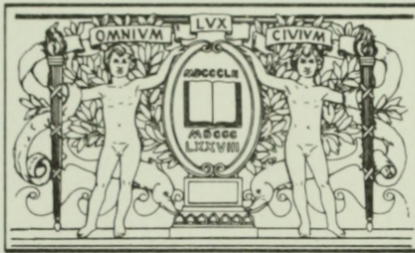


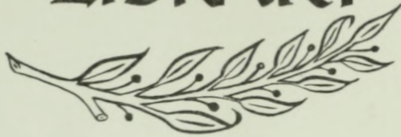
JEROME KERN

COLLECTION





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JEROME KERN

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WRITTEN BY
HUGH FORDIN

AUTHOR OF "GETTING TO KNOW HIM:
A BIOGRAPHY OF OSCAR HAMMERSTEIN II"
PUBLISHED BY CROSSROADS UNGER

PHOTOGRAPHS, EXCERPTS AND QUOTATIONS
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IN STORY, PICTURE AND SONG"
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JEROME KERN: THE MAN AND HIS MUSIC



WITH HIS WIFE, EVA

Jerome David Kern was born in New York City on January 27, 1885. This date seems significant in the light of the statement above—Kern was born a generation after Victor Herbert and a generation before Richard Rodgers. Factually as well as stylistically, he was the bridge between the old “Viennese” school and the new indigenous “American” one.

His first published song, “At the Casino” was written while he was attending Newark High School in New Jersey. After high school he studied piano, harmony and composition at the New York College of Music and at Heidelberg’s famous Conservatory in Germany.

In 1905 he returned home and went to work for T. B. Harms & Co., music publishers. He wanted practical experience and knowledge of the publishing business as well as a chance to make contacts and perhaps work his way closer to his goal: writing for the theater. He became the company’s utility man, office boy, piano player and general jack-of-all-jobs. He worked further as a song-plugger at John Wanamaker’s department store; when customers wanted to buy sheet music there, he would play tunes for them, like any salesman demonstrating his product.

Kern’s first entry into show business came when he was sent to Hammerstein’s Victoria Theatre on 42nd Street, in answer to a hurry call for an accompanist by Marie Dressler, then one of vaudeville’s leading knock-about comedienne.

But he was more interested in plugging Kern tunes and he soon found out the best way to do it. Oscar Hammerstein II tells us:

He became a rehearsal pianist, and he used this job as a device for selling his own compositions. Here is how it would work: about the third week in rehearsals, when the director, producers and the whole company were pretty tired of the Viennese score they had been rehearsing all that time, Jerry would come back early after lunch and start to tinkle a little tune of his own on the piano. Everyone who came in would say, ‘What’s that?’ ‘Oh, just a little thing of my own,’ Jerry would answer. Pretty soon everyone thought he had discovered a great potential hit. Jerry’s tune had a freshness for them that the over-rehearsed score couldn’t possibly have, and the first thing you knew he had interpolated a song into the foreign score!

Kern got songs interpolated into shows with such unlikely titles as MR. WIX OF WICKHAM AND THE RICH MR. HOGGENHEIMER. The songs themselves had pretty unlikely titles, too: “Poker Love,” for example, and “Don’t You Want a Paper, Dearie?” His first hit was “How’d You Like to Spoon With Me?” from a show called THE EARL AND THE GIRL. That song, incidentally is the first in this collection, written in 1905; Kern was twenty.

For the next ten years, his interpolations were taken thicker and faster, through a welter of oddly-named shows: FASCINATING FLORA, MORALS OF MARCUS, MIND THE PAINT GIRL and A WINSOME WIDOW, to name a few. The “interpolation” part of Kern’s career was climaxed in 1914 when he wrote one of his loveliest ballads for Julia Sanderson in THE GIRL FROM UTAH: “They Didn’t Believe Me.”



WORKING WITH OTTO HARBACH AT WARNER BROTHERS, 1930

In 1915 Kern formed a collaboration with Guy Bolton and P. G. Wodehouse. Together, the three men turned out a series of musicals often referred to as "The Princess Theatre Shows," the Princess Theatre being where most of them were produced. This was a tiny house—capacity two hundred and fifty—on West Thirty-ninth Street. The Princess Theatre shows had much the same invigorating effect on musical theatre that "The Garrick Gaieties" had nine years later. Both were fresh and even startlingly new in sound and form—and both for the same reason: necessity. As Hammerstein describes The Princess Theatre:

There was no room on the stage for large choruses, and so there were no choruses at all except for ensemble quartets and sextets. A revolutionary orchestra was devised by Kern and his orchestrator, Frank Sadler. A new instrumentation called for eleven musicians because that was about all the pit would hold. These small shows had an intimate quality and a finesse that could not be matched in the larger houses on Broadway, and for many years the three collaborators were the darlings of the critics as well as the Broadway audiences they strove to please.



WITH OSCAR HAMMERSTEIN II AT HIS CALIFORNIA HOME, 1938

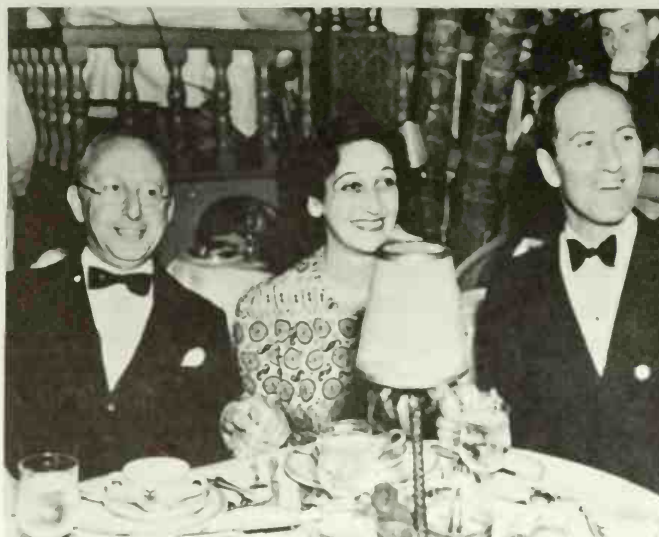
Kern's career was now under full steam. In 1915 he was represented in seven productions on Broadway—three of them complete scores. In 1917 and 1918 there were five Kern musicals. One of them, LEAVE IT TO JANE, took him only eight days to write. And not only did the titles of his shows be-



WORKING WITH IRA GERSHWIN ON "COVER GIRL"

come less and less outlandish but the titles of his songs were more familiar. The top of his Broadway career was reached in 1927 with the production of SHOW BOAT. I say "top" because although he wrote four successful Broadway shows afterwards SHOW BOAT is generally considered Kern's best and most popular score. It is the only Broadway score, to my knowledge, to contain as many as five standards: "Bill," "Can't Help Lovin' Dat Man," "Make Believe," "Why Do I Love You?," and "Ol' Man River." (This list excludes "You Are Love," which is only slightly less well known than the others.)

After ROBERTA in 1933, Kern wrote mostly for motion pictures. His last show was VERY WARM FOR MAY in 1939. It was a flop, though "All The Things You Are," the first act ballad, will still be around when many of today's hit shows are long forgotten.



WITH DOROTHY FIELDS AND GEORGE GERSHWIN



In the course of his career, Kern worked with almost sixty collaborators. The lyricists who worked with him most consistently were P. G. Wodehouse, Otto Harbach, Dorothy Fields and Oscar Hammerstein II. According to the latter, Kern was a sharp-tongued, quick-humored man who demanded almost as much from others as from himself. "He could be reasonably tolerant of incompetence, but he could not stand incompetence masquerading as genius," Hammerstein says. "When he met cheapness of any kind he was merciless and shattering."

Vocal affectations also distressed him. Once he was directing an actress who stressed her R's so outrageously that Kern could bear it no longer. When the actress drawled, in her stagy accent, "Tell me, Mr. Kern—you want me to c-r-r-ross the stage, but I'm behind the table. How shall I get ac-r-r-ross?" Kern, gazing at her like an amiable macaw, countered: "Why, my dear, just r-r-roll over your R's!"

In 1945, Kern came East from California not only to attend rehearsals of a revival of *SHOW BOAT* but also in connection with the score he was about to write, *ANNIE OAKLEY*, marking his return to Broadway. A few days after his arrival, he collapsed on Park Avenue and was taken to the Welfare Island

hospital where he remained in a state of unconsciousness. Hammerstein's description of this is very moving:

He lay unconscious, in the same institution in which Stephen Foster had died. The critical nature of Jerry's condition did not permit his removal to a private hospital. [Kern was moved two days later]. He was in a ward with some fifty or sixty other patients—mental cases, drunks and derelicts for the most part. The doctors had gathered this heterogeneous group together and explained to them slowly and clearly who the new patient was, and asked them to be very quiet and not create the usual disturbances that characterized this room. Not one man disobeyed. The nurse in charge did not go home that night. She extended her duty for that day to twenty-four hours. When Mrs. Kern expressed her gratitude, the nurse answered simply that he had given so much pleasure to her and to the world that she thought she would like to give something to him. It was clear to us all that special consideration and loving care were being granted to this man in a public hospital not because he was wealthy or powerful but because he had devoted almost all his lifetime to giving the world something it needs and knows it needs—beauty.

Jerome Kern died at 1:10 P.M. on November 11, 1945 of a cerebral thrombosis at Doctors Hospital, East End Avenue and Eighty-eighth Street. He was sixty years old.

The songs in this book, selected from over 1,000 songs and 108 complete scores, are divided into two sections: *JEROME KERN ON BROADWAY* and *JEROME KERN IN HOLLYWOOD*. They are all in chronological order.



THE LAST KNOWN PICTURE OF KERN. LEFT TO RIGHT, KAY THOMPSON, ROBERT ALTON, LENNIE HAYTON, LUCILLE BREMER, ARTHUR FREED AND KERN.

KERN ON BROADWAY



THE EARL AND THE GIRL. A musical comedy with book by Seymour Hicks, lyrics by Percy Greenbank and music by Ivan Caryll. "How'd You Like To Spoon With Me" lyrics by Edward Laska and music by Jerome David Kern. Produced by Messrs. Shubert at the Casino Theatre on October 27, 1905. 198 Performances. Cast included Eddie Foy, Georgia Caine and Victor Morely.

From the MGM Release "Till The Clouds Roll By," © 1946 Loews, Incorporated



ANGELA LANSBURY SINGING "HOW'D YOU LIKE TO SPOON WITH ME?" IN THE 1946 FILMUSICAL "TILL THE CLOUDS ROLL BY."

Edward Laska reminisces about his collaboration with Kern on his first song hit, in 1905, when the composer was twenty :

I used to hang out at the T. B. Harms offices, and I became acquainted with a chap there who was aspiring to become a composer and he asked me to toss him a lyric sometime . . . One day while I was walking there I conceived a sort of burlesque love song centered around the word SPOON. Reaching the office, I discovered my young friend as usual at the piano and, as usual playing melody after melody into the atmosphere and never bothering to write them down.

"Get this, Jerry," I said — his full name was Jerome David Kern but he dropped the David right after this song's publication [he did continue to use his middle initial] — get this." I gave him the title line and a rough rhythm. At once, as though it were an old song he knew, he played a chorus in the exact length of time it takes to play the chorus now — and it was corking. "Swell," I said. "Now shoot me a verse." And again, the same thing happened!

"How'd You Like To Spoon With Me?" became a "swinging sensation" as the advertisements of the time referred to it. Six girls singing on flower-decorated swings floated from the stage into the audiences of New York's Casino Theatre, and later, in London's Gaiety.

Laska adds an interesting anecdote that was contained in a letter he once received from Jerome Kern's wife, Eva Leale: "She told me how she met Jerry when she was seventeen, and when he mentioned that he had composed 'How'd You Like To Spoon With Me?' she thought he was jesting, for since her childhood she had known it and always thought it was an old English song . . . Sweetly, she added that the little song had been a great part of the beginning of their thirty-five-year romance."

HOW'D YOU LIKE TO SPOON WITH ME

Words by EDWARD LASKA
Music by JEROME KERN

Moderato

p

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 simple harmonic accompaniment with quarter notes.

mp

She: I don't know why I am so ver - y shy, I
He: Well I should say I'd spoon with you all day, You

F *G7*

The first system of the vocal entry includes piano accompaniment. The right hand has chords and moving lines, while the left hand has a steady bass line. The tempo is marked *mp* (mezzo-piano).

C7 *B♭* *C7* *F*

al - ways was de - mure, I nev - er knew what
fas - ci - nate me so, You are so cute, you

The second system continues the vocal entry with piano accompaniment. The right hand features chords and melodic lines, and the left hand continues the bass line. The tempo remains *mp*.

C Dm7 G7

sil - ly lov - ers do, No flirt - ing with I'd en -
 real - ly are a beaut, Through life with you I'd

C Eb7 Eb+ Ab

dure; In all my life I've nev - er kissed a man, I've
 go. If we were wed our mar - ried life would be one

Eb7 Bbm7 Eb7 Ab Eb7 Eb+

nev - er winked my eye. But now at last I'm
 stead - y hon - ey - moon, From six A. M. 'til

Ab C Cdim Dm7 G7 C Fm6 C C7+

going to break the ice So how'd you like to try?
 twelve o' - clock at night Why all we'd do is spoon.

rit

Refrain

Chords: F, D, C7, Gm, C7

She: How'd you like to spoon with me? He: I'd like to

mp a tempo

Chords: E, F, C, F6

She: How'd you like to spoon with me? He: Well rath - er

Chords: F, C, A7, G, Bb, D7+, D7

She: Sit be - neath an oak tree large and sha - dy,

Chords: G7, C, Ddim, C7

Call me lit - tle toot - sy woot - sy ba - by,

F D C7

How'd you like to hug and squeeze? *He:* In - deed I would

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat). The vocal line starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord symbols F, D, and C7 are placed above the vocal line.

Gm6 C7 E F

She: Dan - gle me up - on your knees. *He:* Oh if I could

The second system continues the musical piece. The vocal line has a quarter note G4, eighth notes A4 and B4, and a quarter note C5. The piano accompaniment features chords in the right hand and a bass line in the left hand. Chord symbols Gm6, C7, E, and F are placed above the vocal line.

F(G) F A7 C Bb D7+ D7

Both: How'd you like to be my lov - ey dov - ey

rit.

The third system shows the vocal line with a quarter note G4, eighth notes A4 and B4, and a quarter note C5. The piano accompaniment includes chords in the right hand and a bass line in the left hand. Chord symbols F(G), F, A7, C, Bb, D7+, and D7 are placed above the vocal line. A *rit.* (ritardando) marking is present in the piano part.

G7 Bbm C7 1. F Fdim Gm7 C7 2. F

How'd you like to spoon with me? me?

a tempo

The fourth system features a vocal line with a quarter note G4, eighth notes A4 and B4, and a quarter note C5. The piano accompaniment includes chords in the right hand and a bass line in the left hand. Chord symbols G7, Bbm, C7, 1. F, Fdim, Gm7, C7, and 2. F are placed above the vocal line. A *a tempo* marking is present in the piano part.

THE GIRL FROM UTAH. A musical comedy with book and lyrics by James F. Tanner. Music by Paul Ruben and Sidney Jones. Additional songs by Jerome D. Kern. Presented by Charles Frohman at the Knickerbocker Theatre on August 24, 1914. 120 Performances.

Shortly after Kern had completed his songs for this show his publisher, Max Dreyfus, had him play them for Victor Herbert at the Harms offices. "Max," Herbert spouted after Kern finished, "someday this young man will inherit my mantle!"



JULIA SANDERSON AND DONALD BRIAN IN "THE GIRL FROM UTAH."

"They Didn't Believe Me" is Kern's first standard and a song that refuses to date because — apart from the easy, fluid melody — the form is still fresh.

The lyric credit is curious — Herbert Reynolds' name as Kern's collaborator appears on this song for the first time. And yet, the ASCAP records indicate that Reynolds and Michael E. (M. E.) Rourke were one and the same person. In any event, Rourke/Reynolds collaborated on many of Kern's songs during the years 1906-1916.

THEY DIDN'T BELIEVE ME

Words by HERBERT REYNOLDS
Music by JEROME KERN

Andante moderato

p dolce

The piano introduction consists of two staves. The right hand features a melodic line with a long, sweeping slur over the first two measures, followed by a more rhythmic accompaniment. The left hand provides a steady bass line with chords and single notes.

E^b7 D^b G^bm E^b7

1. He: Got the cut - est lit - tle way, Like to watch you all the
2. She: Don't know how it hap - pened quite, May have been the sum - mer

p

The first system of the song features two vocal lines and piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment includes a treble and bass staff. The lyrics are written below the vocal staves.

A^b B^bm Bdim A^bmaj.7

E^b9

E^b7

day And it cer - tain - ly seems fine Just to think that you'll be
night May have been, well, who can say Things just hap - pen an - y

The second system continues the vocal and piano accompaniment. The piano accompaniment features a treble and bass staff with various chordal textures.

A^b

E^b7

D^b

G^bm

mine. When I see your pret - ty smile
way, All I know is I said "yes!"

The third system concludes the vocal and piano accompaniment. The piano accompaniment features a treble and bass staff with various chordal textures.

Eb7 **Fm**

Makes the liv - ing worth the while _____ So I've got to run a -
 Hes - i - tat - ing more or less _____ And you kissed me where I

Cm **G7** **Cm** **G** **Eb7**

round _____ Tell - ing peo - ple what I've found. _____
 stood _____ Just like an - y fel - low would. _____

Refrain (slowly) **Eb7** **Bbm** **Ab**

Boy: And when I told them _____ How beau - ti - ful you are _____
Girl: And when I told them _____ How won - der - ful you are _____

Dbm6 **Eb7** **Ab(Bb)** **Ab**

— They did - n't be - lieve me _____ They did - n't be - lieve me! _____
 — They did - n't be - lieve me _____ They did - n't be - lieve me! _____

Db Ab Bbm Eb7

— Your lips, your eyes, your cheeks, your hair are in a
 — Your lips, your eyes, your curl - y hair are in a

poco animato

Cm Eb Ab Eb Ab Fm7 Cm Cm6

class be - yond com - pare, You're the love - li - est girl
 class be - yond com - pare, You're the love - li - est thing

rall.

G7+ G7 G7sus.6 G7 Cm Cm7 F7(b9) F7 Bbm Bbm7

— that one could see! — And when I tell them,
 — that one could see! — And when I tell them,

a tempo

Eb7 Bbm Ab Cm7 Fm7

— And I cert'n - ly am goin' to tell them, — That I'm the
 — And I cert'n - ly am goin' to tell them, — That I'm the

OH BOY! A musical comedy with books and lyrics by Guy Bolton and P. G. Wodehouse. Presented by William Elliott and F. Ray Comstock at The Princess Theatre on February 20, 1917. 463 Performances. Staged by Edward Royce. Cast included Tom Powers, Anna Wheaton, Edna Mae Oliver and Marion Davies.

From the point of view of output, the year 1917 was a fabulous one for Jerome Kern. January 11th marked the opening of his HAVE A HEART at the Liberty Theatre, and just four nights later on January 15th, another Kern show, LOVE O' MIKE had its first performance at the Shubert. On February 20th, after a five week hiatus, OH BOY!, his third and most successful of The Princess Theatre shows, was next, with its popular "Till The Clouds Roll By."

Another great hit, LEAVE IT TO JANE, the show that took him eight days to write, came along on August 28th, and the last of the quintet for that year, MISS 1917, opened on November 5th.

Though "MISS 1917" boasted a cast and collaborators among Broadway's most prominent, it closed after only 48 performances and is remembered today mostly for one fascinating aspect—its rehearsal pianist was 19-year old George Gershwin. During rehearsal breaks, Gershwin, who idolized Kern, would entertain the entire company by playing his own improvisations of the score. This whole experience struck a familiar chord with Kern. It was a variation on the same theme—reminiscent of his own tinkering during the early days.



JUSTINE JOHNSTONE (LEFT) AND MARION DAVIES IN "OH BOY."

Aside from being one of many Kern standards "Till The Clouds Roll By" also served as the title for his screen biography. The Metro-Goldwyn-Mayer picture also turned out to be the last project Kern had a hand in.

Arthur Freed, the brilliant musical specialist and a close friend of the composer's took charge of producing TILL THE CLOUDS ROLL BY. On September 6, 1945, when principal photography began, Kern was sitting on the side lines in a supervisory capacity.

Satisfied with the proceedings Kern left for New York on November 4th to attend to other business matters. One week later he was dead. When the news reached Freed at the studio he closed down production. Two months later, with an entirely new screenplay, CLOUDS resumed filming.

For the most part, TILL THE CLOUDS ROLL BY was a fictionalized accounting of Kern's career but he would have wanted it that way. During the early script conferences he remarked: "If it tells the truth, it'll be the dullest picture in the world." In any event, the picture stands as a lasting record of Jerome Kern's genius. TILL THE CLOUDS ROLL BY. An M-G-M (Technicolor) Production based on the life and music of Jerome Kern with Robert Walker as the composer. An all-star cast included Judy Garland, Van Heflin, Lucille Bremer, Dinah Shore, June Allyson, Tony Martin, Kathryn Grayson, Lena Horne, and Frank Sinatra. Featuring Cyd Charisse, Gower Champion, The Wilde Twins, Ray McDonald and Van Johnson. Produced by Arthur Freed. Directed by Richard Whorf. Musical Numbers staged by Robert Alton. Musical Director Lennie Hayton. Orchestrations by Conrad Salinger. Vocal Arrangements by Kay Thompson. Associate Producer Roger Edens.

TILL THE CLOUDS ROLL BY

Words and Music by JEROME KERN
and P.G. WODEHOUSE

Allegretto

mf

The piano introduction consists of two staves in 4/4 time, key of B-flat major. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a simple bass line.

E_b *Fm* *B^b7*

She: I'm so sad to think that I have had to drive you from your home so
She: What bad luck, It's com - ing down in buck - ets; Have you an um - brel - la

The first system includes a vocal line with lyrics and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. The key signature is B-flat major, and the time signature is 4/4. The tempo is marked 'Allegretto' and the dynamics are 'mf'.

E_b *B^b* *Cm* *Fm7*

cool - ly. *He:* I'd be gain - ing noth - ing by re - main - ing,
hand - y? *He:* I've a warm coat, wat - er - proof, a storm coat,

The second system includes a vocal line with lyrics and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. The key signature is B-flat major, and the time signature is 4/4. The tempo is marked 'Allegretto' and the dynamics are 'mf'.

B \flat 9 D $+$ E \flat

What would Mis - sus Grun - dy say? Her con - ven - tions,
I shall be all right, I know. Lat - er on, too,

Fm B \flat 7 A \flat maj.7 B \flat 7 E \flat

kind - ly re - col - lect them! We must please re - spect them du - ly.
I will ward the grippe off, with a lit - tle nip of bran - dy.

