eb7 Ab Eb dim

great big val - ise full of books to read where it's peace - ful While

Eb Cm F7 Bb7 1 Eb F9 Bb7 2 Eb

I'm kill - ing time ——— be - ing LAZ - Y. Y. ———

I Never Had A Chance

By IRVING BERLIN

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the third measure. The left hand provides a harmonic accompaniment with chords and single notes.

Chorus

The first system of the chorus includes a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "NEV - ER HAD A CHANCE, I thought you". The piano accompaniment features chords and a melodic line with a triplet of eighth notes.

C Gdim G7 C

I _____ NEV - ER HAD A CHANCE, I thought you

The second system of the chorus continues the vocal and piano parts. The vocal line includes the lyrics "cared for me, but now I see I NEV - ER HAD A CHANCE." The piano accompaniment includes a *p-f* dynamic marking and a triplet of eighth notes.

C Em Am Gdim G7

cared for me, but now I see I NEV - ER HAD A CHANCE.

The third system of the chorus features a vocal line with a whole rest and the lyrics "NEV - ER HAD A CHANCE,". The piano accompaniment includes a *ff* dynamic marking and a triplet of eighth notes.

Dm G7

I _____ NEV - ER HAD A CHANCE,

The fourth system of the chorus continues the vocal and piano parts. The vocal line includes the lyrics "Though you nev - er told me so, Some - how I know I". The piano accompaniment includes a triplet of eighth notes.

Dm G7 Dm G7

Though you nev - er told me so, Some - how I know I

NEV - ER HAD A CHANCE. I knew we'd have to part

For I could al - ways reach your lips But I could

nev - er reach your heart. My dream a - bout ro - mance.

End - ed in a friend - ly chat, but more than that I

1. C G7 Fdim. 2. C

NEV - ER HAD A CHANCE. NEV - ER HAD A CHANCE.

Chords: C, Cdim, Gdim, G7, Em, Am, Dm

Accompaniment includes triplets and slurs.

What'll I Do?

By IRVING BERLIN

Valse Moderato

The piano introduction is in 3/4 time, key of B-flat major. 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 A4. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a *rall.* (ritardando) marking.

Voice

The first vocal line is in 3/4 time, key of B-flat major. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Gone is the romance that was so di-vine 'Tis brok-en and". The piano part is marked *p a tempo*.

The second vocal line continues the melody in 3/4 time, key of B-flat major. The lyrics are: "can-not be mend-ed You must go your way and". The piano accompaniment continues with a steady eighth-note bass line.

The third vocal line concludes the verse in 3/4 time, key of B-flat major. The lyrics are: "I must go mine, — But now that our love dreams have end-ed." The piano accompaniment features a steady eighth-note bass line.

Chorus

The chorus is in 3/4 time, key of B-flat major. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "WHAT-'LL I DO — when you — are far — a — way — And I — am". The piano part is marked *p-f* (piano-forte).

B \flat 7 Eb Abm Eb

blue, WHAT -'LL I DO WHAT -'LL I DO When I am won - d'ring

Abm Eb B \flat 7 Eb Db Eb7 *Tacet*

who is kiss - ing you WHAT -'LL I DO WHAT -'LL I

Ab Fm Ab Abm Eb C7

DO with just a pho - to - graph To tell my trou - bles

F7 B \flat 7 *Tacet* Eb Abm Eb Abm

to When I'm a - lone with on - ly dreams of you That

1. Eb Ab B \flat 7 2. Eb

won't come true, WHAT -'LL I DO? WHAT -'LL I DO?

All By Myself

By IRVING BERLIN

Moderato

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, with a prominent descending line in the first measure. The bass line consists of a steady eighth-note accompaniment. Dynamics include a forte (f) marking and a hairpin crescendo.

The second system continues the piano introduction. The treble clef melody features a series of chords and moving lines, with a forte (f) dynamic marking. The bass line continues with a steady eighth-note accompaniment. The system concludes with a hairpin crescendo leading into the chorus.

Chorus

The first system of the chorus begins with a treble clef and a key signature of one sharp. The melody is simple and rhythmic, with lyrics: "ALL BY MY-SELF in the morn - ing ALL BY MY-SEL". The bass line provides a steady accompaniment. Chord symbols C, D7, and G7 are indicated above the staff. Dynamics include p-f and f markings.

The second system of the chorus continues the melody with lyrics: "in the night; I sit a - lone." The bass line features a steady accompaniment. Chord symbols C and G7 are indicated above the staff.

The third system of the chorus concludes the melody with lyrics: "in a ce - sy Mor - ris chair, - So un-hap - py there." The bass line features a steady accompaniment. Chord symbols B7, E, B7, E7*, Am, and Cm are indicated above the staff. Dynamics include a hairpin crescendo and a poco cresc. marking.