F \sharp 7 B6 B D7

She: My in - tru - sion needs ex - plain - ing: I felt my cour - age
She: Or a glass of tod - dy drain - ing, You'd find that more sus -

G6 G B \flat 7 E \flat

wan - ing. Please, I beg don't men - tion it! I should not mind a
tain - ing. Don't be wor - ried, I en - treat, I've rub - bers for my

Bb9 Eb

while the world is sleep - ing, Trou - ble heap - ing

Fm F9 Bb7 Gm6

on our head.

dim.

Bb7 Eb Bb7

It is vain to re - main and

p

Eb

chat - ter, And to wait

B \flat 7 Eb Db E \flat 7

— for a clear - er sky, — Hel - ter

A \flat A \flat 6 B \flat 9 Eb B \flat m

skel - ter — I must fly for shel - ter —

mf

C7 B \flat C7 Fm9 B \flat 7

— Till the clouds roll

1. Eb Fm Eb Cm B \flat 7 2. Eb Cm B \flat Eb

by. Oh, the by.

mf *p* *mf* *p*

Leave it to Jane

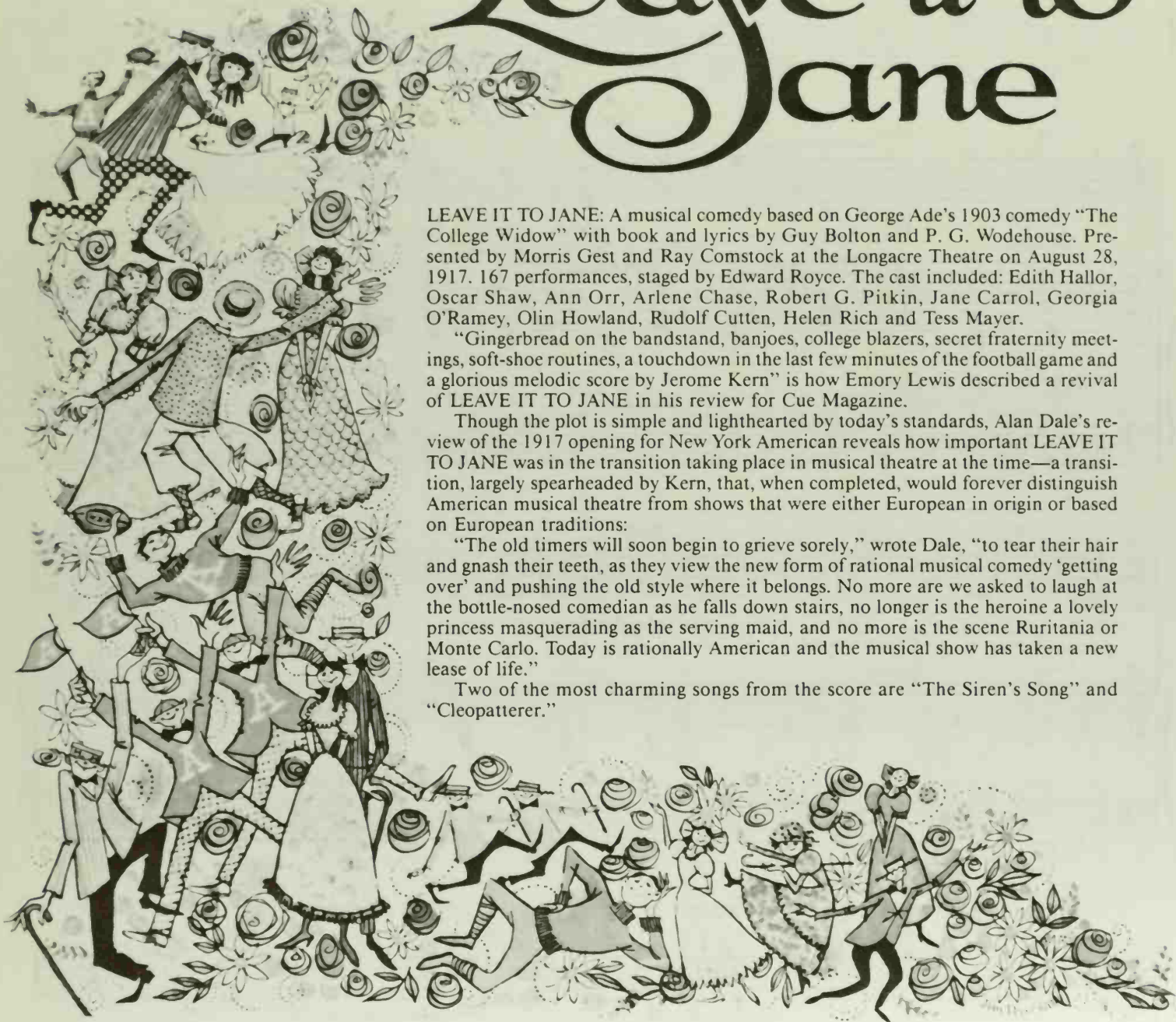
LEAVE IT TO JANE: A musical comedy based on George Ade's 1903 comedy "The College Widow" with book and lyrics by Guy Bolton and P. G. Wodehouse. Presented by Morris Gest and Ray Comstock at the Longacre Theatre on August 28, 1917. 167 performances, staged by Edward Royce. The cast included: Edith Hallor, Oscar Shaw, Ann Orr, Arlene Chase, Robert G. Pitkin, Jane Carrol, Georgia O'Ramey, Olin Howland, Rudolf Cutten, Helen Rich and Tess Mayer.

"Gingerbread on the bandstand, banjos, college blazers, secret fraternity meetings, soft-shoe routines, a touchdown in the last few minutes of the football game and a glorious melodic score by Jerome Kern" is how Emory Lewis described a revival of LEAVE IT TO JANE in his review for Cue Magazine.

Though the plot is simple and lighthearted by today's standards, Alan Dale's review of the 1917 opening for New York American reveals how important LEAVE IT TO JANE was in the transition taking place in musical theatre at the time—a transition, largely spearheaded by Kern, that, when completed, would forever distinguish American musical theatre from shows that were either European in origin or based on European traditions:

"The old timers will soon begin to grieve sorely," wrote Dale, "to tear their hair and gnash their teeth, as they view the new form of rational musical comedy 'getting over' and pushing the old style where it belongs. No more are we asked to laugh at the bottle-nosed comedian as he falls down stairs, no longer is the heroine a lovely princess masquerading as the serving maid, and no more is the scene Ruritania or Monte Carlo. Today is rationally American and the musical show has taken a new lease of life."

Two of the most charming songs from the score are "The Siren's Song" and "Cleopatterer."



THE SIREN'S SONG

Words by P.G. WODEHOUSE
Music by JEROME KERN

Moderato

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, starting with a C6 chord and moving through G7, C6, G+, and C6. The left hand plays a simple bass line with quarter notes.

C6 G7 C6 G+ C6 G7

On an is - land far a - way, So the old world
Now long years have passed a - way, Si - rens are a

mp

The first vocal line is written on a single staff with lyrics underneath. The piano accompaniment is shown in two staves below the vocal line. The right hand plays chords corresponding to the lyrics, and the left hand plays a bass line. The dynamics are marked *mp*.

C6 G+ C6 G G7 C Cdim Dm7 G7

le - gends say, Sat wick - ed si - rens . all day long,
myth, they say, But you still find them none the less,

p *mf*

The second vocal line continues the melody. The piano accompaniment includes a *p* (piano) dynamic marking in the first measure and a *mf* (mezzo-forte) dynamic marking in the second measure. The right hand plays chords, and the left hand plays a bass line.

C D7 F# G7 C6 G7

sing - ing their sweet de - ceit - ful song. Ma - rin - ers came
sing - ing to - day in mod - ern dress. Just the same they

C6 G+ C6 G7 C6 G+ C6

sail - ing near, Heard that song so soft and clear,
set their snare, Sweet - ly smil - ing false and fair,

G7 C G# D7 G7 Gdim

An - swered the call that lured them all, And up - on the reef came
Turn a deaf ear when you are near, Or up - on the reef you'll

Dm G7 C

straight to grief.
come to grief.

con moto

Refrain

C G7

Come to us, we've wait - ed so long — for you,
 Come to us, we've wait - ed so long — for you,

mf

Am Fmaj.7 G7

Ev - 'ry day we'll make a new song — for you,
 We'll make life one beau - ti - ful song — for you,

C Am6

Come, come, to us we love you
 Come, come, to us we love you

A9 F6

so. Leave be - hind the
 so. That's the song the

mf

C6

world and its fret - ting and we will give you
 si - rens will sing - you, and if you hark, to

mf

G7 Dm

rest and for - get - ting, So sang the si - rens
 ship - wreck they'll bring - you, Just as they used to

poco dim.

G G9 G7 1. C

a - ges and a - ges a - go.
 a - ges and a - ges a -

scherzando

E G7 2. C C9 A^b Cm6 C

go.

cresc. *f*

CLEOPATTERER

Words by P.G. WODEHOUSE
Music by JEROME KERN

mf

p

In days of old be - side the Nile A
 And when she tired as - girls will do, Of
 She danced new danc - es now and then The

p

fam - ous Queen there dwelt; Her clothes were few, but
 Bill or Jack or you Jim, The time had come, his
 sort that make you blush. Each time she did them,

Cm

v

full of style; Her fig - ure slim and svelt; On
 friends all knew, To say good - bye in to him. She
 scores of men Got in - jured in the rush. They'd

Bb

Asus A7 A+ Dm6/A Asus A7

ev - 'ry man that wan - dered by She pulled the The - da
 could - n't stand gap - ing, an - y a means, Re - proach - ful, storm - y
 stand there, by ing, in a line And watch her ag - i -

A+ Dm6/A A/C# Cdim7 Bm7 E7

Ba - ra eye; And ev - 'ry one ob - served with awe That her
 fare - well scenes; To such coarse stuff she would not stoop; So she
 taste her spine; It sim - ply used to knock them flat, When she

A/C# Cdim7 Bbmaj7 rit. A7 D Em7b5 A+

work was swift, but nev - er raw. I'd
 just put poi - son in his soup. When
 went like this and then like that. At

Burden or Refrain D

be like Cle - o - pat - ter - er, If I could have my way, Each
 out with Cle - o - pat - ter - er, Men al - ways made their wills, They
 danc - ing Cle - o - pat - ter - er, Was al - ways on the spot. She

A7 D

man she met she went and kissed. And she'd doz - ens on her
 knew there was no time to waste When the gum - bo had that
 gave these poor E - gyp - tian ginks Some - thing else to watch be -

A+ D

wait - ing list. I wish that I had lived there. Be -
 fun - ny taste. They'd take her hand and squeeze it: They'd
 sides the sphinx. Mark An - to - ny ad - mit - ted That

D7 D/C E7/B Bb7b5 D/A A7

side the Py - ra - mid; For a girl — to - day — don't
 mur - mur "Oh, you kid!" But they nev - er liked — to
 what first made him skid Was the wib - bly, wob - bly,

D7 G C#/G# D/A A7 1 D 2 D

get — the scope That Cle - o - pat - ter - er did. — did. —
 start - to feed Till Cle - o - pat - ter - er did. — did. —
 wig - gly dance That Cle - o - pat - ter - er did. did. — did. —

mf *fz*

D.S. al

SALLY. A musical comedy with book by Guy Bolton and P. G. Wodehouse, lyrics by Clifford Grey and B. G. (Buddy) DeSylva, and ballet music by Victor Herbert. Presented by Florenz Ziegfeld at the New Amsterdam Theatre on December 21, 1920. 570 Performances. Staged by Edward Royce. Cast included Marilyn Miller, Walter Catlett and Leon Errol.

With SALLY Kern reverted back to a more traditional kind of musical theatre than The Princess Theatre Shows,

a theatre dependent on stars, sets, cast, routines and songs.

As Sally, Marilyn Miller dominated the production. "A Degas figure turned American . . . A Titania of the jazz age," proclaimed the noted critic John Mason Brown. One of the unforgettable moments from the show was her delivery of the touching song "Look For The Silver Lining." The critics also found favor with "Whip-poor-will."



THE MULTI-TALENTED MARILYN MILLER WITH LEON ERROL IN A SCENE FROM "SALLY."

LOOK FOR THE SILVER LINING

Words by BUDDY DeSYLVA
Music by JEROME KERN

Moderato

mf

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and a final half-note chord. The left hand provides a harmonic accompaniment with a steady eighth-note bass line and chords.

E^b B^b C^m G^m F^m E^b F^m B^b7

Boy: Please don't be of - fend - ed if I preach to you a while,
Girl: As I wash my dish - es, I'll be fol - low - ing your plan,

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part has a melody in the right hand and a bass line in the left hand. The lyrics are: "Boy: Please don't be of - fend - ed if I preach to you a while, Girl: As I wash my dish - es, I'll be fol - low - ing your plan,"

E^b C^m G^m F^m B^b7

Tears are out of place in eyes that were meant to smile.
Till I see the bright - ness in ev - 'ry pot and pan.

The second system of the song features a vocal line with lyrics and a piano accompaniment. The piano part has a melody in the right hand and a bass line in the left hand. The lyrics are: "Tears are out of place in eyes that were meant to smile. Till I see the bright - ness in ev - 'ry pot and pan."

E^b B^b Cm Gm Fm E^b Fm B^b7

There's a way to make your ver - y big - gest troub - les small,
I am sure your point of view will ease the dai - ly grind,

E^b F7 B^b7 E^b B^b7

Here's the hap - py se - cret of it all.
So I'll keep re - peat - ing - in my mind.

Refrain (*slowly, with warm expression*)

E^b B^b7 E^b

Look for the sil - ver lin - ing

P molto legato

A^b

When - e'er a cloud ap - pears in the

E \flat B \flat 7(E \flat)

blue. _____ Re - mem - ber some where _____

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The vocal line begins with a whole note chord in E-flat, followed by a melodic line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics 'blue. _____ Re - mem - ber some where _____' are written below the vocal line.

B \flat 7 E \flat (F \flat) E \flat

_____ the sun is shin - ing _____ And so the

The second system continues the musical piece. The vocal line has a melodic line with lyrics '_____ the sun is shin - ing _____ And so the'. The piano accompaniment continues with chords and a bass line. The key signature remains B-flat major.

C \flat m F \flat 9 F \flat 7 B \flat 7

right thing _____ right to do is make it

mf *espressivo*

The third system features a vocal line with lyrics 'right thing _____ right to do is make it'. The piano accompaniment includes the instruction '*mf* *espressivo*'. The key signature is B-flat major.

E \flat B \flat 7 E \flat B \flat 7

shine for you. A heart, full _____ of joy and

The fourth system concludes the page with a vocal line and piano accompaniment. The lyrics are 'shine for you. A heart, full _____ of joy and'. The piano accompaniment includes the instruction '*p*'. The key signature is B-flat major.

E \flat Eb7 D \flat Eb7

glad - ness _____ Will al - ways ban - ish sad - ness and

Detailed description: This system contains the first two lines of music. The vocal line is in the upper staff, with lyrics 'glad - ness _____ Will al - ways ban - ish sad - ness and'. The piano accompaniment consists of two staves (treble and bass clef). The key signature has two flats (B \flat and E \flat). Chord symbols E \flat , Eb7, D \flat , and Eb7 are placed above the vocal staff. The piano part features a steady eighth-note bass line and chords in the right hand.

A \flat maj.7 A \flat 6 F7

strife. _____ So al ways look for _____ the sil - ver

Detailed description: This system contains the third and fourth lines of music. The vocal line has lyrics 'strife. _____ So al ways look for _____ the sil - ver'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols A \flat maj.7, A \flat 6, and F7 are placed above the vocal staff. A dynamic marking of *mf* is present in the piano part.

E \flat A \flat m6 B \flat 7

lin - ing _____ And try to find the sun - ny side of

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has lyrics 'lin - ing _____ And try to find the sun - ny side of'. The piano accompaniment continues. Chord symbols E \flat , A \flat m6, and B \flat 7 are placed above the vocal staff.

1. E \flat B \flat 7 Fm7 B \flat 7 2. E \flat

life. _____ life. _____

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has lyrics 'life. _____ life. _____'. The piano accompaniment features a first ending (marked '1.') and a second ending (marked '2.'). Chord symbols E \flat , B \flat 7, Fm7, B \flat 7, and E \flat are placed above the vocal staff. A dynamic marking of *mf* is present in the piano part.

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JUDY GARLAND IN HER BRILLIANTLY TOUCHING DELIVERY OF "LOOK FOR THE SILVER LINING" FROM "TILL THE CLOUDS ROLL BY." MISS GARLAND PORTRAYED MARILYN MILLER IN THIS FILM.

WHIP-POOR-WILL

Words by BUD DeSYLVA
Music by JEROME KERN

Con moto

The piano introduction is in 4/4 time, marked 'Con moto' and 'mf'. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with sustained chords and moving bass lines.

Fm B^bm6 Fm B^bm6 Fm B^bm Fm

Mem - 'ry takes me back a - way To an ear - ly child - hood
While the dusk - y night bird flew To the eve - ning ren - dez -

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes chords and a bass line that supports the vocal melody. The lyrics are: "Mem - 'ry takes me back a - way To an ear - ly child - hood While the dusk - y night bird flew To the eve - ning ren - dez -".

G7 C7 Fm B^bm

day, When I stood with - in a lit - tle wood, - As day was
vous, In the dell, - I've heard the ves - per bell, - So soft - ly

The second system continues the song with a vocal line and piano accompaniment. The lyrics are: "day, When I stood with - in a lit - tle wood, - As day was vous, In the dell, - I've heard the ves - per bell, - So soft - ly".

Fm

fad - ing. I re - mem - ber, oh so
ring - ing. As its mus - ic died a -

Fm6 Db Fm G7 C7

well, Stroll - ing in the dusk - y dell, —
way, And the sky be - gan to gray, —

Fm C+

I would thrill, be - cause the whip - poor - will — Was ser - e -
All was still, and then the whip - poor - will — Would start his

Ab6 Db7 C7

nad - ing, Trill - ing while
sing - ing, Trill - ing while

Bbm Bbm7 Eb7 Abmaj.7 Ab6 Fm6 C

gone to rest,- I could hear you from your nest,- Whip-poor-will;

mf

G7 C Dm Gm C

You used to whistle tender-ly. And when the

F C7 C9 Eb C7 F Fmaj.7

moon would swing— A - cross the branch-es of the trees A -

C7 F C7 C9 Eb C7

bove, You would sing— Your plain-tive lit - tle mel - o -

F Fmaj.7 F7 Bb

dies of love. Now though you're no

Bb6 Gm7 F D7 D9

long - er near, In my dreams I still can hear

Gm Bbmaj.7 C C9 1. F Fmaj.7 F6

Whip - poor - will Ev - er call - ing to me.

rall. *a tempo*

C7 C+ C7 2. F

me.

morendo *f*

Ed.

Good Morning Dearie with book and lyrics by Anne Caldwell. Presented by Charles Dillingham at the Globe Theatre on November 1, 1921. 347 performances. Staged by Edward Royce. Cast included: Louise Groody, Oscar Shaw, William Kent, Ada Lewis, and Harland Dixon. While lavish praise was given to the score as a whole, virtually no critic called specific attention to KA-LU-A, the song that would quickly become the show's most popular and enduring composition.

KA-LU-A

Words by ANNE CALDWELL
Music by JEROME KERN

Moderato

Cm Cm6 Eb+ Cm G+

Where the feath - ered palm trees light - ly sway,
Shad - ows fall from ev - 'ry haunt - ed pine,

G7 Cm Cm6 Eb+ Cm Eb+ Cm

High a - bove the blue Ha - wai - ian
Where the moon - rays on the wa - ter

Fm7 G7

bay; _____
shine; _____

Set in o - pal,
There's a road of

Cm Bb9 Bb7 Eb

rose and pearl, - Are my mem - 'ries of a girl; -
spang - led blue, - That would lead me straight to you; -

Gm Cm6 D7+ D7 Gm

Could I send a mes - sage to her I'd say.
Could I on - ly fol - low the sil - ver line.

Fm Gm G9

C Cmaj.7 C7 F Fmaj.7 F7 C6 C

When it's moon-light in Ka - lu - a, _____ Night like

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features a melody of quarter and eighth notes with lyrics: "When it's moon-light in Ka - lu - a, _____ Night like". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady bass line of quarter notes and chords in the right hand. The chords are labeled above the staff: C, Cmaj.7, C7, F, Fmaj.7, F7, C6, and C.

G7 C

this is _____ di - vine: _____

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "this is _____ di - vine: _____". The piano accompaniment continues with the same bass line and chords. The chords for this system are G7 and C.

C Cmaj.7 C7 F Fmaj.7 F7 C6 C

It was moon-light in Ka - lu - a, _____ When your

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: "It was moon-light in Ka - lu - a, _____ When your". The piano accompaniment continues with the same bass line and chords. The chords for this system are C, Cmaj.7, C7, F, Fmaj.7, F7, C6, and C.

G7 C

kiss - es _____ met mine: _____

The fourth system concludes the vocal line and piano accompaniment. The vocal line has lyrics: "kiss - es _____ met mine: _____". The piano accompaniment continues with the same bass line and chords. The chords for this system are G7 and C.

E7 Dm E7 Am

Al - though the rose and jas - mine bloom as fair, _____

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are "Al - though the rose and jas - mine bloom as fair, _____".

D7 C D7 G F7

And love is call - ing through the scent - ed air, - ev - 'ry - where,

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment continues with chords and a bass line. The lyrics are "And love is call - ing through the scent - ed air, - ev - 'ry - where,".

C Cmaj7 C7 F Fmaj7 F7 C6 C G7

It is lone - ly in Ka - lu - a, _____ Be - cause you are _____

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment continues with chords and a bass line. The lyrics are "It is lone - ly in Ka - lu - a, _____ Be - cause you are _____".

1. C F 2. C

not there. _____ there. _____

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment continues with chords and a bass line. The lyrics are "not there. _____ there. _____". The system includes first and second endings for the piano part.

SUNNY. A musical comedy with book and lyrics by Otto Harbach and Oscar Hammerstein II. Presented by Charles Dillingham at the New Amsterdam Theatre on September 22, 1925. 517 Performances. Staged by Hassard Short. Cast included Marilyn Miller, Paul Frawley, Jack Donahue, Mary Hay and Clifton Webb. [Marilyn Miller's musical numbers staged by Fred Astaire.]

Hammerstein recalls an amusing episode :

Before we went into rehearsal Marilyn Miller returned from Europe and met us in Dillingham's office to listen to the story and score we had written so far. We went through the whole plot and described it, and sang whatever numbers we had written up to that point. She seemed to be listening very attentively. When we were all finished there was a pause, and then Marilyn said, "When do I do my tap specialty?"



THE STAR-STUDED CAST OF "SUNNY," LEFT TO RIGHT: ESTHER HOWARD, JOSEPH CAWTHORN, DOROTHY FRANCIS, CLIFTON WEBB, MARILYN MILLER, PAUL FRAWLEY, MARY HAY AND JACK DONAHUE.

G#m C#m7 F#7 B

tan - gled tress - es fly - ing o'er the hill, Heav - en bless us!

G#m Eb Eb6 Eb Fm7 Eb Ab

You've no less a share of Jack than Jill. You fun - ny lit - tle

Eb Bb7 Eb Bb7 Eb Bb9 Bb7

will - o - wisp - y, Sass - y lit tle lisp - y

Eb Bb7 Eb Abmaj.7 Bb7

Sun - ny.

rit

Refrain (*gracefully*)

E^b E^bdim A^b E^b F7

Nev - er comb - your hair Sun - ny!

mf a tempo

Fm7 B^bdim B^b B^b7 E^b E^bmaj.7 E^b E^b(F)

Leave the breez - es there Sun - ny! Let your stock -

E^bdim Fm7 Gm B^bdim B^b7 B^b7(E^b) B^b7 B^b9 B^b7

- ing fall down, For shock - ing the town is all -

B^b9 E^b E^b6 E^b E^bdim A^b E^b

— that you do. Smil - ing all — the while

p

F7 F9 Fm7 Gdim Bb7

Tom ————— boy, where'd you get — your smile

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'Tom' followed by a half note 'boy,' and then a quarter note 'where'd' followed by a quarter note 'you' and a quarter note 'get' and a quarter note 'your smile'. The piano accompaniment features a steady bass line and chords in the right hand.

Eb Eb maj.9 Eb6 F7 F9 Ebdim

from boy? Lit - tle sun - ny girl,

mf

Detailed description: This system contains the next two measures. The vocal line continues with 'from boy?' and then 'Lit - tle sun - ny girl,'. The piano accompaniment includes a dynamic marking of *mf* and features a more active right-hand part with chords and moving lines.

Eb Bbm C7+ C7 F7 Bb7

Be my hon - ey girl, I'm for

dim. *p* *poco rit.*

Detailed description: This system contains the next two measures. The vocal line says 'Be my hon - ey girl, I'm for'. The piano accompaniment features a dynamic marking of *dim.* and *p*, and ends with a *poco rit.* instruction.

1. Eb Cm6 Bb7 2. Eb Ab6 Eb

you! ————— you! —————

mf a tempo *f* *sf*

*Red. **

Detailed description: This system contains the final two measures. The vocal line says 'you!' followed by a long dash and then 'you!' followed by another long dash. The piano accompaniment features a first ending (1.) and a second ending (2.), with dynamic markings of *mf a tempo*, *f*, and *sf*. The piece concludes with a *Red. ** marking.

WHO?

Words by OTTO HARBACH and OSCAR HAMMERSTEIN II
Music by JEROME KERN

Brightly

mf *poco rit.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It features a series of chords and melodic lines with accents. The left hand starts with a bass clef and a key signature of two sharps, playing a simple harmonic accompaniment. The tempo marking *mf* (mezzo-forte) is placed in the right hand, and *poco rit.* (poco ritardando) is placed in the right hand towards the end of the introduction.

Dm A7 Dm

He: When a girl's in love with some - one, He must be in -
He: Can't say that I'm sure that I know what you're driv - ing

P a tempo

This section contains the first line of the song. The vocal line is written in a treble clef with a key signature of two sharps and a common time signature. The lyrics are: "He: When a girl's in love with some - one, He must be in - / He: Can't say that I'm sure that I know what you're driv - ing". Above the vocal line, the chords Dm, A7, and Dm are indicated. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two sharps and a common time signature. The tempo marking *P a tempo* is placed in the piano part.

A7 Dm A7 A7+

deed a dumb one If her se - cret he can - not un -
at De - ny no fur - ther if you choose to feel that

This section contains the second line of the song. The vocal line is written in a treble clef with a key signature of two sharps and a common time signature. The lyrics are: "deed a dumb one If her se - cret he can - not un - / at De - ny no fur - ther if you choose to feel that". Above the vocal line, the chords A7, Dm, A7, and A7+ are indicated. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two sharps and a common time signature.

Dm Em7 A7 Dm A7

mask. _____
 way. _____

She: Then if I'm in love with some - one,
She: Make your mind up, don't be shy, no

mf

Dm A7 D Bm

I must wait un - til there'll come one Boy, who'll know the
 game of ee - nie, mee - nie - mi - no Can be played with

E7 A G Cm6 A7

an - swer when I ask: _____
 la - dies when they say: _____

Refrain (*Smoothly*)

D6

Who _____ stole my heart _____

mf

A7 Em7 Cm6 A7

a - way? Who _____ makes me dream -

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'a - way?' followed by a long phrase 'Who _____ makes me dream -' with a fermata over the 'Who' and a long horizontal line indicating the duration of the phrase. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. Chords are labeled A7, Em7, Cm6, and A7.

A9 A7(6) A7(b9) A9 A7(C#)

all day? Dreams, I know, can

The second system continues the vocal line with 'all day? Dreams, I know, can'. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. Chords are labeled A9, A7(6), A7(b9), A9, and A7(C#).

A7 D6 D6(E) D6(F#) D6

nev - er be true. _____ Seems as tho' I'll

The third system continues the vocal line with 'nev - er be true. _____ Seems as tho' I'll'. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. Chords are labeled A7, D6, D6(E), D6(F#), and D6.

A9 A7 G6

ev - er be blue. _____ Who _____

The fourth system continues the vocal line with 'ev - er be blue. _____ Who _____'. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. Chords are labeled A9, A7, and G6. A dynamic marking 'mf' is present in the piano part.

From the MGM Release "Till The Clouds Roll By," © 1946 Loews, Incorporated



JUDY GARLAND AND THE MALE ENSEMBLE PERFORMING "WHO" IN KERN'S FILMED LIFE STORY "TILL THE CLOUDS ROLL BY."

Hammerstein tells how SHOW BOAT first started:

One day Jerry called me up and said, "How would you like to do a show for Ziegfeld? It's got a million dollar title, Show Boat. I said, "Isn't that Edna Ferber's new book?" Jerry said, "Yes. I haven't finished it yet, but I've already bought it from Ferber. Get a copy and read it right away." "Is Ziegfeld enthusiastic?" I asked. "He doesn't know anything about it yet," said Jerry.

SHOW BOAT. A musical comedy with book and lyrics by Oscar Hammerstein II; adapted from Edna

Ferber's novel of the same name. Produced by Florenz Ziegfeld at the Ziegfeld Theatre on December 27, 1927. 572 Performances. Dances and ensembles arranged by Sammy Lee. Scenery by Joseph Urban. Dialogue staged by Mr. Hammerstein. Costumes designed by John Harkrider. Musical director Victor Baravalle. Jubilee singers directed by Will Voudry. Cast included Norma Terris, Howard Marsh, Helen Morgan, Charles Winninger, Edna Mae Oliver, Jules Bledsoe, and Aunt Jemima.



PERHAPS THE MOST DRAMATIC PHOTO OF HELEN MORGAN AS SHE SANG "BILL" IN "SHOW BOAT."

Perhaps the most famous of all the Wodehouse-Kern collaboration will remain the delicately shaped torch song "Bill," which was written in 1918 but was dropped from OH, LADY! LADY! Two years later it was used in the Marilyn Miller show SALLY. Again it was dropped. Finally, in a revised version by Hammerstein, it came to rest in SHOW BOAT. When Helen Morgan sang "Bill" she made it sound as though it had been written expressly for her by Kern and Hammerstein. And, although the lyric credit reads P. G. Wodehouse and Oscar Hammerstein II, the latter made it a point of writing:

I am particularly anxious to point out that the lyric for the song "Bill" was written by P. G. Wodehouse. Although he had always been given credit in the program, it has frequently been assumed that since I wrote all the other lyrics for "Show Boat," I also wrote this one, and I have had praise for it which belonged to another man.

SHOW BOAT

THE MUSICAL THAT REVOLUTIONIZED THE AMERICAN THEATER

CHARLES WINNINGER IN A SCENE FROM ORIGINAL FLORENZ ZIEGFELD PRODUCTION OF "SHOW BOAT."





F7(Bb) F7 Bb(C) Bb Gm6 Dm Bbmaj.7 Gm6 Dm Gm6 C#dim

came 'round my way. I al-ways used to fan - cy then, He'd be
men that I know. He is - n't tall and straight and slim, And he

A7 A7+ Dm A7 Dm Dm6 F C9 C7

one of the God - like kind of men; With a gi - ant brain and a
dress-es far worse than Ted or Jim; And I can't ex - plain why he

F F6 F C9 C7 F C7(F)

no - ble head, Like the he - roes bold in the books I read,
should be just The — one, one man in the world for me.

Refrain (*very slowly*) F7 Bb Bb6 Cm7 F9 F+ Bb Bbdim

But a - long came Bill, Who's not the type at all. You'd meet him on the street and nev - er
He's just my Bill, An or - di - nar - y boy, He has - n't got a thing that I can

F7(Bb) F7 G Cm F7 F7+ Bb6 Bb Bbmaj.7 Gm C9

not-ice him; His form and face, His man-ly grace Are not the kind that you Would
brag a-bout; And yet to be Up - on his knee So com-fy and room-y Feels

F7 Cm7 F7 Bb Bb6 Cm F9 F+7

find in a sta-tue, And I can't ex-plain, It's sure-ly not his brain That
nat-ur-al to me, And I can't ex-plain, It's sure-ly not his brain That

Bb7 Ebmaj.7 Eb6 C7

makes me thrill. I love him — Be-cause he's
makes me thrill. I love him — Be-cause he's

rall

Bb Bb6 Cm7 F7 1. Bb 2. Bb

won-der-ful, — Be-cause he's just old Bill. — He's
I don't know, — Be-cause he's just my Bill. —

SHOW BOAT (First Revival) Produced by Florenz Ziegfeld at the Casino Theatre on May 19, 1932. 180 Performances. Essentially the same cast as the original production, with the major exceptions of the substitution of Paul Robeson and Dennis King. Including Eva Puck, Sammy White, William Kent, Helen Morgan, and Norma Terris.

SHOW BOAT. (Film—1936) A second screen version with screenplay by Mr. Hammerstein. Produced by Carl Laemmle, Jr. for Universal Pictures. Directed by James Whale. Released on May 14, 1936. Cast included Irene Dunne, Allan Jones, Charles Winninger, Paul Robeson, Helen Morgan, Helen Westley, Donald Cook, Queenie Smith, Sammy White, Hattie McDaniel and Patricia Barry.



MIRIAM HOPKINS, IRENE DUNNE, HELEN MORGAN, DONALD COOK AND CHARLES WINNINGER FROM THE 1936 SCREEN PRODUCTION OF "SHOW BOAT."

CAN'T HELP LOVIN' DAT MAN

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Tempo di Blues (*slowly*)

Piano introduction in E-flat major, 4/4 time, marked *p*. The left hand (L.H.) plays a steady eighth-note bass line. The right hand (R.H.) plays a melodic line with a long slur over the first two measures.

Oh lis - ten, sis - ter, I love my Mis - ter man — and I can't —

Chords: Eb, Eb7, F7, Bb+, Bb7, Eb(F), Eb

— tell yo' why, — Dere ain't no rea - son why I should love dat

Chords: Ebmaj.7, Eb7, Eb+, Ab, Ab7, Abm, Abm6

man. — I must be sump - in' dat —

Chords: Eb, Bb7

Bb7+ Bb7 Eb

De an - gels done plan.

Eb Eb7 F7 Bb+ Bb7 Eb(F) Eb

De chimb-ley's smok-in', De roof is leak-in' in, But he don't—

Eb maj.7 Eb7 Ab Abm

— seem to care, He can be hap-py Wid jus' a sip of

Eb Bb7

gin. I ev - en loves him when—

B \flat 7+ B \flat 7 Eb

— his kiss - es got gin.

Refrain (*slowly*)

E \flat Cm Fm7 B \flat 7 Eb Cm

Fish got to swim and birds got to fly, — I got to love — one

mp *espressivo*

A \flat 6 A \flat m6 Eb(F) Eb Cm(D) Cm B \flat 7 B \flat 7

man till I die, — Can't help lov - in' dat man — of

E \flat A \flat 6 Eb Cm

mine. — Tell me he's la - zy,

p *delicately* *p*

Fm7 Bb7 Eb Cm Ab6 Abm6

tell me he's slow, Tell me I'm cra - zy, may-be, I know,-

Eb(F) Eb Cm(D) Cm Bb7 Eb

Can't help lov - in' dat man - of mine.

Ab Gm Ab6 Eb Ab6 Ebdim

When he goes a - way

cresc. e più appass.

Eb F7 Eb

Dat's a rain - y day, And when he comes

cresc.

Ebdim Bb7 Bb9 Gm Bb7

back dat day is fine, — De sun will shine.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The vocal line begins with a half note 'back' and continues with 'dat day is fine, — De sun will shine.' The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents (>).

Eb Cm Fm7 Bb7 Eb Cm

He can come home — as late as can be, — Home wid - out him — ain't

The second system continues the piece. The vocal line has the lyrics 'He can come home — as late as can be, — Home wid - out him — ain't'. The piano accompaniment features a more active melody in the right hand, with some notes marked with accents (>).

Ab Ab6 Abm(G) Abm Eb(F) Eb Cm(D) Cm Bb7 Bb7

no home to me, — Can't help lov - in' dat man — of

The third system continues the piece. The vocal line has the lyrics 'no home to me, — Can't help lov - in' dat man — of'. The piano accompaniment includes a 'dim.' (diminuendo) marking in the right hand.

1. Eb B7(b5) Bb7 Bb9+ Eb F9 E+9 Eb7 Eb

2. mine. mine.

The fourth system concludes the piece. It features two endings for the vocal line, both starting with the word 'mine.'. The piano accompaniment includes dynamic markings such as 'fz' (forzando), 'mf' (mezzo-forte), and 'sf' (sforzando), along with accents (>) and a 'Sva.' (Sustained) marking.

SHOW BOAT. (Revival—1946) A third New York production presented by Mr. Kern and Mr. Hammerstein. Staged by Hassard Short. Directed by Oscar Hammerstein II. Costumes by Lucinda Ballard. Sets Designed by Howard Bay. Musical Director, Edwin MacArthur, Dances by Helen Tamaris. At the Ziegfeld Theatre on January 5, 1946. 418 Performances. Cast included Buddy Ebsen, Carol Bruce, Jan Clayton, Max Showalter, Pearl Primus, Ethel Owen and Charles Fredericks.

SHOW BOAT. (Revival—1948) A fourth New York production presented by Richard Rodgers and Oscar Hammerstein II at The New York City Center on September 7, 1948 with a cast including Carol Bruce, Norwood Smith, Ruth Gates and Billy House.

SHOW BOAT. (Film—1951) A third screen version presented by Metro-Goldwyn-Mayer in Technicolor and released on July 19, 1951. Produced by Arthur Freed. Directed by George Sidney. Musical Numbers Staged by Robert Alton. Associate Producer Roger Edens. Musical Direction by Adolph Deutsch. Orchestrations by Conrad Salinger. Vocal Arrangements by Robert Tucker. Costumes designed Walter Plunkett. Director of Photography Charles Rosher. Art Direction by Jack Martin Smith. Cast included Kathryn Grayson, Ava Gardner, Howard Keel, Joe E. Brown, Marge and Gower Champion, Robert Sterling, Agnes Moorehead, Adele Jergens, Leif Erickson and William Warfield.

From the MGM Release "Show Boat" © 1951 Loew's Incorporated



MGM'S ALL-STAR "SHOW BOAT" CAST (LEFT TO RIGHT) KATHRYN GRAYSON, HOWARD KEEL, AVA GARDNER, JOE E. BROWN, AGNES MOOREHEAD AND ROBERT STERLING.

MAKE BELIEVE

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Allegro grazioso

p

8va....

rall. e dim.

Red. *

The piano introduction is in 4/4 time, marked 'Allegro grazioso'. It begins with a piano (*p*) dynamic. 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 concludes with a 'ritardando e diminuendo' (*rall. e dim.*) and a 'Red.' (Reduction) symbol.

C Cmaj.7 G7 F Fm6

The game of "just sup - pos - ing" is the sweet - est game I know, —

mp *a tempo*

The first system of the song features a vocal line and piano accompaniment. The vocal line is in 4/4 time, starting with a C major chord. The piano accompaniment is marked 'mp' and 'a tempo'. The lyrics are: "The game of 'just sup - pos - ing' is the sweet - est game I know, —". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

C G7 C

Our dreams are more ro - man - tic than the world we see.

The second system of the song continues the vocal line and piano accompaniment. The vocal line is in 4/4 time, starting with a C major chord. The piano accompaniment is marked 'mp' and 'a tempo'. The lyrics are: "Our dreams are more ro - man - tic than the world we see.". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

C Cmaj.7 C7 F Fm6

And if the things we dream a - bout don't hap - pen - to be so, —

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a C major chord and moves through C major 7, C7, F, and F minor 6. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

C Dm G9 G7 C

That's just an un - im - por - tant tech - ni - cal - i - ty. —

The second system continues the vocal line and piano accompaniment. The vocal line uses C major, D minor, G9, G7, and C major chords. The piano accompaniment follows the same harmonic structure.

Refrain *At a slow even pace (expressively)*

Gdim G7 G9 C6 C

We could make be - lieve — I love you, — On - ly make be - lieve —

p dolce

The third system is the start of a refrain, marked 'At a slow even pace (expressively)'. It begins with a G diminished chord and a piano dynamic. The vocal line uses G diminished, G7, G9, C6, and C major chords. The piano accompaniment includes a 'p dolce' marking.

C(D) Cdim G7 Dm7 G F

— that you love me. — Oth - ers find peace of mind in pre -

The fourth system continues the refrain. The vocal line uses C(D), C diminished, G7, Dm7, G, and F chords. The piano accompaniment continues with the same harmonic support.

G9 G7(#9) G7 C D7 G

tend - ing; _____ Could - n't you? Could - n't I? Could - n't we _____

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

G7 Gdim G7 G9

_____ make be - lieve our lips _____ are blend - ing _____ In a

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a more active bass line with eighth notes. The key signature remains one sharp.

C6 C D7 F6

phan - tom kiss, _____ or two, or three? _____ Might as well make be -

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a triplet of eighth notes in the right hand. The key signature remains one sharp.

Cdim C Cmaj.7Gdim G7

lieve I love you, _____ For, To tell the truth, _____ I

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a slower tempo and dynamics, indicated by 'rall. e dim.'. The key signature remains one sharp.

1. C Gdim 2. C 3. last time C

do. _____ We could do. _____ do. _____ Your par-don I

a la Valse

smorzando *p*

Dm7 G7 Cmaj.7 C6 G9

pray, _____ 'twas too much to say, _____ The words that be - tray

G7 Cmaj.9 C G7

my heart. _____ We on - ly pre - tend, _____ You do not of -

C6 Dm7 G7 C

fend, _____ In play - ing a lov - er's part. _____

rall.

In her autobiography, *A PECULIAR TREASURE*, Edna Ferber describes her emotional response when she first heard this song:

As the writing of the musical play proceeded I heard bits and pieces of the score . . . I had heard "Can't Help Lovin' Dat Man" with its love-bemused lyric . . . I had melted under the bewitching strains of "Make Believe" and of "Why Do I Love You?" . . . And then Jerome Kern appeared at my apartment late one afternoon with a strange look of quiet exultation in his eyes. He sat down at the piano. He didn't play the piano particularly well and his singing voice, though true, was negligible. He played and sang "Ol' Man River." The music mounted, mounted, and I give you my word my hair stood on end, the tears came to my eyes, I breathed like a heroine in a melodrama. This was great music. This was music that would outlast Jerome Kern's day and mine. I never have heard it since without that emotional surge.



WILLIAM WARFIELD GIVES HIS MAGNIFICENT RENDITION OF "OL' MAN RIVER" IN THE MGM ARTHUR FREED 1951 FILM VERSION OF "SHOW BOAT."

OL' MAN RIVER

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderato

ff *deliberato*

mf *rit*

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 melody starts with a series of eighth notes, then moves to a more melodic line. The bass line consists of quarter notes and eighth notes. The piece ends with a deceleration (rit) and a mezzo-forte (mf) dynamic.

E \flat Ab E \flat B \flat 7

Col-ored folks work on de Mis-sis-sip-pi, Col-ored folks work while de white folks play,

p *a tempo*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat). The tempo is marked Moderato. The lyrics are: "Col-ored folks work on de Mis-sis-sip-pi, Col-ored folks work while de white folks play,". The piano accompaniment is in a simple, rhythmic style with chords in the right hand and single notes in the left hand.

E \flat 7 A \flat 6 E \flat Cm7 F7 B \flat 7 E \flat

Pull-in' dose boats from de dawn to sun-set, Git-tin' no rest till de judg-ment day.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Pull-in' dose boats from de dawn to sun-set, Git-tin' no rest till de judg-ment day." The piano accompaniment continues with chords in the right hand and single notes in the left hand.

Gm Cm Cdim Gm Cm Cm6 Gm Cm Gm Gm7 D7

Don't look up an' don't look down, you don't dast make de white boss frown;

mf

Gm Cm6 Gm Cdim Gm Gm7 Am7 Cdim Gm Fm7 Bb7

Bend yo' knees an' bow yo' head, an' pull dat rope un - til yo're dead.

rall.

Eb7 Ab C7

Let me go 'way from de Mis - sis - sip - pi, Let me go 'way from de

p a tempo

C7+ Fm(Bb) Fm Fdim Eb

white men boss, Show me dat stream called de riv - er Jor - dan,

dim

Eb Ab Eb Cm Eb Ebdim
 don't plant cot - ton, An' dem dat plants 'em is soon for - got - ten; But

Bb7 Fm7 Bb9 Eb Ab
 ol' man riv - er, he jus' keeps roll - in' a - long.

Eb Cdim D7 Gm D7 Gm Cdim D7
 You an' me, we sweat an' strain,

Gm6 Cdim Gm D7 Gm Cm6
 Bo - dy all ach - in' an' racked wid pain. "Tote dat barge!"

Gm Cdim Gm Cdim Gm Fm Bb7

"Lift dat bale," Git a lit - tle drunk an' you land in jail.