D7 G7 Fm G7 C

Play-ing sol-i-taire ALL BY MY-SELF

p leggiero

D7 G7

I get lone-ly Watch-ing the clock

fz

Dm E7 F

on the shelf I'd love to rest my wea-ry

C A7 D7

head on some-bo-dy's shoul-der I hate to grow old-er

G7 F G7 1. C Cdim Fm C 2. C Cdim Fm C

ALL BY MY-SELF. SELF.

fz

D7 C D7 D9 *tacet* G D dim

there's a dev-il in his eye He's such a del-i-cate thing but when he starts in to squeeze,
 but there's fi-re in his eyes He does-n't say ver-y much but when he starts in to speak,

D7 F#

YOU'D BE SUR-PRISED He does-n't look ver-y strong but when you sit on his knees
 YOU'D BE SUR-PRISED He's not so good at the start but at the end of a week

G D+ G9 C Em7 Cm

YOU'D BE SUR-PRISED_ At a part-y or at a ball I've
 YOU'D BE SUR-PRISED_ On a street-car or in a train, You'd

G G7 E+ D7 D9 C dim

got to ad-mit he's noth-ing at all, But in a Mor-ris chair, YOU'D BE SUR-PRISED
 think he was born with-out an-y brain, But in a tax-i-cab, YOU'D BE SUR-PRISED

1 G D+ G Bm D9 2 G F# F# G

He's not so
 He's not so

D7 C D7 D9 *tacet* G D dim

there's a dev-il in his eye He's such a del-i-cate thing but when he starts in to squeeze,
 but there's fi-re in his eyes He does-n't say ver-y much but when he starts in to speak,

D7 F#

YOU'D BE SUR-PRISED He does-n't look ver-y strong but when you sit on his knees
 YOU'D BE SUR-PRISED He's not so good at the start but at the end of a week

G D+ G9 C Em7 Cm

YOU'D BE SUR-PRISED_ At a part-y or at a ball I've
 YOU'D BE SUR-PRISED_ On a street-car or in a train, You'd

G G7 E+ D7 D9 C dim

got to ad-mit he's noth-ing at all, But in a Mor-ris chair, YOU'D BE SUR-PRISED
 think he was born with-out an-y brain, But in a tax-i-cab, YOU'D BE SUR-PRISED

1 G D+ G Bm D9 2 G F# F# G

He's not so
 He's not so

Everybody's Doin' It Now

By IRVING BERLIN

Moderato

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 steady accompaniment of chords and single notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

Chorus

(Guitar tacit)
(Spoken)

Ev-'ry-bo-dy's do-in' it, Do-in' it, do-in' it, Ev-'ry-bo-dy's do-in' it,

p-f

The first line of the chorus is set in G major and 4/4 time. It features a vocal melody with lyrics and a piano accompaniment. The dynamic is 'p-f'. Chord symbols G and C are indicated above the first two measures. The piano part includes accents and slurs.

(Guitar tacit)
(Spoken)

Do-in' it, do-in' it, See that rag-time cou-ple o-ver there,

D7

The second line of the chorus continues the melody. A D7 chord symbol is placed above the third measure. The piano accompaniment remains consistent with the first line.

Watch them throw their shoul-ders in the air, Snap their fin-gers,

G A7

The third line of the chorus concludes the phrase. Chord symbols G and A7 are indicated above the first and fourth measures, respectively. The piano accompaniment continues with the same rhythmic pattern.

Hon - ey, I de - clare, It's a bear, it's a bear, it's a bear. There!

(Guitar tacet)
(Spoken)

Ev - ry - bo - dy's do - in' it, Do - in' it, do - in' it, Ev - ry - bo - dy's do - in' it

(Guitar tacet)
(Spoken)

Do - in' it, do - in' it, Ain't that mu - sic touch - ing your heart?

Hear that trom - bone bust - in' a - part? Come, come, come, come let us start,

EV - 'RY - BO - DYS DO - IN' IT NOW. NOW.

When I Leave The World Behind

By IRVING BERLIN

Moderato

The piano introduction is in 7/8 time, marked 'Moderato'. It begins with a treble clef and a dynamic marking of *f*. The melody is composed of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

Voice (*With expression*)

c

I know a mil - lion - aire, who's bur - dened down with care, A load is on his

The vocal line is in 7/8 time with a dynamic marking of *mp*. The piano accompaniment consists of eighth-note chords in the right hand and a simple eighth-note bass line.

Gdim G7 C D9

mind _____ He's think - ing of the day when he must pass a - way,

The vocal line continues with a dynamic marking of *mp*. The piano accompaniment includes a melodic line in the right hand and a bass line. Chord changes are indicated above the staff.

E B7 E B7 E G7 C

And leave his wealth be - hind, _____ I have - nt an - y gold

The vocal line concludes with a dynamic marking of *mp*. The piano accompaniment features a melodic line in the right hand and a bass line. Chord changes are indicated above the staff.

C *Gm A7*

to leave when I grow old, Some-how it passed me by, —

D7 *Ddim D7 G7*

I'm ve - ry poor, but still I'll leave a pre-cious will when I must say good - bye. —

Chorus (With feeling)

Tacet - - - - *G7* *C*

I'll leave the sun-shine to the flow - ers, — I'll leave the spring-time to the

p-f

Tacet - - - - *C Cdim Dm7 G7*

trees; — And to the old folks I'll leave the mem'-ries of a

G9 C *Tacet* - - - - - C9

ba - hy up - on their knees I'll leave the night - time to the

F *Tacet* - - - - - D7 G7

dream - ers, I'll leave the song-birds to the blind; I'll leave the

C C+ Dm Fm C Em G7 C C9 A7

moon a - bove to those in love, WHEN I LEAVE THE WORLD BE - HIND, — WHEN

Dm G7 1. C Cdim G7 *Tacet* - - - - - 2. C

I LEAVE THE WORLD BE - HIND. I'll leave the HIND. —



IRVING BERLIN