Eb Cm Eb Ab Eb Bb9

Ah gits wea - ry an' sick of try - in', Ah'm tired of liv - in' An'

pp *cresc.*

Cm F7 Eb Cm Fm9 Bb7

skeered of dy - in', But ol' man riv - er, he jus' keeps roll - in' a -

f *cresc. e rit.*

1. Eb Abm Eb Fm7 Bb9 Bb7 2. Eb Fm7 Bb9 Eb

long. long.

marcato e sostenuto *ff marcato ed allarg.*



THE ROMANTIC TEAM OF LAURA LaPLANTE AND JOSEPH SCHILDKRAUT IN THE FIRST "SHOW BOAT" FILM.

SHOW BOAT. (Original London Production) Produced by Felix Edwardes at the Drury Lane Theatre, London, May 3, 1928.

SHOW BOAT. (Film) Produced by Carl Laemmle Jr. for Universal Pictures. Directed by Harry Pollard. Cast included Laura La Plante, Joseph Schildkraut, Otis Harlan and Emily Fitzroy. Released on May 17, 1929.

"Why Do I Love You?"

Kern had a blind hatred of the word CUPID; it was a favorite word-symbol of operetta lyricists in the Twenties and therefore represented to Kern everything that was corny and old-fashioned in the Viennese school of musical theater. One day while SHOW BOAT was going through its out-of-town tryout Kern gave Hammerstein a tune to set words to. He had worked on it, as he always did, with infinite patience and unbridled enthusiasm and breathlessly awaited the results of Hammerstein's romp with the Muse. Hammerstein, alone in his hotel room, worked out a lyric titled "Why Do I Love You?", but out of some perverse whimsicality also dashed off another lyric on the opposite side of the paper. He handed the latter side to Kern, who snatched at it, propped it on the piano, and started to sing it in his usual wild, impassioned screech. Here is how it began:

CUPID KNOWS THE WAY

by Oscar Hammerstein II

CUPID KNOWS THE WAY; HE'S A NAKED BOY. WHO CAN MAKE YOU SWAY TO LOVE'S OWN JOY. WHEN HE SHOOTS HIS LITTLE ARROW, HE CAN THRILL YOU TO THE MARROW . . .

After the initial shock, Kern laughed as heartily as Hammerstein. He also laughed a great deal longer, for he subsequently framed the lyric carefully and displayed it prominently in his home for all visitors to see, the author's name clearly visible. The visitors were not told, however, that it had been written as a joke.

WHY DO I LOVE YOU?

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderato

mf dim.

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 'Moderato' and the dynamics are 'mf dim.'.

Ab Ab6

I'm walk - ing on the air, dear, — For life is

p

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The right hand has chords and some melodic fragments, while the left hand has a steady bass line. The dynamics are marked 'p'.

Eb7 Ab6 Eb7

fair, dear, — to lov - ers;

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with chords and bass line. The dynamics are marked 'p'.

Ab Ab6 Fm6

I'm in the sev - enth heav - en (There's more than

C G9 C

sev - en, my heart dis - cov - ers),

Eb7 Ab Eb9 Eb7

In this sweet, im - prob - a - ble and un - real world,

Ab Bbm7 Eb9 Eb7

Find - ing you has giv - en me my i - deal world.

cresc.

E \flat 7 (A \flat) E \flat 7 E \flat 9 E \flat 7 A \flat A \flat 6

I am luck - y too, All our dreams of joy

E \flat 7 A \flat 9

seem to come true. — May - be that's — be - cause you

D \flat maj.7 D \flat 6 D \flat m6 A \flat B \flat m7 E \flat 7

love me, May - be that's why I love

1. A \flat 2. A \flat

you! — you! —

♩. 8 *

SHOW BOAT. (Revival—1954) A fifth New York production produced by the New York City Opera Company and Light Opera Company. Staged by William Hammerstein. New York City Center on April 8, 1954 (Opera) ; May 5, 1954 (Light Opera). Opera cast included: Laurel Hurley, Robert Rounseville, Helena Bliss, Marjorie Gateson and Jack Albertson. Light Opera cast included: Burl Ives, Donn Driver, Lawrence Winters and Helen Phillips.

SHOW BOAT. (London Revival—1971) A second London production produced by Harold Fielding at London's Adelphi Theatre on July 29, 1971. Directed and Choreographed by Wendy Toye. Musical Direction and Dance Music Arrangements by Ray Cook. 499 Performances. Cast included Andre Jobin, Cleo Laine, Thomas Carey, Kenneth Nelson and Derek Royle.



LENA HORNE, LEFT, PORTRAYING JULIE, WILLIAM HALLIGAN AS CAPTAIN ANDY, VIRGINIA O'BRIEN AS ELLIE AND BRUCE COWLING AS STEVE IN THE "SHOW BOAT" SCENE FROM THE 1946 MUSICAL "TILL THE CLOUDS ROLL BY."

YOU ARE LOVE

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Allegretto

The piano introduction is in 3/4 time, starting with a mezzo-forte (*mf*) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a simple harmonic accompaniment. The piece concludes with a *poco rall. e dim.* marking.

E^b *E^bmaj.7* *E^b6*

Once a wan-dring ne'er-do-well, Just a va-grant roy-ing fel-low, I

p *a tempo*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has one flat (B-flat major/E-flat minor). The tempo is marked *a tempo* and the dynamics are *p* (piano).

Fm7 *B^b9* *E^b*

went my way. ——— Life was just a joke to

The second line continues the vocal melody and piano accompaniment. The key signature remains one flat. The piano accompaniment includes some chordal textures.

E^bmaj.7 *Gm* *Cm7*

tell, Like a lone-ly Pun-chi-nel-lo, My role

The third line of the song concludes the vocal phrase and piano accompaniment. The key signature is still one flat.

F9 Bb Abm Cb G+

was gay. But I knew the joke was aim - less,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'was' followed by a dotted half note 'gay.' with a long horizontal line underneath. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

Abm6 E7 A4 F7

Time went on, I liked the game less, for you see, _____

The second system continues the musical piece. The vocal line has a quarter note 'Time', a dotted half note 'went on, I', a quarter note 'liked', a quarter note 'the', a quarter note 'game', a quarter note 'less,', a quarter note 'for', a quarter note 'you', and a quarter note 'see,' followed by a long horizontal line. The piano accompaniment continues with complex chordal textures.

E4 E4maj.7 C#m F#m

_____ Some-where lurked a spark di-vine and I kept won - d'ring

The third system features a vocal line starting with a long horizontal line, followed by a quarter note 'Some-where', a quarter note 'lurked', a quarter note 'a', a quarter note 'spark', a quarter note 'di-vine', a quarter note 'and', a quarter note 'I', a quarter note 'kept', and a quarter note 'won - d'ring'. The piano accompaniment provides harmonic support with various chords.

F#m7 E46 B47 E4

wheth-er mine would come to me. _____

The fourth system concludes the page with a vocal line starting with a quarter note 'wheth-er', a quarter note 'mine', a quarter note 'would', a quarter note 'come', a quarter note 'to', and a quarter note 'me.' followed by a long horizontal line. The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef.

Poco agitato

E7 *E7*

Then — my for - tune turned and I found you;

mp

D4 *Cdim*

Here — you are with my arms a - round you.

Eb6 *Bb9* *Bb7*

You — will nev - er know what you've meant — to me.

Eb6 *Bb9* *Bb7*

You're — the prize that heav - en has sent — to me.

E^b6

Fm7

B^b7

Here's — a bright and beau - ti - ful world — all new Wrapped

rit

Tempo di Valse

E^b(F)

E^b

up — in you.

p

Refrain (with expression)

E^b

E^b maj.7

E^b

You — are love, here in my arms

p

E^bdim

E^b

E^b(F)

E^b

B^b7

Where you be - long, And here you will stay. I'll not let you a -

E^b E^b6 B^b7 A^bdim B^b7 A^bmaj.7 B^b7 E^b

way; I went day af - ter day with you.

E^b maj.7 E^b *tranquillo* E^b maj.7 E^b dim

You are spring, Bud of ro -

legato

B^b9 E^b9 C A^b6 Fm

mance un - furl'd, You taught me to

E^b Cm Fm7 B^b7+ E^b

see One truth for - ev - er true.

poco cresc

Cm Gm

You are love,

mf *espressivo*

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line begins with a whole note rest, followed by the lyrics 'You are love,'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *mf* and the instruction *espressivo*.

Ab7 D7 Eb9 Ab6 Fm

Won - der of all the world. Where you go with

The second system continues the piece with the same vocal and piano parts. The lyrics are 'Won - der of all the world. Where you go with'. The piano accompaniment includes various chord voicings and a dynamic marking of *p* (piano).

1. Eb Cm Fm7 Bb7 Eb Ab Bb7

me Heav - en will al - ways be!

The third system shows the first ending of a phrase. The lyrics are 'me Heav - en will al - ways be!'. The piano accompaniment features a series of chords and a dynamic marking of *p*.

2. Eb Cm Fm7 Bb7 Eb

me Heav - en will al ways be!

f rit. *sf*

The fourth system shows the second ending of the phrase. The lyrics are 'me Heav - en will al ways be!'. The piano accompaniment includes a dynamic marking of *f rit.* (forte, ritardando) and a final *sf* (sforzando) marking.

DON'T EVER LEAVE ME

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderato

The piano introduction is in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. It features a melodic line in the right hand and a bass line in the left hand. The piece concludes with a *rall.* (ritardando) marking.

F F6 Bb6 Bbmaj.7 C7 F F6

I was cre - at - ed for one man a - lone; - It was - n't eas - y to

p a tempo

Gm7 C7 A E7

find. Now that I found - him, I won - der just how -

Am A E7(b5) E7 A C#m

I could have lived— right up to now;— Now I am some - thing com -

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand with various chords and accidentals.

E7 Am A C9 C7

plet - ed by you, - I am no one, - just part of two. -

Detailed description: This system contains the next three measures. The vocal line continues with a half note D5, quarter notes E5 and F5, and a half note G5. The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and moving lines.

Refrain (*not fast*)

F Gm7 C7 F Dm

Don't ev - er leave - me, now that you're here! - Here is where you - be -

Detailed description: The refrain begins with a double bar line. The vocal line starts with a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment is marked with a piano (*p*) dynamic and features a consistent eighth-note bass line.

Gm7 C7 F Gm7 C7

long. Ev - 'ry - thing seems so right when you're near, -

Detailed description: This system contains the final three measures of the refrain. The vocal line continues with a half note D5, quarter notes E5 and F5, and a half note G5. The piano accompaniment concludes with sustained chords in the right hand and a final bass line.

F Gm7 C7 F Am B7

When you're a - way — it's all wrong. I'm so de - pen - dent

pp poco a poco cresc.

E7(b9) E7+ E7 Am Am7 G7 C9 C7

When I need com - fort I al - ways run — to you.

F Gm7 C7

Don't ev - er leave — me! 'Cause if you do, —

mf allarg.

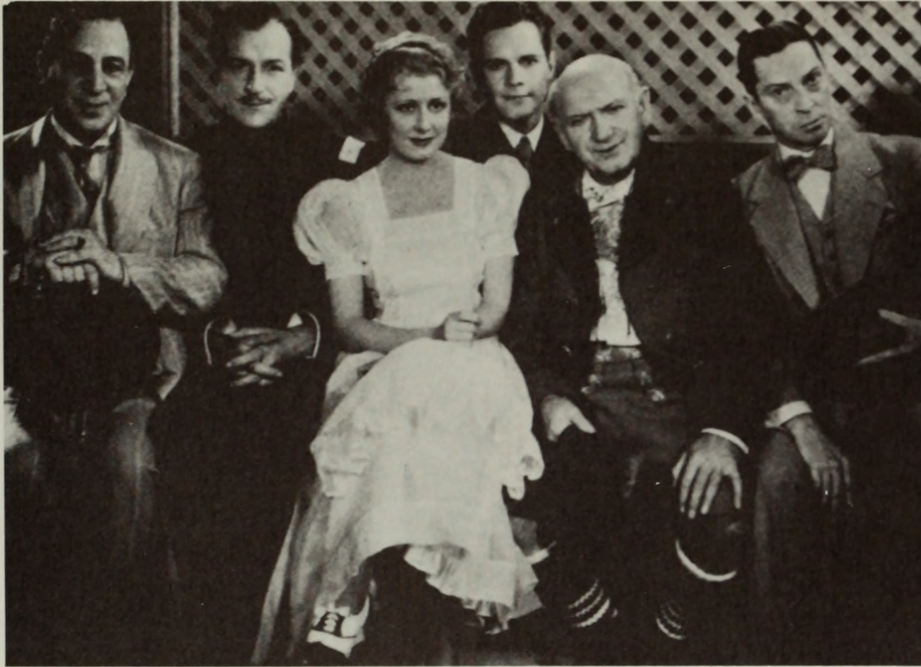
F Gm7 C7 1. F Bb6 C7 2. F

I'll have no one — to run to. — to. —

mf

Ad. *

Over the July 4th weekend in 1929 the Oscar Hammersteins were guests aboard the Kerns' yacht, *the Show Boat*, anchored off New London, Connecticut. Kern played the melody for this song and Hammerstein, quite touched by its beauty, worked out a lyric titled "Don't Ever Leave Me" which he dedicated to his wife, Dorothy, whom he had married two months earlier.



HUGH HERBERT, LOUIS CALHERN, IRENE DUNNE, DONALD WOODS, JOSEPH CAWTHORN AND NED SPARKS IN THE 1935 MOTION PICTURE VERSION OF "SWEET ADELINÉ."

SWEET ADELINÉ. A musical romance with book and lyrics by Oscar Hammerstein II. Presented by Arthur Hammerstein at the Hammerstein Theatre on September 2, 1929. 234 Performances. Book staged by Reginald Hammerstein. Dances and ensembles staged by Danny Dare. It starred Helen Morgan and featured Charles Butterworth, Irene Franklin and Robert Chisholm.

Helen Morgan, although not actually starred in *Show Boat*, walked away with all the singing and acting honors, and was rewarded by having the next Kern and Hammerstein musical, SWEET ADELINÉ, written especially for her.

The particular area of popular art that Helen Morgan staked out for herself was a severely limited

one, but surely no one has ever done more within a chosen area. Like Ruth Etting and Libby Holman, she was a symbol of a particular type of femininity: mournful, gamely vanquished, singing in a brave little voice about the sadder aspects of love. The well-remembered image of Helen Morgan sitting atop a piano and spinning out her songs with a rare artistry has never faded, and in retrospect it seems odd that her voice was the high, sweet instrument it was, rather than the deeper, more sultry sound that her materials appeared to demand. Nevertheless, she epitomized in many respects the end of an era, those disturbing years of the late Twenties and early Thirties, and left behind her a haunting and tantalizing memory.



HELEN MORGAN AND CHARLES BUTTERWORTH IN A SCENE FROM "SWEET ADELINÉ" IN WHICH SHE INTRODUCED THE MOVING "WHY WAS I BORN?"

WHY WAS I BORN

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Andante con moto

The piano introduction is written in E-flat major, 4/4 time, and begins with a mezzo-forte (*mf*) dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked 'Andante con moto'. The piece concludes with a *rall.* (ritardando) marking.

E_b

Spend-ing these lone-some eve - nings With noth-ing to do but to live in dreams that I

p a tempo

The first system of the vocal melody is in E-flat major. The piano accompaniment features triplets in the right hand and a steady bass line in the left hand. The dynamic is marked *p a tempo*.

B_b7 *E_b*

make up, ——— All by my - self; ———

The second system continues the vocal melody and piano accompaniment. The piano part includes triplets and sustained chords. The dynamic remains *p*.

E^b

Dream-ing that you're be - side me, I pic-ture the pret-ti - est sto - ries on - ly to

B^b7 **E^b**

wake up, All by my - self.

G **B^b7**

What is the good of me, by my - self? *L.H.*

poco rit

Refrain

E^b **E^bdim** **B^b7**

Why was I born? Why am I

P a tempo

con pedale

Ab Bb7 Cm(D) Cm Eb Cm.6 Ab6

liv - ing? ————— What do I get? ————— What am I

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a half note 'liv - ing?' followed by a long rest, then 'What do I get?' followed by another long rest, and finally 'What am I'. The piano accompaniment consists of chords and moving lines in both hands, with a 'Cm.6' chord appearing under the second rest.

Bb7 Eb Ab maj.7

giv - ing? Why do I want a thing I dare - n't hope for? —————

sostenuto

Red. *

The second system continues the vocal line with 'giv - ing?' followed by a long rest, then 'Why do I want a thing I dare - n't hope for?' followed by another long rest. The piano accompaniment includes a 'sostenuto' marking and a 'Red.' marking with an asterisk. The 'Ab maj.7' chord is present under the second rest.

Bb7 Eb7 Ab Eb+ Abm6 Eb Ebmaj.7

— What can I hope for? ————— I wish I knew. —————

The third system features the vocal line with a long rest, then 'What can I hope for?' followed by a long rest, and finally 'I wish I knew.' followed by a long rest. The piano accompaniment includes the 'Eb+' chord under the second rest.

Fm7 Bb7 Eb Ebdim Bb7

— Why do I try ————— To draw you

con pedale

The fourth system features the vocal line with a long rest, then 'Why do I try' followed by a long rest, and finally 'To draw you'. The piano accompaniment includes the 'Ebdim' chord under the second rest and a 'con pedale' marking at the bottom.

Ab Bb7 Cm(D) Cm Eb6 Cm6 Ab6

near me? Why do I cry? You nev - er

Bb7 Eb Eb6

hear me. I'm a poor fool, but what can I

sostenuto

Ad. *

F9 Eb Ebdim Fm7 Bb7

do? Why was I born to love

L.H. *rall. e dim.*

1. Eb F9 Bb7 Eb Fm7 Bb7 2. Eb Ab9 Eb

you? you?

a tempo *morendo*

Ad. *

SHE DIDN'T SAY "YES"

Words and Music by
JEROME KERN

Moderato

The piano introduction is in 2/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The music starts with a mezzo-forte (mf) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. The piece concludes with a tenuto (ten.) marking and a decrescendo.

The first system of the vocal score features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment is in grand staff. The lyrics are: "She did - n't say 'Yes,' She did - n't say 'No,' She did - n't say 'stay,' She did - n't say 'Yes,' She did - n't say 'No,' She want-ed to stay, But". The piano accompaniment includes a piano (p) dynamic marking and chord symbols: C, C6, G9, G7, C, C6.

The second system of the vocal score continues the vocal line and piano accompaniment. The lyrics are: "did - n't say 'go,' She on - ly knew that he had spied her there ———
knew she should go, She was - n't so sure that he'd be good ———". The piano accompaniment includes a piano (p) dynamic marking and chord symbols: G9, G7, C, C+, Fmaj.7, F#dim.

C (Tacet) D9 G7 A A6

— And then she knew he sat be - side her there. At first there was heard Not
 — She was - n't ev - en sure that she'd be good. She want - ed to rest All

Bm7 E7(A) E7 C C6 Dm7 G7(C) G7

one lit - tle word, Then coy - ly she took One sly lit - tle look And
 cud - dled and pressed A pal - pa - ble part Of some - bod - y's heart. She

C C+ Fmaj.7 F6 Cdim C (Tacet)

some-thing a - woke and smiled in - side, Her heart be - gan beat - ing
 loved to be "en rap - port" with him, But not be - hind a bolt - ed

Am7 D9 C D7

wild in - side. So what did she do? I leave it to you, She
 door with him. And what did she do? I leave it to you, She

G7 C (Tacet)

did just what you'd do too.
did just what you'd do too.

She
She

C C6 G9 G7 C C6

did - n't say "yes," She did - n't say "no," They ver - y soon stood Be -
did - n't say "yes," She did - n't say "no," For heav - en was near, She

G9 G7 C C+ Fmaj.7 F# F#dim

side his Cha - teau, They lin - gered like two poor waifs out - side, _____
want - ed it so, A - bove her sweet love was beck - on - ing, _____

C (Tacet) D9 G7 A A6

For well she knew 'twas on - ly safe out - side. In there it was warm, Out
 And yet she knew there'd be a reck - on - ing. She want - ed to climb, But

Bm7 E7(A) E7 C C6 Dm7 G7(C) G7 C C+

there it was cold The sleet and the storm Said "Bet - ter be bold!" She mur - mured: "I'm not a -
 dread - ed to fall So bid - ed her time And clung to the wall, She want - ed to act ad

Fmaj.7 F6 Cdim C (Tacet) Am7 D9

fraid of ice — I on - ly wish that I was made of ice." So
 li - bi - tum, — But feared to lose her e - qui - lib - ri - um. So

C D7 G7 C

what did she do? I leave it to you, She did just what you'd do too. D. S.
 what did she do? I leave it to you, She did just what you'd do too. D. S.

THE CAT AND THE FIDDLE. A musical comedy with book and lyrics by Otto Harbach. Presented by Max Gordon and the Globe Theatre on October 15, 1931. 395 Performances. Staged by José Ruben. Cast included Odette Myrtil, George Meader, Georges Metaxa and Bettina Hall.



ANOTHER KERN LOVE DUO: JEANETTE McDONALD AND RAMON NAVARRO IN THE FILM VERSION OF "THE CAT AND THE FIDDLE," WHICH INCLUDED THE PRECEDING SONG, "SHE DIDN'T SAY YES" AND "THE NIGHT WAS MADE FOR LOVE."

THE NIGHT WAS MADE FOR LOVE

Words by OTTO HARBACH
 Music by JEROME KERN

Brightly

mp *rall.*

Detailed description: This block contains the piano introduction. It is written in 4/4 time and consists of two staves. The upper staff is in treble clef and features a series of eighth-note chords in the right hand, with a melodic line in the left hand. The lower staff is in bass clef and features a steady eighth-note bass line. The piece starts with a mezzo-piano (*mp*) dynamic and ends with a *rallentando* (*rall.*) marking. The key signature has one sharp (F#).

Andantino

C G9 C6

The night was made for love, The

P a tempo

Detailed description: This block contains the first line of the song. The vocal line is on a single staff in treble clef, with lyrics underneath. The piano accompaniment is on two staves (treble and bass clefs). The tempo is marked *Andantino* and the dynamic is *P* (piano). The key signature has one sharp. Chord symbols C, G9, and C6 are placed above the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

G9 F6 G7 C G7(C) G7

night was made for love, — The day has eyes for —

dim. *mp*

Detailed description: This block contains the second line of the song. The vocal line continues with lyrics and chord symbols G9, F6, G7, C, G7(C), and G7 above it. The piano accompaniment continues on two staves. The dynamic *dim.* (diminuendo) is placed above the piano part, and *mp* (mezzo-piano) is placed below it. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C G7(C) G7 C Dm7 G7

— sweet del - i - cate charms, — But night time sighs for —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a common time signature. The first measure has a C chord and contains the lyrics 'sweet del - i - cate charms,' with a triplet of eighth notes. The second measure has G7(C) and G7 chords and contains the lyrics 'But night time sighs for' with a quarter note. The piano accompaniment features a treble clef with a 7-fingered triplet in the first measure and a 7-fingered chord in the second. The bass line is in a bass clef with a common time signature, featuring a simple eighth-note accompaniment.

C G7(C) G7 C Dm

— strong, hun - gry arms — To lov - ing - ly hold you, —

Detailed description: This system contains the next two measures. The vocal line continues with a treble clef. The first measure has a C chord and contains the lyrics 'strong, hun - gry arms' with a quarter note. The second measure has G7(C) and G7 chords and contains the lyrics 'To lov - ing - ly hold you,' with a triplet of eighth notes. The piano accompaniment features a treble clef with a 7-fingered chord in the first measure and a 7-fingered triplet in the second. The bass line is in a bass clef with a common time signature, featuring a simple eighth-note accompaniment. A dynamic marking of *mf* is present in the piano part.

B7 Em(F#) Em A7 Dm7

— while two lips on fire: — Have ar - dent - ly told you —

Detailed description: This system contains the final two measures. The vocal line continues with a treble clef. The first measure has a B7 chord and contains the lyrics 'while two lips on fire:' with a triplet of eighth notes. The second measure has Em(F#) and Em chords and contains the lyrics 'Have ar - dent - ly told you' with a triplet of eighth notes. The piano accompaniment features a treble clef with a 7-fingered triplet in the first measure and a 7-fingered triplet in the second. The bass line is in a bass clef with a common time signature, featuring a simple eighth-note accompaniment. A dynamic marking of *dim.* is present in the piano part.

G7 C G7(C) G7 C6 Am7 D9

— of sweet de-sire. For, like car-ess - ing — an emp-ty glove,

rall. *p a tempo*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a 'rall.' (ritardando) in the first measure, followed by a 'p a tempo' (piano) section. The piano part includes chords and arpeggiated figures in both hands.

C Dm7 G7 C G9

Is night with-out some love. — The night was made for

rall. *a tempo*

Detailed description: This system contains the next two measures. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with 'rall.' and then 'a tempo'. It features a triplet of eighth notes in the bass line and sustained chords in the treble.

C6 G9 F6 G7 C

love, The night was made for love. —

morendo *mp*

Red. *

Detailed description: This system contains the final two measures. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment concludes with 'morendo' (ritardando) and 'mp' (mezzo-piano). The piece ends with a double bar line and a 'Red.' (Reduction) symbol.

MUSIC IN THE AIR. A musical comedy with book and lyrics by Oscar Hammerstein II. Presented by Peggy Fears and A. C. Blumenthall at the Alvin Theatre on November 8, 1932. 342 Performances. Staged by Mr. Hammerstein and Mr. Kern. Cast included Walter Slezak, Katherine Carrington, Tullio Carminati and Al Shean.

"At last the musical drama has been emancipated,"

proclaimed Brooks Atkinson in his *New York Times* review on the day following the opening of this show. "Jerome Kern and Oscar Hammerstein 2nd have succeeded in telling a romantic story without recourse to the super-anuated formula . . . What *The Cat and the Fiddle* gallantly began last season Messrs. Kern and Hammerstein have now completed: a fable that flows naturally out of a full-brimming score."



THE HERO AND HEROINE OF "MUSIC IN THE AIR" WALTER SLEZAK AND KATHERINE CARRINGTON AS THEY SANG "I'VE TOLD EV'RY LITTLE STAR" AND "THE SONG IS YOU."

"I've Told Ev'ry Little Star"

"Jerry got the melodic theme from a bird. He swears it!" Hammerstein wrote his colleague Sigmund Romberg. "He heard a finch outside his window singing the first line and he built a refrain on it." Kern and Hammerstein were further indebted to the finch because they opened *MUSIC IN THE AIR* with this very episode: a composer getting inspiration from a bird song. "Incidentally," Hammerstein added, "'Ev'ry Little Star' proved to be a stubborn tune and for a whole summer resisted my efforts to set words to it. There were times during those hot August days when I wished the finch had kept his big mouth shut!"

I'VE TOLD EV'RY LITTLE STAR

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Allegretto grazioso

Piano introduction in 2/4 time, marked *Allegretto grazioso*. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The introduction concludes with a *rit.* (ritardando) marking and a final chord.

C F#dim C G7 C B C6 C Cdim

I make up things to say on my way to you,

P a tempo

Vocal line and piano accompaniment for the first line. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff. The tempo is marked *P a tempo*. The lyrics are "I make up things to say on my way to you,".

G7 Gdim G7 Am F6 F+ G G9 C

On my way to you, I find things to say.

Vocal line and piano accompaniment for the second line. The vocal melody continues in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are "On my way to you, I find things to say."

B C6 C G7 Bm G9 G7 C B C6 C

I can write po - ems too, When you're far a -

This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by quarter notes A4 and B4. The piano accompaniment features a series of chords: B major, C6, C major, G7, Bm, G9, G7, C, B, C6, and C. The lyrics are "I can write po - ems too, When you're far a -".

Cdim G7 Em6 Dm Ddim Am F6 F+ G9

way, When you're far a - way, I write po - ems

This system contains the next three measures. The vocal line continues with a quarter note B4, followed by quarter notes C5 and D5. The piano accompaniment chords are Cdim, G7, Em6, Dm, Ddim, Am, F6, F+, and G9. The lyrics are "way, When you're far a - way, I write po - ems".

C6 C7 F

too. But when you are near, my lips go

piu espr.

This system contains the next three measures. The vocal line has a quarter note D5, followed by quarter notes E5 and F5. The piano accompaniment chords are C6, C7, and F. The lyrics are "too. But when you are near, my lips go". The piano part includes the instruction *piu espr.* (piano) and a fermata over the final chord.

C9 F Gm7 F Bb6

dry, When you are near, I on - ly

This system contains the final four measures. The vocal line has a quarter note G5, followed by quarter notes A5 and B5. The piano accompaniment chords are C9, F, Gm7, F, and Bb6. The lyrics are "dry, When you are near, I on - ly".

Bb6 C7 F

sigh Oh, dear.

poco deliberato e marcato

Refrain (*gracefully*)

F C7 F

I've told ev - 'ry lit - tle star, Just how sweet I

C7 F C7 F

think you are, Why have - n't I told you?

C7 F C7

I've told rip - ples in a brook,

F C7 F C7 F Gm7 C7

Made my heart an o - pen book, Why have - n't I told

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 one flat (B-flat). The vocal line begins with a quarter note on G4, followed by a quarter note on A4, and then a quarter note on B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *(p)* is present in the piano accompaniment.

F C Cdim C

you? Friends ask me: Am

The second system continues the musical score. The vocal line has a long note on G4 for the word "you?". The piano accompaniment features a melodic line in the right hand and a steady bass line in the left hand.

G7 Bm G7 C Cdim C Cdim

I in love? I al - ways an - swer "Yes,"

The third system of the score shows the vocal line with a quarter note on G4 for "I", a quarter note on A4 for "in", and a quarter note on B4 for "love?". The piano accompaniment continues with its characteristic chordal and melodic patterns.

G7 Gdim G7 Am F6 F+ G9 C G7+ C9

Might as well con - fess, If I don't, they guess.

The final system on the page shows the vocal line with a quarter note on G4 for "Might", a quarter note on A4 for "as", and a quarter note on B4 for "well". The piano accompaniment concludes the piece with a final chord in the right hand and a sustained note in the left hand.

F Gm7 C9 C7 F

May - be you may know it too, Oh, my dar - ling,

Cdim Gm Bbm6 F C7 F

if you do, Why have - n't you told me?

C7 F C F

THE SONG IS YOU

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Andantino semplice

The piano introduction is in 4/4 time, marked *mp* (mezzo-piano) and *poco rit.* (slightly ritardando). The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes.

p a tempo

Cmaj.7 C Cdim(B) Cdim Dm7 G7 G9

I hear mu - sic when I look at you, A beau - ti - ful

The first vocal line is in 4/4 time, marked *p a tempo*. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I hear mu - sic when I look at you, A beau - ti - ful". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C C6 Gdim Gdim(A) G7

theme of ev - 'ry dream I ev - er knew, Down deep in my

The second vocal line is in 4/4 time. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "theme of ev - 'ry dream I ev - er knew, Down deep in my". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Cmaj.7 Em G9 Dm7 G7

heart, I hear it play, I feel it

The third vocal line is in 4/4 time. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "heart, I hear it play, I feel it". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Cmaj.9(F) C G7 G9 Cmaj.7 C Cdim(B) Cdim

start, ——— Then melt a - way. I hear mu-sic when I touch your

P dolce

Dm7 G7 G9 C C6 Gdim Gdim(A)

hand, ——— A beau - ti - ful mel - o - dy from some en - chant - ed

G7 C Cmaj.7 A7+

land, ——— Down deep in my heart, ——— I hear it

Dm G9 C

say, ——— Is this the day?

E E^{maj.7} A D^m B⁷

I a - lone — have heard this lone - ly strain,

mp molto cantabile

E^{maj.7} D^{#7}

I a - lone — have heard this glad re - frain,

G^{#m} G^{#m7} C^{#9}

Must it be — For - ev - er in - side of me, — Why can't I

F^{#7(6)} F^{#7} B⁷⁽⁶⁾ B⁷

let it go, — Why can't I let you know, — Why can't I

cresc. e rall.

Cmaj.7 C B B7(b9) G7 G7(C) G9

let you know the song my heart would sing, That beau - ti - ful

mf a tempo

C C6 C9 F Fm6

rhap - so - dy of love and youth and spring, The mu - sic is

C Cmaj.7 A7+ Dm G9

sweet, The words are true, The song is

C

you.

p tranquillo *pp*

SMOKE GETS IN YOUR EYES

Words by OTTO HARBACH
Music by JEROME KERN

Andante moderato

The piano introduction is in E-flat major, 4/4 time, and consists of four measures. The melody is in the right hand, starting with a half note E-flat, followed by quarter notes G-flat, A-flat, and B-flat. The bass line is in the left hand, starting with a half note E-flat, followed by quarter notes G-flat, A-flat, and B-flat. The first two measures are marked *mp* and the last two are marked *rall.*

E_b

B_b7(E_b)

B_b7

E_b

E_b⁺

They asked me how I knew My true love was true.

p a tempo

A_b

E_bdim

E_b

F_m7

B_b7

I of course re - plied, Some-thing here in - side, Can-not be de -

poco accel.

a tempo

E \flat B \flat 7 Fm7 B \flat 7 E \flat

nied. They said some - day you'll

B \flat 7(E \flat) B \flat 7 E \flat E \flat + A \flat E \flat dim

find, All who love are blind, When your heart's on

accl.

E \flat Fm7 B \flat 7 E \flat

fire, You must re-al - ize Smoke gets in your eyes.

a tempo *R.H.*

Un poco piu mosso

B F \sharp 7 F \sharp dim

So I chaffed them and I gay-ly laughed_ to think they could doubt my

mf

F#7 B Abm7 Bb7

love. Yet to - day— My love has flown a - way— I am with-

Eb Bb7 Fm7 Bb7 Eb

out my love. Now laugh-ing friends de -

p *poco rit.* *p a tempo*

Bb7(Eb) Bb7 Eb Eb+ Ab Ebdim

ride Tears I can - not hide, So I smile and

poco accel.

Eb Bb7(Eb) Bb7 Eb

say, "When a love-ly flame dies, Smoke gets in your eyes."

allarg. *R.H.*



ROBERTA

THE BROADWAY SHOW THAT
INTRODUCED THREE GREAT
SONGS
"THE TOUCH OF YOUR HAND",
"YESTERDAYS"
AND
"SMOKE GETS IN YOUR EYES"

ROBERTA. A musical comedy with book and lyrics by Otto Harbach. Based on Alice Duer Miller's novel *Gowns by Roberta*. "I'll Be Hot to Handle" lyrics by Bernard Dougall. Presented by Max Gordon at the New Amsterdam Theatre on November 18, 1933. 295 Performances. Staged by Hassard Short. Cast included Tamara, Ray Middleton, Bob Hope, Fay Templeton, George Murphy, Sydney Greenstreet and Fred MacMurray.

This was the show that skyrocketed Bob Hope to fame. It was also, by coincidence, the last stage appearance of Fay Templeton, a great Broadway star for over three decades.

"Smoke Gets In Your Eyes"

It took two false starts before this song saw the great light of day. Kern originally had composed it as the signature theme for a radio series but the project collapsed before it went on the air. Again as an instrumental, it was used for a tap routine in SHOW BOAT in front of the show curtain while the scenery was being changed. During the out-of-town tryouts the scene change was eliminated and so was the number. Otto Harbach stumbled across the manuscripts while at work on ROBERTA. "Why not change the tempo," he asked Kern, "if these short notes might be made long notes might it not make an attractive ballad?" Kern agreed, and the end result was "Smoke Gets In Your Eyes."

(The song, thought by most people to be Kern's most well known work, starts on page 98)

FOUR OF THE PRINCIPALS, LEFT TO RIGHT, GEORGE MURPHY, RAY MIDDLETON, TAMARA, AND BOB HOPE.



THE TOUCH OF YOUR HAND

Words by OTTO HARBACH
Music by JEROME KERN

Moderato

mf

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 C5. The bass line starts with a half note Bb3, followed by quarter notes C4, D4, and E4. The piece is marked *mf*.

Cm

You and I —

The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The piece is marked *p*.

Cm7 Ab7

— through - out a sum - mer day — Have walked a

The vocal line continues with a half note G4, a quarter note A4, a half note Bb4, and a quarter note C5. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The piece is marked *p*.

Db Bbm7 Ebm F7

sun - lit way — Or stopped to play. —

Cm Eb6 D7

You and I — have wan - dered hand in hand — Through-out a

G Gdim D9 D7(b9)

hap - py land — That we had planned. —

G Am G D9 D7

I had hoped that our way might end

G(C) G D7

Where the sky and blue hor - i - zon blend.

The first system of music features a vocal line in G major with lyrics "Where the sky and blue hor - i - zon blend." The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chords G(C), G, and D7 are indicated above the vocal line.

G G7 C

Yet we've both walked our one last mile,

The second system continues the vocal line with lyrics "Yet we've both walked our one last mile,". The piano accompaniment includes a right-hand melody and a left-hand bass line. Chords G, G7, and C are indicated above the vocal line.

G C D7 Dm7 G7 G7

It's good - bye for a while.

poco rall.

The third system concludes the vocal line with lyrics "It's good - bye for a while." The piano accompaniment includes a right-hand melody and a left-hand bass line. Chords G, C, D7, Dm7, G7, and G7 are indicated above the vocal line. The instruction "poco rall." is written in the piano part.

Dm C G7 Am G F G Am G7 C Dm

8va.

pp dolce a tempo

The fourth system shows the piano accompaniment for the final section. It features a right-hand melody and a left-hand bass line. Chords Dm, C, G7, Am, G, F, G, Am, G7, C, and Dm are indicated above the staff. The instruction "8va." is written above the right-hand part, and "pp dolce a tempo" is written in the left-hand part.

Allegretto con anima

C B C Dm B C Dm B C D7 ten.

When you shall see flow - ers that lie on the

p *ten.*

G F# G Am F# G Am F# G G9

plain, Ly - ing there sigh - ing for one touch of

Am Em Am Em Em(D#) Em7

rain; Then you may bor - row,

Dm G9 Dm Em Dm Am Am(D) Am Am(B)

Some glimpse of my sor - row,

F6 Dm7 C

And you'll un - der - stand How I

cresc. *f* *mf*

D9 G7 C B C F#dim

long for the touch of your hand.

mp *poco a poco allargando e morendo*

C9 Am6 C G9 C7 Dbm6

p

G9 Ab7 C

mf *mf* *sf*

YESTERDAYS

Words by OTTO HARBACH
Music by JEROME KERN

Andantino quasi allegretto

mp

p

The piano introduction consists of two staves. The right hand features a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Andantino quasi allegretto'.

Cm Fm6 Cm Fm6

Yes - ter - days, Yes - ter - days,

The first system of the vocal score shows the vocal line and piano accompaniment for the first two phrases. The vocal line is in a soprano clef with a key signature of two flats. The piano accompaniment is in a grand staff. The lyrics are 'Yes - ter - days, Yes - ter - days,'. The piano part includes a dynamic marking of *p*.

Cm Eb6 Cm6 D7

Days I knew as hap - py sweet se - ques - ter'd days.

The second system of the vocal score shows the vocal line and piano accompaniment for the second phrase. The vocal line continues with the lyrics 'Days I knew as hap - py sweet se - ques - ter'd days.'. The piano accompaniment includes a dynamic marking of *poco cresc.*

G7+ G7 C9+ F7 Bb9+

Old - en days, Gold - en days,

mp

Eb7 Ab Fm6 Cm Fm6 G7

Days of mad ro - mance and love, Then gay

Cm Fm6 Cm Fm6

youth was mine, Truth was mine,

p

Cm Eb6 Cm6 D7

Joy - ous, free and flam - ing life for - sooth was mine.

poco cresc.

G7+ G7 C9+ F7 Bb9+

Sad am I, Glad am I,

mp

Eb7 Ab Fm6 Cm Fm6 G7

For to - day I'm dream - ing of yes - ter -

C F9 Abmaj.7 Db9(b5)

days.

mp *pp*

C

smorzando *pp*

VERY WARM FOR MAY. A Musical comedy with book and lyrics by Oscar Hammerstein II. Presented by Max Gordon at the Alvin Theatre on November 17, 1939. 59 Performances. Staged by Vincente Minnelli. Dances staged by Albertina Rasch and Harry Losee. Book directed by Mr. Hammerstein. Cast included Grace McDonald, Jack Whiting, Hiram Sherman and Donald Brian.



TONY MARTIN, WHO HAD ONE OF HIS MOST OUTSTANDING SUCCESSES WITH "ALL THE THINGS YOU ARE" AND THE COMPOSER IN 1939.

"All The Things You Are" was one of the most surprising hits Kern and Hammerstein had. They never thought the public would take to it because the middle of the refrain contains three changes of key.

ALL THE THINGS YOU ARE

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderato

mf

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 steady accompaniment of quarter notes. The music is in G major and 4/4 time.

G D7

Time and a - gain I've longed for ad - ven - ture, Some - thing to make my

The first line of the song features a vocal melody in G major. The piano accompaniment includes chords G and D7. The lyrics are: "Time and a - gain I've longed for ad - ven - ture, Some - thing to make my".

G

heart beat the fast - er. What did I long for? I nev - er real - ly

The second line of the song continues the vocal melody. The piano accompaniment features a G chord. The lyrics are: "heart beat the fast - er. What did I long for? I nev - er real - ly".

D7 D9(b5) Eb7+ D7+(b9) G(A) G

knew. Find - ing your love I've found my ad - ven - ture,

The third line of the song features a vocal melody with various chords: D7, D9(b5), Eb7+, D7+(b9), G(A), and G. The lyrics are: "knew. Find - ing your love I've found my ad - ven - ture,".

B7 (sus. 4) B7 G(A) G

Touch - ing your hand, my heart beats the fast - er, All that I want in

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The first measure has a B7 (sus. 4) chord, the second a B7, the third a G(A), and the fourth a G. The lyrics are 'Touch - ing your hand, my heart beats the fast - er, All that I want in'.

D7 (sus. 4) D7 G C7 B \flat C7

all of this world is you. _____

Detailed description: This system contains the next two measures. The vocal line continues with 'all of this world is you.' followed by a long horizontal line. The piano accompaniment continues with the same texture. The first measure has a D7 (sus. 4) chord, the second a D7, the third a G, the fourth a C7, the fifth a B-flat, and the sixth a C7. The key signature changes to three flats (B-flat major) at the end of the system.

Refrain (*with much expression*)

Fm Fm7 B \flat m Fm E \flat 7 E \flat 9 Cm E \flat 7 A \flat maj.7

You are the prom - ised kiss of spring - time That

P cantabile

Detailed description: This system marks the beginning of the Refrain. The key signature changes to three flats (B-flat major). The vocal line starts with 'You are the prom - ised kiss of spring - time That'. The piano accompaniment is marked 'P cantabile'. The first measure has an Fm chord, the second an Fm7, the third a B-flat m, the fourth an Fm, the fifth an E-flat 7, the sixth an E-flat 9, the seventh a C m, the eighth an E-flat 7, and the ninth an A-flat maj. 7.

D \flat D \flat maj.9 D \flat 6 D \flat maj.7 G7 Cmaj.7 C6

makes the lone - ly win - ter seem long. _____

Detailed description: This system contains the final two measures of the Refrain. The vocal line continues with 'makes the lone - ly win - ter seem long.' followed by a long horizontal line. The piano accompaniment continues with the same texture. The first measure has a D-flat chord, the second a D-flat maj. 9, the third a D-flat 6, the fourth a D-flat maj. 7, the fifth a G7, the sixth a C maj. 7, and the seventh a C6.

Cm Cm7 Fm Cm B \flat 7 B \flat 9 Gm B \flat 7 E \flat maj.7

You are the breath-less hush of eve-ning That

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 is three flats (B-flat major/C minor). The tempo is marked with a quarter note. The lyrics are: "You are the breath-less hush of eve-ning That". The piano accompaniment consists of chords and moving lines in both hands.

A \flat A \flat maj.9 A \flat 6 A \flat maj.7 D7 G Gmaj.7 G6 G Gmaj.7

trem-bles on the brink of a love-ly song. You are the

The second system continues the musical score. The vocal line has a long note on "song." followed by a breath mark. The piano accompaniment features more complex chordal textures and arpeggiated figures. The lyrics are: "trem-bles on the brink of a love-ly song. You are the".

Am7 D7(b9) Am7 D9 G(A) G

an-gel glow that lights a star, The dear-est

The third system shows the vocal line with a long note on "star," and a breath mark. The piano accompaniment continues with rich harmonic support. The lyrics are: "an-gel glow that lights a star, The dear-est".

Am6 B \flat B Adim E A \flat +

things I know are what you are.

rall.

The fourth system concludes the piece. The vocal line has a long note on "are." followed by a breath mark. The piano accompaniment ends with a *rall.* (ritardando) marking. The lyrics are: "things I know are what you are.".

Fm Fm7 Bbm Fm Eb7 Eb9 Cm Eb7 Abmaj.7

Some day my hap - py arms will hold you, And

mf a tempo e più espressivo

Db Dbmaj.7 Dbm6 Ab Ab(Bb) Ab Abdim

some day I'll know that mo - ment di - vine, When

mf

ten.

Bbm7 Eb9 1. Ab Bbm6 C7

all the things you are, are mine!

rall. *f* *a tempo*

2. Ab

mine!

a tempo *mp R.H.* *pp*

ROBERTA. An RKO Picture released in March, 1935. Starred Irene Dunne, Fred Astaire and Ginger Rogers; featured Randolph Scott and Helen Westley. Lyrics by Otto Harbach, Bernard Dougall, Oscar Hammerstein II, Dorothy Fields and Jimmy McHugh. Produced by Pandro S. Berman. Directed by William A. Seiter.

ROBERTA was the start of Jerome Kern in Hollywood. (His score for the 1931 film THE MAN IN THE SKY cannot be counted because Warner Brothers cut all the songs and released it as MEN OF THE SKY, a straight picture.) This film version of his recent stage success also served to introduce him to a woman who became one of his most important collaborators: Dorothy Fields.

Miss Fields recounted this to me: "It's very curious how I first started working with Jerry. Of course, he knew my father and my brothers [her father was the famous Broadway Actor-Producer, Lew Fields, who was also part of that famous comedy team, Weber and Fields. Her brothers were Herbert and Joseph, both Broadway playwrights]. I was working at RKO and Pan Berman, who was producing ROBERTA, asked me if I'd take a couple of days and work on it. He said, 'we have a seriously uneven melody of Jerome Kern's that he's given us to add to the score; it needs a lyric . . .' So I wrote 'Lovely To Look At,' which absolutely astounded Berman. And he had the nerve to tell Bill Seiter, the director, to go ahead and shoot it — the whole sequence — and Jerry hadn't even okayed the lyric! Well, I don't have to tell you Jerry loved it and from then on — he asked for me."

From the MGM Release "Roberta," © 1935 RKO Pictures, Inc. Copyright Renewed 1962 by Metro-Goldwyn-Mayer, Inc.



GINGER ROGERS AND FRED ASTAIRE IN THEIR FIRST KERN MUSICAL TOGETHER.

"I Won't Dance" first appeared in the Kern-Hammerstein London musical THREE SISTERS early in 1934. Later that same year, with the Hammerstein title but an almost totally new lyric by Dorothy Fields and Jimmy McHugh, it served as a brilliant song and dance number for Fred Astaire in the film version of Roberta.

KERN IN HOLLYWOOD



"MUSIC IN THE AIR" Copyright © 1934 Fox Film Corporation All Rights Reserved Courtesy of Twentieth Century-Fox

WANT DANCE



I WON'T DANCE

Words by OSCAR HAMMERSTEIN II & OTTO HARBACH
 Screen Version by DOROTHY FIELDS & JIMMY McHUGH
 Music by JEROME KERN

Moderato

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 melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter note Bb4, and finally a quarter note A4. The bass line consists of a series of chords: Gb2, Bb2, and C3 in the first measure; Gb2, Bb2, and C3 in the second measure; and a half note Gb2 in the third measure. The piece concludes with a half note Gb2 in the fourth measure.

C G7 C6 F G Dm7 G7

Think of what you're los - ing By con - stant - ly re - fus - ing to

p

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter note Bb4, and finally a quarter note A4. The piano accompaniment consists of a series of chords: C, G7, C6, F, G, Dm7, and G7. The piano part is marked *p* (piano).

C Cmaj.7 Dm G7 C Cmaj.7

dance with me. You'd be the i - dol of France with me!

The second line of the song features a vocal melody and piano accompaniment. The vocal line starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter note Bb4, and finally a quarter note A4. The piano accompaniment consists of a series of chords: C, Cmaj.7, Dm, G7, C, and Cmaj.7. The piano part is marked *p* (piano).

Dm G7 C G7 C

— And yet you stand there and shake your fool - ish

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a rest followed by the lyrics "And yet you stand there and shake your fool - ish". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are indicated as Dm, G7, C, G7, and C.

G7 C G7 C

head dra - ma - tic - 'lly. While I wait here

The second system continues the vocal line with lyrics "head dra - ma - tic - 'lly. While I wait here". The piano accompaniment includes dynamic markings *sf* and *p*. Chords are indicated as G7 and C.

Dm C Dm7 G7 Em Dm G7

So ec - sta - tic - 'lly You just look and say em - pha - tic - 'lly

The third system continues the vocal line with lyrics "So ec - sta - tic - 'lly You just look and say em - pha - tic - 'lly". The piano accompaniment includes dynamic markings *mf* and *p*. Chords are indicated as Dm, C, Dm7, G7, Em, Dm, and G7.

L'istesso tempo

C Cmaj.7 Dm7 G7 C Cmaj.7 Dm7 G7

Not this sea - son! There's a rea - son!

The fourth system features the tempo marking "L'istesso tempo" and lyrics "Not this sea - son! There's a rea - son!". The piano accompaniment includes dynamic markings *mf* and *p*. Chords are indicated as C, Cmaj.7, Dm7, G7, C, Cmaj.7, Dm7, and G7.

Refrain C Em Dm F G7 C Em Dm F G7

He: I won't dance! Don't ask me; I won't dance! Don't ask me;

C Em Dm F G7 C Cmaj.7 C7 Bb

I won't dance, Ma-dame, with you. My heart won't

Fmaj.7 F6 Fm(E) G7 C Dm7 G7

let my feet do things they should do!

C Cmaj.7 Dm7 G7 C Cmaj.7

You know what? You're love-ly, She: And so what?

Dm7 G7 C(D) C Cmaj.7 Dm7 G7 C Cmaj.7

I'm love - ly! He: But oh! What you do to me!

C7 Gm7 Fmaj.7 F6 Fm(E) G7 C

I'm like an o - cean wave that's bumped on the shore;

Bb C F Fmaj.7 F6 Fm(E) G7 C

I feel so ab - so - lute - ly stumped on the floor!

C6 Dm7 G7 Ab

She: When you dance you're charm-ing and you're

Ab7 Db

gen - tle! _____ 'Spec - 'ly when you do the "Con - ti -

Db7 B B7

nen - tal! _____ He: But this feel - ing is - n't pure - ly

C7 Bb E7 Am

men - tal; _____ For heav - en rest us, _____ I'm not as -

Dm(E) F G7 C Em

bes - tos. _____ And that's why I won't dance!

Dm F G7 C Em Dm F G7

Why should I? I won't dance! How could I?

C Em Dm F G7 C Cmaj7 C7 Gm7

I won't dance! Mer - ci beau - coup! I know that

Fmaj.7 F6 Fmaj.7 G7 C C7 Gm7

mu - sic leads the way to ro - mance: So if I

Fmaj.7 Bb6 A Ab7 Fmaj.7 G7 C

hold you in my arms I won't dance!

1. Gdim F Ab7 2.

8va...

LAUGH AND LOVE DUO: RED SKELTON AND ANN MILLER PROVIDE LAUGHTER AS WELL AS ROMANCE IN "LOVELY TO LOOK AT."



From the MGM release "Lovely To Look At" © 1952 Loew's Incorporated

LOVELY TO LOOK AT. (Second Film Version) An M-G-M Picture (Technicolor) released in December, 1952. An adaptation of Roberta which starred Kathryn Grayson, Red Skelton, Howard Keel, Marge and Gower Champion, and Ann Miller. Produced by Jack Cummings [married to Kern's daughter, Betty, at the time]. Directed by Mervyn LeRoy and Vincente Minnelli.

G \flat G \flat 6 G \flat A \flat 7

gown _____ can al - most speak, _____ If it is
 wear, _____ But just an air, _____ Of great re -

B \flat 7 (Guitar tacet)

chic. — Should you se - lect the right ef - fect, you can - not
 pose. — You are quite per - fect from your head down to your

quasi cadenza

B \flat 7 B \flat 9

miss, _____ You may be sure,
 toes _____ Both night and day,

Fm7 B \flat 7

He _____ will tell you this. _____
 I _____ am moved to say. _____

rall.

Refrain (gracefully)

E^b *E^b(F)* *E^b(A^b)* *E^bdim*

Love - ly to look at, De - light - ful to know and

B^b7 *B^b9* *B^b7*

heav - en to kiss. A com - bin -

B^b9 *B^b7*

a - tion like this, Is quite my

E^b6 *E^bdim* *Fm7* *B^b9*

most im - pos - si - ble scheme come true, Im - a - gine find - ing a dream like you! You're

E \flat E \flat (F) E \flat (A \flat) C \flat 6

love - ly to look at, It's thrill - ing to hold you

D7 G7 C9 F7

ter - ri - bly tight. For

B \flat 7 A \flat 6 B \flat 7 A \flat 6 B \flat 7 A \flat 6 B \flat 7

we're to - geth - er, the moon is new, And oh, it's love - ly to look at you to -

E \flat F \flat E \flat B \flat 7 1. E \flat B9 B \flat 7 2. E \flat

night! You're

p

I DREAM TOO MUCH. An RKO Picture released in November, 1935. It starred Lily Pons and featured Henry Fonda, Eric Blore, Osgood Perkins [actor Anthony Perkins' father], Lucille Ball and Micha Auer. Lyrics by Dorothy Fields. Produced by Pandro S. Berman. Directed by John Cromwell.



LILY PONS HAS A HANDSOME ACCOMPANIST IN HENRY FONDA IN THE FILM "I DREAM TOO MUCH."

I DREAM TOO MUCH

Words by DOROTHY FIELDS
Music by JEROME KERN

Tempo di Valse moderato

The piano introduction is in 3/4 time, marked *p* (piano). It consists of two staves. The right hand features a melodic line with a series of chords: F major, C#7, F# major, G7, Db7, C7, F major, C#7, and F# major. The left hand provides a steady bass line with eighth notes.

F C#7 F# G7 Db7 C7 F C#7 F#

Boy: Stars fade out of the skies Just to

The first vocal line is in 3/4 time. The melody starts on a whole note 'Boy' and continues with 'Stars', 'fade', 'out', 'of', 'the', 'skies', 'Just', and 'to'. The piano accompaniment features a series of chords: F, C#7, F#, G7, Db7, C7, F, C#7, and F#.

G7 Db7 C7 F(G) F F6 E7

rest in her eyes, Her step is like a slen - der

The second vocal line continues the melody with 'rest in her eyes,' and 'Her step is like a slen - der'. The piano accompaniment features a series of chords: G7, Db7, C7, F(G), F, F6, and E7.

Amaj.7 Dmaj.7 Bm6 Db7 F#m7

daf - fo - dil sway - ing, Her voice is like a mut - ed vi - o - lin

The third vocal line continues the melody with 'daf - fo - dil sway - ing, Her voice is like a mut - ed vi - o - lin'. The piano accompaniment features a series of chords: Amaj.7, Dmaj.7, Bm6, Db7, and F#m7.

B9 C9 C7 C9

play - ing, The light will bloom — and quite dis - pel the gloom —

meno mosso

Gm7 C7 C9 Am Bb C Bb C Gm7

— on sight of her who can charm - ing - ly grace a

accel. mf rit

C7 C9 F6

room. You can - not guess what love - li - ness be - longs to you, —

P a tempo

C9 C9+ F

— If you would dance, we'd have a chance to share it too. —

Dm
Am

— Girl: I am not gay e - nough — To share a waltz, —

C6
G9
C7
B \flat
C7

— To - night I boast one of my most un - hap - py faults. —

mf

poco rit

Dm
C7
F
B \flat
F
E
F
B \flat
B
C7
B
B \flat

(retrospectively)

— I dream too much, — but if I dream too much —

p

a tempo ed espressivo

B
C
C \sharp
F6
D \flat
F
F+
F6
G9

— I on - ly dream to touch — your heart a - gain. —

mf

F(G) F Fm F Ab9

I close my eyes to see

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (Bb). The vocal line begins with a whole rest, followed by the lyrics 'I close my eyes to see'. The piano accompaniment consists of chords and moving lines in both hands. Chord symbols F(G), F, Fm, F, and Ab9 are placed above the vocal line.

Db(Eb) Db Dbm Db C9

your hand, your smile, your joy in lov - ing

The second system continues the vocal line and piano accompaniment. The lyrics are 'your hand, your smile, your joy in lov - ing'. The piano accompaniment includes a 'rit' (ritardando) marking. Chord symbols Db(Eb), Db, Dbm, Db, and C9 are placed above the vocal line.

Bb F E F Bb Bb C7 B Bb

me. We dance and sing, — we steal a touch of spring, —

The third system continues the vocal line and piano accompaniment. The lyrics are 'me. We dance and sing, — we steal a touch of spring, —'. The piano accompaniment includes a 'P a tempo' marking. Chord symbols Bb, F, E, F, Bb, Bb, C7, B, and Bb are placed above the vocal line.

B C C7+(b9) F6 Db F G7

I dream of ev - 'ry - thing — we two have known, —

The fourth system continues the vocal line and piano accompaniment. The lyrics are 'I dream of ev - 'ry - thing — we two have known, —'. The piano accompaniment includes a 'mf' (mezzo-forte) marking. Chord symbols B, C, C7+(b9), F6, Db, F, and G7 are placed above the vocal line.

F Fdim Db9

And yet my dreams have shown

più espressivo

Db7 F maj.7 F6 G7(b5) C7 F

Per - haps I dream - too much a - lone.

rit *P a tempo*

C9 F

F7 Bb7 C9 F

(Hums) Um-m-m - m Per-haps I dream too much a - lone.

pp morendo *morendo*

Red. *pp*

SWING TIME. An RKO Picture released in August, 1936. It starred Fred Astaire and Ginger Rogers and featured Helen Broderick and Victor Moore. Lyrics by Dorothy Fields. Produced by Pandro S. Berman. Directed by George Stevens.

Arthur Schwartz, the noted composer-producer has an amusing story about Kern and SWING TIME:

Jerry has played the piano for years, but with no particular flair. In fact, what he does to his own tunes at the piano is sheer murder. This is not helped by the fact that he never attempts to "put over" his songs. When he first played the score of SWING TIME for the RKO executives, there was silence. Stony, if not stricken, faces were all over the room. Yet, out of his score for that film came "The Way You Look Tonight," "A Fine Romance" and the bouncy "Pick Yourself Up."

"The Way You Look Tonight" won an Academy Award as the best song of 1936. Also included in the score, the exciting "Waltz In Swing Time."



GINGER ROGERS, AS SHE LOOKS AT FRED ASTAIRE, WONDERS IF THIS COULD BE "A FINE ROMANCE."

A FINE ROMANCE

Words by DOROTHY FIELDS
Music by JEROME KERN

Andantino moderato (*sung with sarcasm*)

C

She: A FINE ro-mance! With
(She: A) FINE ro-mance! My

mp *p*

G7 G9 G+ C G7

no good kiss-es! A fine ro-mance, my friend, this is! We
fel-low! You take ro-mance, I'll take Jel-lo! You're

C Cdim Ab7 Dm7 G7 Dm7 G7 C6

should be like a cou-ple of hot to - ma - toes, — But you're as cold as
calm - er than the seals in the Arc-tic O - cean, — At least they flap their

F E7 Dm7 G7 C Gdim

yes - ter - day's mashed po - ta - toes. — A FINE ro - mance! you
 fins to ex - press e - mo - tion; — A FINE ro - mance! with

G7 G9 G+ C G7 Dm7 Bbm6 G7

won't nest - le, A fine ro - mance, you won't
 no quar - rels, With no in - sults, and all

C A9 A7(b9) Dm A7 F 3 D7b9 Ab7

wrest - le! I might as well play bridge with my old maid aunts! I have - n't got a
 mor - als! I've nev - er mussed the crease in your blue serge pants, I nev - er get the

C G7 3 1. C C6 Dm7 G7 C Cmaj.7 Dm7 G7

chance. This is A FINE RO - MANCE! She: A
 chance. This is A FINE RO -

C G7 C Interlude (dialogue) Dm7 G9 C Cmaj.7 B7

MANCE!

mf con brio

p

G7 Dm7 G7 C G7 G9 G+

He: A FINE ro-mance! with no kiss-es! A
 (He: A) FINE ro-mance! my dear Duch-ess! Two

poco rit *p a tempo*

C G7 C

fine ro-mance, my friend, this is! We two should be like
 old fo-gies who need crutch-es! True love should have the

Cdim Ab7 Dm7 G7 Dm G7 C6 F

clams in a dish of chow-der;— But we just "fizz" like parts of a Seid-litz
 thrills that a health-y crime has!— We don't have half the thrill that the "March of

E7 Dm7 G7 C Edim G7 G9 G+

pow - der. — A FINE ro-mance with no clinch - es, A
 Time" has! — A FINE ro-mance, my good wo - man! My

C G7 Dm7 Bbm G7 C

fine ro-mance with no pinch-es, You're just as hard to
 strong "Aged in the wood" wo-man! You nev - er give the

A9 A7(b9) Dm A7 F D7(b9) Ab7 C G7

land as the "Ile de France!" I have - n't got a chance, This is A FINE RO-
 or-chids I send a glance! No! you like cac-tus plants, This is A FINE RO-

1. C Dm7 G7 C Cmaj.7 Dm7 G7 2. C

MANCE! A MANCE!

PICK YOURSELF UP

Words by DOROTHY FIELDS
Music by JEROME KERN

Moderato

Piano introduction in D major, 4/4 time, Moderato. The piece begins with a piano (p) dynamic and transitions to mezzo-forte (mf). The right hand features a melody of quarter notes and eighth notes, while the left hand provides a steady accompaniment of eighth notes.

Dmaj7 *p* D6 Edim7 A9 Dmaj7 D6

He Please teach - er, teach me some-thing, Nice teach - er,

Vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment includes chords Dmaj7, D6, Edim7, A9, Dmaj7, and D6. Dynamics include piano (p).

A A7 D Em7 A7

teach me some - thing I'm as awk - ward as a cam - el,

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment includes chords A, A7, D, Em7, and A7.

D C:7 D F#maj7 F:6 G:dim C:9

— that's not the worst, My two feet have - n't met yet,

Vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment includes chords D, C:7, D, F#maj7, F:6, G:dim, and C:9.

F#maj7 F#6 C#7 F# C7

But I'll be teach - er's pet yet, 'Cause I'm gon - na learn to dance or

F C7sus C7 F Em7b5 C7

poco accel.

burst.

mf poco accel.

Burthen Polka-tempo

Gm7 C7 Fmaj7 Bb Em7b5 A7

mp a tempo

1. She } Noth - ing's im - poss - i - ble I have found, for when my chin is
2. Both }

Dm7 G7 Gm7 C7 Gm7 C7

on the ground, I Pick my - self up, Dust my - self off,

Gm C7 F Am D7

p

Start all o - ver a - gain. Don't lose your con - fi - dence

Gmaj7 G7 C6 B7 Em7b5 A7

if you slip, be grate - ful for a pleas - ant trip, And

Am7 D7 Am7 D7 Am7 D7 G

Pick your-self up, Dust your-self off, Start all o - ver a - gain.

Ab *f*

Work like a soul in - spir - ed, Till the bat - tle of the day is won.

mf

C C7

You may be sick and tir - ed, But you'll be a man, my son!

Gm mp C7 Fmaj7 Bb Em7b5 A7 Dm7 G7

Will you re-mem - ber the fa - mous men, Who had to fall to rise a - gain? So

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

(He breaths audibly) (Business)

take a deep breath, PICK YOUR-SELF UP,

Gm7 C7 Gm7 C7 Gm7 C7 F

DUST YOUR-SELF OFF, START ALL O-VER A - GAIN.

Fine

F *p* F/E F/D F/C C7 F

He: I'll get some self as - sur - ance if your en - dur - ance is great.

p leggiero

F F/E F/D F/C C7 F

I'll learn by eas - y stag - es if you're cou - ra - geous and wait.

Am Am/G# Am/F# Am/E D6/F# E7/G# Am

To feel the strength I want to, I must hang on to your hand,

C/G *poco a poco rall.* F#m7b5 Bb/F C7/E

May - be by the time I'm fif - ty I'll get up and do a nif - ty. D.S.

D.S.

WALTZ BY SWING TIME



Handwritten musical notation on a staff, including notes, rests, and clefs. The notation is faint and appears to be a transcription or a sketch of a piece of music.

WALTZ IN SWING TIME

Words by DOROTHY FIELDS
Music by JEROME KERN

Tempo di Valse

The piano introduction is written in 3/4 time with a key signature of one flat (Bb). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a series of chords: G2-Bb2, F2-Ab2, and E2-G2. The introduction concludes with a final chord of Bb4-F4.

The first system of the song features a vocal line and piano accompaniment. The vocal line has a melody of quarter notes: G4, A4, Bb4, C5. The piano accompaniment has a bass line of quarter notes: G2, A2, Bb2, C3. The lyrics are: "Swing time, swing time,". The piano part includes a treble clef with chords and a bass clef with a melodic line.

The second system continues the vocal and piano accompaniment. The vocal line has a melody of quarter notes: D5, C5, Bb4, A4, G4, F4, E4, D4. The piano accompaniment has a bass line of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3. The lyrics are: "Mu-sic-al guys— have crowned it King. Up to their eyes— They're drowned in". The piano part includes a treble clef with chords and a bass clef with a melodic line.

The third system concludes the vocal and piano accompaniment. The vocal line has a melody of quarter notes: G4, A4, Bb4, C5. The piano accompaniment has a bass line of quarter notes: G2, A2, Bb2, C3. The lyrics are: "Swing time, swing time.". The piano part includes a treble clef with chords and a bass clef with a melodic line.

Poco meno mosso

The first system of music (measures 1-4) features a treble clef with a key signature of one flat (B-flat). The right hand plays chords with accents (>) and a fermata over the final chord. The left hand plays a melodic line with eighth notes and a fermata over the final note.

The second system (measures 5-8) continues the piece. The right hand has a complex texture with chords and a fermata. The left hand has a melodic line with eighth notes and a fermata.

The third system (measures 9-12) shows the continuation of the melodic and harmonic themes. The right hand has chords with accents and a fermata. The left hand has a melodic line with eighth notes and a fermata.

The fourth system (measures 13-16) includes a dynamic marking of *p* (piano) in measure 15. The right hand has chords with accents and a fermata. The left hand has a melodic line with eighth notes and a fermata.

The fifth system (measures 17-20) concludes the piece. The right hand has chords with accents and a fermata. The left hand has a melodic line with eighth notes and a fermata.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one flat (B-flat). The music consists of chords and melodic lines with various articulations and slurs.

Second system of musical notation, continuing the piece in the same key signature. It features a mix of chords and melodic fragments.

Third system of musical notation, showing more complex chordal textures and melodic lines.

Fourth system of musical notation, marked with a piano (*p*) dynamic. The key signature changes to two sharps (D major). The music features sustained chords and melodic lines.

Fifth system of musical notation, continuing in the key of D major. It includes a section with a fermata over a chord in the bass line.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of chords and melodic lines in both staves.

Tempo I

Second system of musical notation, starting with a forte (*f*) dynamic marking. It includes a 'Tempo I' instruction and features a series of chords with accents in the treble staff.

Third system of musical notation, continuing the piece with various chordal textures and melodic fragments in both staves.

ff

Fourth system of musical notation, marked with fortissimo (*ff*). It features a prominent melodic line in the treble staff with a long slur, and a steady bass line.

p *pp*

Fifth system of musical notation, marked with piano (*p*) and pianissimo (*pp*). The treble staff has a melodic line with a slur, and the bass staff has a simple accompaniment.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand features a steady accompaniment of chords. A dynamic marking of *p* (piano) is present.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a complex accompaniment with many chords. A dynamic marking of *pp* (pianissimo) is present.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment of chords. A dynamic marking of *p* (piano) is present.

Fifth system of musical notation, the final system on the page. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment of chords. A dynamic marking of *morendo* is present. The system concludes with a *pp* (pianissimo) marking, a *R.H.* (Right Hand) instruction, and a *Fin.* (Finis) marking with an asterisk.

THE WAY YOU LOOK TONIGHT

Words by DOROTHY FIELDS
Music by JEROME KERN

Andantino

mf *rall.*

The piano introduction is in E-flat major, 4/4 time, and marked Andantino. It begins with a mezzo-forte (*mf*) dynamic and a *rallentando* (*rall.*) tempo. The right hand features a series of chords and a melodic line, while the left hand provides a simple bass accompaniment.

E \flat Cm A \flat Fm7 B \flat 7 E \flat

Some day when I'm aw - f'ly low, When the world is

mf a tempo, with warm expression

The first system of the song features a vocal line and piano accompaniment. The vocal line is in E-flat major and begins with the lyrics "Some day when I'm aw - f'ly low, When the world is". The piano accompaniment is marked *mf a tempo, with warm expression*. The right hand plays a series of chords and a melodic line, while the left hand provides a simple bass accompaniment.

C7(b9) Fm7 B \flat 7 E \flat 7

cold, I will feel a glow just think-ing of you

rall. *f*

The second system of the song features a vocal line and piano accompaniment. The vocal line is in E-flat major and begins with the lyrics "cold, I will feel a glow just think-ing of you". The piano accompaniment is marked *rall.* and *f*. The right hand plays a series of chords and a melodic line, while the left hand provides a simple bass accompaniment.

Ab Fm7 Eb6 Bb7 Eb Eb6 Fm Bb7 Eb Eb6

And the way you look to - night.

dim. *mf a tempo*

Fm Bb7 Eb Cm Cm7 Ab Fm7 Bb9

Oh, but you're love - ly, With your smile so warm,

p

Eb C7(b9) Fm7 Bb7 Eb7

And your cheek so soft, There is noth-ing for me but to love

rall. *f*

Ab Fm7 Eb6 Bb7 Eb Eb6 Fm Bb

you, Just the way you look to - night.

dim. *mf a tempo*

Eb Eb6 Fm Bb7 Gb Bbm6 Abm
 With each word your ten - der - ness grows, -

mp cantabile

Db7 Gb Bbm Gbdim Db9
 Tear - ing my fear — a - part, —

Gb Gbdim. Abm7 Db7 Gbmaj.7 Ebm
 And that laugh that wrink - les your nose — Touch - es my

mp

Ebm(F) Ebm Bb7(Eb) Bb7 Eb6
 fool - ish heart. — Love - ly,

p

Ab Fm7 Bb9 Eb9 C7 Fm7

nev - er, nev - er change, Keep that breath-less charm, Won't you please ar -

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 is B-flat major (two flats). The vocal line begins with the lyrics "nev - er, nev - er change, Keep that breath-less charm, Won't you please ar -". The piano accompaniment consists of chords and moving lines in both the right and left hands. Chord symbols above the vocal line are Ab, Fm7, Bb9, Eb9, C7, and Fm7.

Bb7 Ab Bb7 Eb7 Ab Fm7

range it, 'Cause I love you, Just the way you

rall. *f* *dim.*

The second system continues the musical score. The vocal line has the lyrics "range it, 'Cause I love you, Just the way you". The piano accompaniment includes dynamic markings: *rall.* (ritardando), *f* (forte), and *dim.* (diminuendo). Chord symbols above the vocal line are Bb7, Ab, Bb7, Eb7, Ab, and Fm7.

Gm Bb7 Eb (bouche fermée) Fm9 Bb7 Ebmaj.7 Eb6

look to - night, mm — mm — mm —

mf *a tempo*

The third system features a vocal line with lyrics "look to - night, mm — mm — mm —". The piano accompaniment includes the dynamic marking *mf* *a tempo*. Chord symbols above the vocal line are Gm, Bb7, Eb (with the instruction *(bouche fermée)* above it), Fm9, Bb7, Ebmaj.7, and Eb6.

Ab maj.7 Bb7 Ab G Bbdim Fm Eb6 Bb7 Eb6

mm — Just the way you look to - night.

mp *rall.* *pp*

Red. *

The fourth system concludes the musical score. The vocal line has the lyrics "mm — Just the way you look to - night.". The piano accompaniment includes dynamic markings *mp*, *rall.*, and *pp*. Chord symbols above the vocal line are Ab maj.7, Bb7, Ab, G, Bbdim, Fm, Eb6, Bb7, and Eb6. The system ends with the instruction *Red.* and an asterisk.



HELEN BRODERICK AND GINGER ROGERS CONGRATULATE VICTOR MOORE AND FRED ASTAIRE ON
"THE WAY THEY LOOK TONIGHT."

HIGH, WIDE AND HANDSOME. A Paramount Picture released in May, 1937. It starred Irene Dunne and featured Randolph Scott, Dorothy Lamour, Elizabeth Patterson, Akim Tamiroff, Ben Blue, William Frawley and Alan Hale. Original Story, Screenplay and Lyrics by Oscar Hammerstein II. Produced by Arthur Hornblow Jr. Directed by Rouben Mamoulian.



CHARLES BICKFORD, IRENE DUNNE AND RANDOLPH SCOTT IN A DRAMATIC SCENE FROM
"HIGH, WIDE AND HANDSOME."

"The Folks Who Live On The Hill"

This is Kern in his loosest, most rhapsodic mood. There is enough melodic material in this piece for three different songs. Hammerstein's lyrics are pure and sentimental. He was always bothered by the obvious rhyme: "Our veranda will command a . . ."

THE FOLKS WHO LIVE ON THE HILL

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Allegretto

mf

accel.

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with some grace notes. The tempo is marked 'Allegretto' and the dynamics range from mezzo-forte (mf) to an acceleration (accel.) towards the end.

C
Andantino

G7(C) G7

F

G7

Man - y men with loft - y aims, Strive for loft - y

rall.

P dolce e semplice

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The tempo is marked 'Andantino' and the dynamics include 'rall.' (ritardando) and 'P dolce e semplice' (piano, dolce e semplice). The piano accompaniment includes chords and moving lines in both hands.

Cmaj.7

Am7

Dm7

G7(C#)

G7

C6

goals, Oth - ers play at small - er games, Be - ing simp - ler souls.

The second line of the song continues the vocal melody and piano accompaniment. The piano accompaniment features a mix of chords and moving lines, with some grace notes in the right hand.

C

Dm7

G7

Em7 C

Cm6

G

I am of the lat - ter brand; All I want to do Is to find a spot of land

cantabile

The third line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The tempo is marked 'cantabile' and the dynamics include 'mf' and 'p'. The piano accompaniment includes chords and moving lines in both hands.

D7(b9) G7+ G7 C C7 F G7

And live there with you.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (B-flat). The lyrics are "And live there with you." The piano accompaniment includes a grand staff with treble and bass clefs. A triplet of eighth notes is marked with a '3' above it. A dynamic marking of *mp* (mezzo-piano) is present. The system concludes with a double bar line.

Molto sostenuto

C C7 F G7(C) G7 C Cdim

Some - day we'll build a home on a hill top high,

The second system of music continues the vocal line and piano accompaniment. The tempo/mood is marked "Molto sostenuto". The lyrics are "Some - day we'll build a home on a hill top high,". The piano accompaniment features a grand staff with treble and bass clefs. A dynamic marking of *p* (piano) is present. The system concludes with a double bar line.

G7 C6 G Am7 F G6 Fmaj.7 F6

You and I, — Shin - y and new — a cot - tage that two — can

The third system of music continues the vocal line and piano accompaniment. The lyrics are "You and I, — Shin - y and new — a cot - tage that two — can". The piano accompaniment features a grand staff with treble and bass clefs. The system concludes with a double bar line.

C C7 F G7 Em A7

fill. — And we'll be pleased to be called —

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are "fill. — And we'll be pleased to be called —". The piano accompaniment features a grand staff with treble and bass clefs. The system concludes with a double bar line.

Dm7 G7 C C7 F G7

— "The folks who live on the hill!"

C C7 F G7(C) G7 C Cdim

Some - day we may be add - ing a thing or two,

G7 C6 G Am7 F G6 Fmaj.7 F6

a wing or two — We will make chang - es as an - y fam' - ly

C C7 F G7 Em A7

will, — But we will al - ways be called —

Dm7 G7 C C7 F G7

— "The folks who live on the hill!"

Em B B7 Em G+

Our ve - ran - da will com - mand a view of mead - ows green, — The sort of

mp

Em7 A9(b5) D7 G G7 Em Dm9 G7

view that seems to want to be seen. — And when the kids grow up and

molto rall.

C C7 F G7(C) G7 C Cdim

leave us, — We'll sit and look at that same old view, —

a tempo

G7 C6 G Am7 F G6 Fmaj.7 F6

Just we two — Dar - by and Joan — who used to be Jack — and

C C7 F G7 E7 A7 Dm7 G7

Jill, ——— The folks who like to be called ——— What they have al-ways been called

E A7 D7 G7 1. C C7 F G7

————— "The folks who live on the hill." ———

mf

2. C C9 F9 C

f *pp* L.H. *pp* 8

"Can I Forget You?"

This piece, with its naive, folksongish melody is rather like the songs of Stephen Foster.



IRENE DUNNE AND RANDOLPH SCOTT

CAN I FORGET YOU

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Andante tranquillo

The piano introduction is in F major, 4/4 time, and consists of two staves. The right hand features a simple, ascending eighth-note melody, while the left hand provides a steady bass line with chords. The dynamic marking is *mp*.

C9 F C7 F F9
Slowly with tenderness

Soon you leave me, This last night is fly - ing, Pale stars are

p a tempo

The first system of the vocal and piano accompaniment. The vocal line is in F major, 4/4 time, with lyrics: "Soon you leave me, This last night is fly - ing, Pale stars are". The piano accompaniment is in F major, 4/4 time, with a dynamic marking of *p a tempo*. The piano part features a steady bass line with chords.

Bb F C9 C7 C9 F

weep - ing, Sad breez-es sigh When you leave me, Can

The second system of the vocal and piano accompaniment. The vocal line is in F major, 4/4 time, with lyrics: "weep - ing, Sad breez-es sigh When you leave me, Can". The piano accompaniment is in F major, 4/4 time, with a dynamic marking of *p a tempo*. The piano part features a steady bass line with chords.

C7 F F9 Bb F Gm7 C7

love end with try - ing? Can love so liv - ing so quick - ly die?

mf *rit*

The third system of the vocal and piano accompaniment. The vocal line is in F major, 4/4 time, with lyrics: "love end with try - ing? Can love so liv - ing so quick - ly die?". The piano accompaniment is in F major, 4/4 time, with a dynamic marking of *mf* and a *rit* (ritardando) marking. The piano part features a steady bass line with chords.

Refrain (slowly)

F C7 F C7 F C9 F C7

Can I for - get you? Or will my heart re - mind me that

p legato

F C7 F G7 Gm7 C7

once we walked in a moon - lit dream? _____ Can

F C7 F C7 F C9 F7 Bb

I for - get you or will my heart re - mind me, How

sempre legato

F C7 F Gm7 C7 F

sweet you made the moon - light seem. _____

più cantabile ed espressivo

Bb C7 F6 F Gm C7 F7 Bb(C) Bbm

Will the glo - ry of your near - ness fade, As

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 is B-flat major. The vocal line begins with a half note in B-flat, followed by quarter notes in C, D, E, and F. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The dynamic marking *mf* is present.

F(Bb) F G9 Gm7 C7 F C7

moon - light fades in a veil of rain? Can I for -

The second system continues the musical score. The vocal line has a half note in F, followed by quarter notes in G, A, B, and C. The piano accompaniment features chords and a melodic line. The dynamic marking *p* is present.

F C7 F C9 F7 Bbm F C7 F Gm7 C7

get you, When ev-'ry night re-minds me How much I want you back a -

The third system continues the musical score. The vocal line has a half note in F, followed by quarter notes in G, A, B, and C. The piano accompaniment features chords and a melodic line.

1. F Db7 C7 2. F

gain. Can gain.

The fourth system concludes the musical score. It features a first ending (1.) and a second ending (2.). The vocal line has a half note in F, followed by quarter notes in G, A, and B. The piano accompaniment features chords and a melodic line. The dynamic marking *pp* is present.

JOY OF LIVING. An RKO Picture released in May, 1938. Starred Irene Dunne and featured Douglas Fairbanks Jr., Alice Brady, Guy Kibbe and Lucille Ball. Lyrics by Dorothy Fields. Directed by Tay Garnett.

This film marked the sixth appearance for Irene Dunne in a Kern musical. In 1927 she understudied the role of Magnolia in the Broadway production of

SHOW BOAT. When the National Company arrived in Los Angeles, with Miss Dunne now in the leading part, she was grabbed by the Hollywood studios. Her roles in Kern musicals were: ROBERTA (1935); SWEET ADELINE (1935); SHOW BOAT (1936); HIGH, WIDE AND HANDSOME (1937); and JOY OF LIVING (1938).



A POSTER FOR "THE JOY OF LIVING" SHOWING LUCILLE BALL IN ONE OF HER EARLIEST ROLES.

When I first heard "You Couldn't Be Cuter" I wouldn't believe that it had been written by Kern. It bears none of his characteristics. But that has no validity if you remember that he also wrote that sexy-vamp, "I'll Be Hot to Handle" for the musical ROBERTA.

As to the lyrics for this song: Dorothy Fields once told me that her son, David, then just an infant, inspired the title.

YOU COULDN'T BE CUTER

Words by DOROTHY FIELDS
 Music by JEROME KERN

Lively

The piano introduction consists of two staves. The right hand starts with a melody in G major, marked *mp* (mezzo-piano) and *dim.* (diminuendo). The left hand provides a steady bass line with chords. The tempo is indicated as 'Lively'.

D7 G6 G Am7 D7 G6 Am7 D7

Your poise! Your pose! That cute fan-tas-tic nose! You're

The first system of the song features a vocal line and piano accompaniment. The vocal line is in G major and includes the lyrics: "Your poise! Your pose! That cute fan-tas-tic nose! You're". The piano accompaniment is marked *mp* and *a tempo*. Chords are indicated above the vocal line: D7, G6, G, Am7, D7, G6, Am7, D7.

G D7 G Em7 Am6 B7

might - y like a knock-out, You're might - y like a rose! I'm

The second system continues the vocal line and piano accompaniment. The lyrics are: "might - y like a knock-out, You're might - y like a rose! I'm". The piano accompaniment continues with chords: G, D7, G, Em7, Am6, B7.

E6 E F#m7 B7 E6 F#m7 B7

sold, I'm hooked! The well known goose is cooked! You

The third system concludes the vocal line and piano accompaniment. The lyrics are: "sold, I'm hooked! The well known goose is cooked! You". The piano accompaniment continues with chords: E6, E, F#m7, B7, E6, F#m7, B7.

G6

fresh from the clean - er, — You are the lit - tle grand slam I'll

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a triplet of eighth notes. The piano accompaniment is in the bottom two staves, featuring a steady bass line and chords in the right hand. A fermata is placed over the end of the first phrase.

Am7 D7 G G7 C6 *with increasing warmth*

bring to my fam - i - ly. — My ma will show you an

Detailed description: This system contains the second two staves of music. The vocal line continues with a fermata over the first phrase. The piano accompaniment features a more active bass line and chords that move from Am7 to D7, G, G7, and finally C6. The tempo/mood instruction 'with increasing warmth' is written above the C6 chord.

Cm6 G Gmaj.9 G

al - bum of me that - 'll bore you to tears! — And

Detailed description: This system contains the third two staves of music. The vocal line has a fermata over the first phrase. The piano accompaniment includes a triplet in the bass line. Chords are Cm6, G, Gmaj.9, and G.

C6 Cm6 Cm7 Cm6 G Eb9 Eb7 D7(G) D7

you'll at - tract all the rel - a - tives we have dodged for years and years. And

Detailed description: This system contains the final two staves of music. The vocal line has a fermata over the first phrase. The piano accompaniment features a complex chord progression: Cm6, Cm7, Cm6, G, Eb9, Eb7, D7(G), and D7.

G

what - 'll they tell me? — Ex - act - ly what - 'll they tell me? —

G6 Am7 D7

— They'll say you could - n't be nic - er, could - n't be sweet - er,

cresc. (to the end)

Bm Em Cmaj.7 Am D Bm Am7 D7

could - n't be bet - ter, could - n't be smooth - er, could - n't be cut - er, ba - by, than you

1. G A9 D9+ D7+ 2. G G6

are! — You are! —

ONE NIGHT IN THE TROPICS. A Universal Picture released in December, 1940. Starred Bud Abbott and Lou Costello and featured Allan Jones, Nancy Kelly and Leo Carillo. Lyrics by Dorothy Fields. "Your Dream (Is the Same as My Dream)" lyrics by Otto Harbach and Oscar Hammerstein II (from the stage production of GENTLEMAN UNAFRAID). Directed by A. Edward Sutherland.



ROBERT CUMMINGS, NANCY KELLY (BACK ROW) SEEM TO OBJECT TO PEGGY MORAN'S HEAD ON ALLAN JONES' SHOULDER.

REMINDE ME

Words by DOROTHY FIELDS
Music by JEROME KERN

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with four groups of triplets, each marked with a '3' and a bracket. The left hand provides a harmonic accompaniment with a steady eighth-note bass line. The tempo is marked 'Moderato' and the dynamics are 'p' (piano).

(all triplets to be rendered lazily)

B \flat

F9

B \flat

Turn off that charm, I'm through with love for a - while

F9

B \flat

Dm

Cm7

F7

I'm through, and yet You have a

B \flat

G7

Cm

F7

B \flat /D

A \flat /C

fab - u - lous smile, So if I for - get

B \flat 7 Fm7 B \flat 7 Fm7 B \flat 7 Burthen E \flat

Re - mind me

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in B-flat major, starting with a whole note chord progression of B-flat7, Fm7, B-flat7, Fm7, B-flat7. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A double bar line is present after the fifth measure, with the word 'Burthen' above it. The system ends with a whole note chord of E-flat.

B \flat 7 E \flat

not to find you so at - trac - tive, Re - mind me

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with eighth notes and quarter notes. The piano accompaniment includes a triplet of eighth notes in the right hand. A double bar line is present after the seventh measure, with the word 'Burthen' above it. The system ends with a whole note chord of E-flat.

D7 G

That the world is full of men, When I start to

Detailed description: This system contains the fifth and sixth lines of music. The piano accompaniment features a triplet of eighth notes in the right hand. A double bar line is present after the seventh measure, with the word 'G' above it. The system ends with a whole note chord of G.

Gmaj7 G7 Cmaj7

miss you, To touch your hand, To kiss you, Re -

Detailed description: This system contains the seventh and eighth lines of music. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A double bar line is present after the seventh measure, with the word 'Cmaj7' above it. The system ends with a whole note chord of C major.

E_b B_b7 E_b

mind me To count to ten!

E_b B_b7

I had a feel-ing when I met you You'd drive me cra-zy, if I'd

poco rall.

E_b6 B_b9sus A_b B_b7

let you, But all my ef-forts to for-get you

E_b

Re-mind me, I'm in love a-gain. I get my

molto rit.

Poco animato (alla Rhumba)

Fm7 Bb7sus Bb7 Eb

heart well in hand, and I'm cer - tain, ——— That I can

mf

Fm7 Bb7sus Bb7 Eb

take you or leave you a - lone, ——— Then you "Be -

p calmato

D7 Gm/D C7 Fm/C

gin that Be - guine" a - gain, And boom! I give in a - gain, I

E A7 Ab7 Dbm Bb7

have a will - made of steel my friend, — But when it seems a - bout to bend, Re -

rall. e dim.

Slow Rhumba (*seductively*)

E_b *B_b9*

mind me not to men-tion that I love you.

E_b

Re - mind me to be sor - ry that we

D7 *G6* *Gmaj7*

met. Al - though I a - dore you Re -

G7 *Cmaj7/G* *E_b6*

mind me to ig - nore you, You're one thing

B \flat 7 Ebmaj7 B \flat 7

I will re - gret! So when your charm be - gins to

rit. e dim.

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

blind me, I'll sim - ply tie my hands be - hind me,

rit. *a tempo*

A m 7 \flat 5 Cm/B \flat A \flat 7 B \flat 7

Don't let me kiss you, please re - mind me, Un - less, my dar - ling you for -

rit. *colla voce*

E \flat A \flat D \flat 7 F \sharp 7 B7 E7 E \flat

get.

lento dim. *sf*

LADY BE GOOD. A Metro-Goldwyn-Mayer Picture released in May, 1941. Cast included Ann Sothorn, Eleanor Powell, Robert Young and Lionel Barrymore. Songs by George and Ira Gershwin, Arthur Freed and Roger Edens, and Jerome Kern and Oscar Hammerstein II. Musical Numbers staged by Busby Berkeley. Musical Director Georgie Stoll. Orchestrations by Conrad Salinger and Leo Arnaud. Associate Producer Roger Edens. Directed by Norman McLeod. Produced by Arthur Freed.

"The Last Time I Saw Paris" was not written for LADY BE GOOD nor any other motion picture or stage play. Messrs. Kern and Hammerstein just allowed Arthur Freed to use it in his filmusical.

Hammerstein tells about how the song came to be written:

This was the only song that I've ever written under any kind of compulsion. The Germans had just taken Paris and I couldn't get my mind on anything else at all. I loved the city very much and I hated the idea of it falling. I thought of the enemy tramping through the streets and taking all the gaiety and beauty out of the hearts of the people there. I thought of Mistinguette and her vastly insured legs

and her shock of hair that she would shake when she sang. I thought of Chevalier with his straw hat. And, not just the beauty of the parks or the loveliness in the museums but everything that was Paris: good and bad and of high quality and of cheapness. And this was kind of a lament.

When I called Jerry and asked him to write some music for it, he almost fell dead. In all the years we'd been working together, this was the first time I had completed a lyric that he would have to set to music. He always wrote the melody and then I would fit words to it.

Kern took the words down over the telephone and three days later, when Hammerstein arrived on the coast, he was handed the finished manuscript.

Incidentally, both men were quite upset upon receiving news that "The Last Time I Saw Paris" had won an Academy Award. To be sure, they were pleased that the song was such a success, but, it had not been written for a motion picture. Kern saw to it that the Academy changed its rules making only those songs expressly written for a film eligible for an Oscar.



ALL-STAR CAST, RED SKELTON, ELEANOR POWELL, ROBERT YOUNG, AND JOHN CARROLL WITH ANN SOTHERN, WHO INTRODUCED THE ACADEMY-AWARD WINNING SONG IN THIS PICTURE.

THE LAST TIME I SAW PARIS

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderato

mf *dim. e. rit*

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a simple bass line. The tempo is marked 'Moderato' and the dynamics range from mezzo-forte to a gradual decrescendo and ritardando.

^{Ab}
Rhythmically, not too slowly ^{Abmaj.7}
(in the manner of a simple narrative)

1. A la - dy known as Par - is, Ro - man - tic and charm - ing, Has
2. (I'll) think of hap - py ho - urs, And pe - ple who shared them: Old

The first line of the song features a vocal melody with two verses. The piano accompaniment is in a simple, rhythmic style. The key signature has one flat (B-flat major) and the time signature is common time. The dynamics are marked 'p' (piano).

^{Ab} ^{Ab6} ^{Abdim} ^{Ab6} ^{Abdim} ^{Ab6}

left her old com - pan - ions and fad - ed from view.
wo - men sell - ing flow - ers in mar - kets at dawn,

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes chord changes indicated by the notes above the staff: Ab, Ab6, Abdim, Ab6, Abdim, and Ab6. The lyrics describe the woman's departure from Paris.

Ebdim Eb Adim Eb Adim Eb7

Lone - ly men with lone - ly eyes are seek - ing her in vain, Her
Chil - dren who ap - plaud - ed Punch and Ju - dy in the park, And

Db Eb7 Ab6 Ab Fm7 Bb9 Eb7(Ab)Eb7 (*pensively*)

streets are where they were, but there's no sign of her She has left the Seine.
those who danced at night, and kept their Par - is bright Till the town went dark.

sostenuto

Ped. *

Ab
Refrain (*simply - with rhythm preserved - not sadly*)

The last time I saw Par - is Her heart was warm and

Eb7 Dbm6 Eb7 Bbm7 Eb7

gay, I heard the laugh - ter of her heart in ev - 'ry street ca -

Ab Ab6 Ab Ab6 Ab Ab6 Ab

fé. The last time I saw Par - is, Her trees were dressed for

Eb7 Eb9 Dbm6 Eb7

spring, And lov - ers walked be - neath those trees, and

Bbm7 Eb7 Ab Bb9 *brightly* Eb(F#)

birds found songs to sing. I dodged the same old tax - i - cabs that

Bb7 Ebmaj.7 Eb C9

I had dodged for years; The cho - rus of their

F (G#) Bbm7 (nostalgically) Eb7 Ab

squeak - y horns was mu - sic to my ears. The last time I saw

col canto *a tempo*

Eb7 Bbm7 Eb7

Par - is, Her heart was warm and gay. No mat - ter how they

ritardando

Ebm6 F7 3 Bbm7 Eb7 1. Ab Ab6

change her, I'll re - mem - ber her — that way.

col canto *dim.* *a tempo mf*

Eb9 Ab6 Eb9 2. Ab

2. I'll way. —

dim. e rit *p*

YOU WERE NEVER LOVELIER. A Columbia Picture (Technicolor) released in December, 1942. Starred Fred Astaire and Rita Hayworth and featured Adolphe Menjou. Lyrics by Johnny Mercer. Directed by William A. Seiter.

Fred Astaire, in his autobiography STEPS IN TIME, describes the rehearsals on this film:

Rita and I had a romantic type dance to the song "You Were Never Lovelier." Keeping the laughs going during the intervals was a part of the day's work and I always tried to think up some gag to play on Rita. In one instance I called out, "well — here we go — I'm beginning to like this place — it doesn't get me down anymore, I'm used to it — ready, Rita?"

Up jumped Rita at once and came to me to start our first step together. As I took hold of her two arms she let out one scream and backed away. I had just dipped both my hands and arms in a bucket of ice which we kept for Coca-Cola bottles. That broke up rehearsals for an hour or so.

THE DEBONAIR ADOLPHE MENJOU, THE SULTRY MISS RITA HAYWORTH AND THE FASTEST-FEET IN THE WEST, FRED ASTAIRE.



DEARLY BELOVED

Words by JOHNNY MERCER
Music by JEROME KERN

Poco allegretto

pp cresc.

The piano introduction consists of two staves. The right hand features a series of chords in the treble clef, while the left hand plays a simple bass line in the bass clef. The tempo is marked 'Poco allegretto' and the dynamics start 'pp' (pianissimo) and increase ('cresc.').

G7 G9 G7 C C6 C

Tell me that it's true, _____ Tell me you a - gree, _____ I was meant for

p rit *a tempo* *rit*

The first system of the vocal melody is shown on a single staff with lyrics. The piano accompaniment is shown on two staves below. The right hand has a melodic line with some grace notes, and the left hand has a steady bass line. The tempo markings are *p rit*, *a tempo*, and *rit*. Chord symbols G7, G9, G7, C, C6, and C are placed above the vocal staff.

G7 C

you, _____ You were meant for me. _____

a tempo *rit e dim.*

The second system of the vocal melody continues on a single staff with lyrics. The piano accompaniment continues on two staves. The right hand has a melodic line, and the left hand has a steady bass line. The tempo markings are *a tempo* and *rit e dim.* Chord symbols G7 and C are placed above the vocal staff.

Refrain-Andante cantabile, ma ben ritmato

G F G F

Dear - ly be - lov - ed, how clear - ly I see,

G F Dm7 G G9

Some - where in Heav - en you were fash - ioned for me,

C Dm7 G7 Dm7 G7

An - gel eyes _____ knew you, _____

Cmaj.7 Gdim C6 Em Ab9 Ab7

An - gel voi - ces led me to you; _____

G F G F

Noth - ing could save me, Fate gave me a sign;

G F Dm7 G G9

I know that I'll be yours come show - er or shine;

C D7 G7 Gdim

So I say — mere - ly, — Dear - ly be -

rall. e dim.

Dm7 G7 1. C Bb7 2. C

lov - ed be mine. mine.

u tempo

L.H.

I'M OLD FASHIONED

Words by JOHNNY MERCER
Music by JEROME KERN

Moderato

Piano introduction in F major, 4/4 time, Moderato. The piece begins with a melody in the right hand starting on F4, moving up stepwise to C5, then descending. The left hand provides a simple harmonic accompaniment. Dynamics include *mf*, *dim.*, and *p*.

F6 (lightly) F Db9 C9 C7

I am not such a clev - er one A - bout the lat - est

Vocal line: I am not such a clev - er one A - bout the lat - est. Piano accompaniment: *p legato*. Chords: F6 (lightly), F, Db9, C9, C7.

C9 C7 F6 F Db9 C9 C7

fads; I ad - mit I was nev - er one A - dored by lo - cal

Vocal line: fads; I ad - mit I was nev - er one A - dored by lo - cal. Piano accompaniment: *p legato*. Chords: C9, C7, F6, F, Db9, C9, C7.

C9 C7 F(G) F6 Dm9 Dm7

lads; Not that I ev - er try to be a

Vocal line: lads; Not that I ev - er try to be a. Piano accompaniment: *cresc.*. Chords: C9, C7, F(G), F6, Dm9, Dm7.

C C6 Am Fmaj.7 E7 E7+ B7 G7

saint, I'm the type that they class-i - fy as

sostenuto *rall.*

C Cmaj.7 Dm7 G7 C C7 F6 C7

quaint.

a tempo *rall.*

Refrain (*liltingly*)

F Gm7 C7 F Am C7

I'm old fash - ioned, I love the moon - light, I

p a tempo

F(Bb) F F(G) F Gm6 A7

love the old fash - ioned things; The

Dm9(G) Dm7 G7 Dm7 C6 Dm7 D9

sound of rain up - on a win - dow pane, The

The first system of music features a vocal line with lyrics "sound of rain up - on a win - dow pane, The" and a piano accompaniment. The key signature has one flat (B-flat). The piano part consists of chords and moving lines in both hands, with some notes beamed together. The vocal line is written in a single staff with a treble clef.

Gm D7 Gm G7 Gm7 C7(D#)C7 C7(F) C7(F#) C7 C7+

star - ry song that A - pril sings.

The second system of music features a vocal line with lyrics "star - ry song that A - pril sings." and a piano accompaniment. The key signature has one flat. The piano part includes a *cresc.* marking. The vocal line is written in a single staff with a treble clef.

F6 Gm7 C9 Fmaj.7 E7(A) E7

This year's fan - cies are pass - ing fan - cies, But

The third system of music features a vocal line with lyrics "This year's fan - cies are pass - ing fan - cies, But" and a piano accompaniment. The key signature has one flat. The piano part includes a *mf* marking. The vocal line is written in a single staff with a treble clef.

A E7 A D7 E7 Cdim Gm7 C7

sigh - ing sighs, hold - ing hands, — These my heart un - der - stands.

The fourth system of music features a vocal line with lyrics "sigh - ing sighs, hold - ing hands, — These my heart un - der - stands." and a piano accompaniment. The key signature has one flat. The piano part includes a *cresc.* marking. The vocal line is written in a single staff with a treble clef.

F Gm7 C7 F Am C7

I'm old fash - ioned, But I don't mind it, — That's

Detailed description: This system contains the first two lines of music. The vocal line is on a single treble clef staff with a key signature of one flat (B-flat). The lyrics are "I'm old fash - ioned, But I don't mind it, — That's". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Chords are indicated above the vocal staff: F, Gm7, C7, F, Am, C7.

F(G) F Bbmaj.7 F+(E) Am7 F6

how I want to be, As long as you a -

colla voce *pp*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "how I want to be, As long as you a -". The piano accompaniment features a *colla voce* marking and a *pp* (pianissimo) dynamic. Chords are indicated above the vocal staff: F(G), F, Bbmaj.7, F+(E), Am7, F6.

G9 G7 F C7 F Gm7 C7

gree to stay, old fash - ioned with

rall. e dim.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "gree to stay, old fash - ioned with". The piano accompaniment includes a *rall. e dim.* (ritardando e diminuendo) marking. Chords are indicated above the vocal staff: G9, G7, F, C7, F, Gm7, C7.

1. F Am Gm7 C7 2. F F6

me. me.

mf a tempo *rit morendo* *pp*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has two endings for the word "me.". The first ending is marked "1." and the second "2.". The piano accompaniment includes markings for *mf a tempo*, *rit morendo*, and *pp*. Chords are indicated above the vocal staff: 1. F, Am, Gm7, C7; 2. F, F6.

YOU WERE NEVER LOVELIER

Words by JOHNNY MERCER
Music by JEROME KERN

Moderately

Piano introduction in E-flat major, 4/4 time. The right hand features a melodic line starting on G4, moving up stepwise to D5, with a grace note on G4. The left hand provides a simple harmonic accompaniment with chords in the right hand.

E^b (simply) *E^bmaj.7* *E^b6* *E^b* *A^b* *E^b*

I was nev - er a - ble to re - cite a fa - ble That would make the part - y

Musical notation for the first line of the song, including vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

A^b6 *B^b* *E^b* *E^bmaj.7* *E^b6* *Gm*

bright; Sit - ting at the ta - ble I was nev - er a - ble

Musical notation for the second line of the song, including vocal line and piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

A7 *D7* *G*

To be - come the host's de - light; But now you've

Musical notation for the third line of the song, including vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

giv - en me my af - ter din - ner sto - ry,

sempre p

I'll just de - scribe you as you are in all your glo - ry.

Gm Bb7

Refrain (*Moderately and rhythmically*)

You were nev - er love - li - er, You were nev - er so

Eb Eb+ Eb6 Ebmaj.7 Eb6 D6 D7

p

fair, Dreams were nev - er love - li - er, Par - don me - if I

Fm7 Bb7 Eb6 Cm Cm7 Cm6 F9

B \flat 9 B \flat 7 E \flat (F) G \flat + E \flat m6 Fm7 Gm A \flat B \flat 7

stare. Down the sky the moon-beams fly to light your

Gm7 Cm7 A \flat 6 A \flat maj.7 B \flat 7 Gm7 Cm Fm7

face; I can on - ly say they chose the pro - per

B \flat 9 B \flat 7 E \flat E \flat + E \flat 6 E \flat maj.7 E \flat 6

place. You were nev - er love - li - er,

poco rit *P a tempo*

E \flat dim D7 Fm7 B \flat 7 E \flat 6 Cm Cm7

And to coin - a new phrase; I was nev - er luck - i - er

Cm F9 Bb9 Bb7 Eb(F) Cm Fm7 Eb9

in my palm-i-est days. Make a note, and you can quote me,

cresc.

F7 Eb6 Eb D6 D7

Hon - or bright, You were nev - er love - li - er

f *dim.* *sonore*

Fm Bb9 Bb7 1. Eb Ebmaj.7 Ab6 Bb7

than you are — to - night.

rit. *a tempo*

2. Eb Ebmaj.7 Ab6 Bb7 Eb

night.

a tempo

And. *

CAN'T HELP SINGING. A Universal Picture (Technicolor) released in December, 1944. Starred Deanna Durbin and featured Robert Paige, David Bruce and Akim Tamiroff. Lyrics by E. Y. Harburg. Produced by Felix Jackson. Directed by Frank Ryan.

FOR OPENERS, I THINK THE TITLE OF THIS FILM IS MORE DESCRIPTIVE OF DEANNA DURBIN THAN HER VEHICLE. KIDDING ASIDE, KERN WAS ONCE AGAIN AT HOME WITH A PERIOD PIECE: THE FIRST CALIFORNIA SETTLERS.



From the film "Can't Help Singing" Courtesy of Universal Pictures

CAN'T HELP SINGING

Words by E. Y. HARBURG
Music by JEROME KERN

Gracefully

Piano introduction in E-flat major, 3/4 time. The music is marked *p* (piano) and *rit* (ritardando). It features a melody in the right hand and a bass line in the left hand, both in a graceful, flowing style.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in E-flat major, 3/4 time, with a melody that is simple and melodic. The piano accompaniment is in E-flat major, 3/4 time, with a bass line that provides harmonic support. The music is marked *p* (piano) and *a tempo* (at the tempo).

Hum - ming bird, mock - ing bird, lis - ten to me; I got no

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in E-flat major, 3/4 time, with a melody that is simple and melodic. The piano accompaniment is in E-flat major, 3/4 time, with a bass line that provides harmonic support. The music is marked *p* (piano) and *a tempo* (at the tempo).

nest, I got no tree. Oh, but I'm hap - py as

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in E-flat major, 3/4 time, with a melody that is simple and melodic. The piano accompaniment is in E-flat major, 3/4 time, with a bass line that provides harmonic support. The music is marked *p* (piano) and *a tempo* (at the tempo).

Heav - en is wide; I got a song bub - bling in - side:

Refrain (in bright waltz tempo)

Chords: Eb Cm Abmaj.7 Ab6 Bb7

Can't help sing - ing of a

Chords: Eb Eb9 Eb6 Bbdim Abmaj.7 Ab6 Db Bb7 Ab Bb7

prom - ise that A - pril is bring - ing, I am

Chords: Eb Ebmaj.7 Ab Abdim

float - ing a - long on the crest of a song, There are

Chords: Eb Cdim Bb7 Bb7(Eb) Bb7 Bb9 Bb7

bells in my heart and they're ring - ing.

E^b Cm E^b A^b6 A^bm B^b9 E^bdim7 B^b7

Can't help crow - ing, Folks don't

E^b E^b9 E^b6 E^bdim7 Fm D^b B^b7 silent

like it, I know, but I'm glow - ing: I can't

E^bmaj.7 E^b B^b7 B^b7(b5) B^b7 E^b7 E^bm7 E^b7 F9 ^{2nd time ad lib.}

help what they say; Spring af - fects me this way, And I

poco rit. e cresc. *f* ^{2nd time ad lib.} *mf*

E^b(F) E^b Fm7 B^b7 1. E^b B^b7 2. E^b

got - ta keep sing - ing all day. day.

COVER GIRL. A Columbia Picture (Technicolor) released in March, 1944. Starred Rita Hayworth and Gene Kelly and featured Phil Silvers, Lee Bowman, Jinx Falkenburg, Otto Kruger and Eve Arden. Lyrics

by Ira Gershwin. Produced by Arthur Schwartz. Directed by Charles Vidor. Musical Director Morris Stoloff. Musical Supervisor Saul Chaplin. Orchestration by Conrad Salinger and Paul Weston.

THE CURBSTONE KIDS: GENE KELLY, RITA HAYWORTH AND PHIL SILVERS DANCING ON A BROOKLYN SIDEWALK.



From the Columbia Picture "Cover Girl" D-194-191

"Sure Thing"

Ira Gershwin, in his book LYRICS ON SEVERAL OCCASIONS, speaks about his work with Kern:

It was in 1939 that Kern was between assignments and I wrote nine or ten songs with him. Nothing ever happened to them although both of us liked several. During this time he played me many other tunes I liked but just didn't get around to. Some four years later, COVER GIRL period, I tried to remind him of a lovely tune of the earlier period by humming a snatch of it. But he had never put it on paper, and couldn't recall it. I told him his daughter Betty had been very fond of this melody, so he called her in and between us and our snatches, it came to him. "Good tune," he said. "What about it?" I told him it had begun haunting me that morning, and if he could split the opening note into two notes, I had a two-word on-the-nose title for the flashback number in the film — one which had a production idea for the choreographer and the designer. When he heard the title, "Sure Thing," with its race-track background, [Kern was an avid racing enthusiast] he said: "Of course — nothing to it — in fact, the two notes make a better announcement."

LONG AGO (AND FAR AWAY)

Words by IRA GERSHWIN
Music by JEROME KERN

Moderately

p *poco rit*

The piano introduction consists of two staves. The right hand starts with a series of chords and moving lines, while the left hand provides a steady accompaniment. The tempo is marked 'Moderately' and the dynamics range from piano (*p*) to a slight deceleration (*poco rit*).

Con moto

mp semplice e legato

Drear - y days are o - ver. Life's a four - leaf clo - ver.

The first system of the song features a vocal line and piano accompaniment. The tempo is 'Con moto'. The piano part is marked 'mp semplice e legato'. The lyrics are: 'Drear - y days are o - ver. Life's a four - leaf clo - ver.' The piano accompaniment includes chords such as F, Gm7, C7, F, Gm9, and C7.

Ses - sions of de - pres - sions are through ———— Ev - 'ry

The second system continues the vocal and piano accompaniment. The lyrics are: 'Ses - sions of de - pres - sions are through ———— Ev - 'ry'. The piano accompaniment includes chords such as Am, Am7, D7, Gm, Eb, and C7.

hope I longed for long a - go, comes true. ————

sostenuto

The third system concludes the vocal and piano accompaniment. The lyrics are: 'hope I longed for long a - go, comes true. ————'. The piano accompaniment includes chords such as A, Adim, Bm7, E9, A6, and C9. The piano part is marked 'sostenuto'.

Refrain (*cantabile*)

F Dm Gm7 C7 Fmaj.7 Gm6 Gm7 C9

Long a - go and far a - way, I dreamed a dream one

F6 C9 C7 F6 D7 Gm7 C7

day And now that dream is here be - side me.

Ab Bbm7 Eb9 Abmaj.7 G7

Long the skies were o - ver - cast, But now the clouds have

C C6 Bb C7 Gm7 C9 F Dm

passed: You're here at last! Chills run

poco cresc.

Gm7 C7 Fmaj.7 Gm6 Gm7 C9 F6 C9 C7

up and down my spine, A - lad - din's lamp is mine, The dream I

F6 D7 Gm7 C7 F9 Cm7 F7

dreamed was not de - nied me. Just one look and then I

Bb maj.7 Bb Dm Gm7 F Dm7 Gm7 C7

knew _____ That all I longed for long a - go, was

1. F Db9 Gb C7(b9) C7 2. F

you. you. _____

u tempo *dim.* *p*

led. *

SURE THING

Words by IRA GERSHWIN
Music by JEROME KERN

Moderately

mf

The piano introduction consists of two staves. The right hand features a melodic line with a dotted quarter note followed by an eighth note, and a half note. The left hand provides a harmonic accompaniment with chords and moving lines.

p Eb Edim Fm7 Bb7

The fav - o - rite does - n't al - ways win, No

The first system of the vocal melody is set in a key with two flats (Bb). The lyrics are: "The favorite doesn't always win, No". The piano accompaniment includes a *p* dynamic marking and chord changes to Eb, Edim, Fm7, and Bb7.

Eb Cm

mat - ter what the odds. Since no - bod - y knows how

The second system of the vocal melody continues the lyrics: "matter what the odds. Since nobody knows how". The piano accompaniment includes a *p* dynamic marking and chord changes to Eb and Cm.

Fm G7 G7 Cm

they'll come in, I leave it to the gods. So

The third system of the vocal melody concludes the lyrics: "they'll come in, I leave it to the gods. So". The piano accompaniment includes a *p* dynamic marking and chord changes to Fm, G7, and Cm.

Gm Gmsus4 Gm Cm6 D Cm6 D

wish me luck, be - cause I'm going to bet on _____ A

Cm6 D7 D7+ D7 Gm Gmsus4 D

sen - ti - men - tal hunch my heart is sud - den - ly

Bb7 Fm7 Gm Fm Bm Bb7

set on. _____

poco rit.

Burthen (moderately) Eb Cm Fm7 Bb7 Eb Cm Fm7

p-mf

Some - how I'm sure I've found a sure thing in you _____

p-mf

B \flat 9 Eb Cm Fm7 B \flat 7

Some - thing with - in

Chords: Eb F7 Fm7 B \flat 7 Eb Cm

Tells me we'll win. Some - where my

Chords: Fm7 B \flat 7 Eb Cm D7

heart has picked you out of the blue

Chords: G Gmaj7 Am7 (b5) Cm(maj7) Dm Am7 D7(sus.6)

mf

And since I'm on - ly a be - gin - ner, A win - ner I'll

mf

G(sus.9) Em Em7 Fm7 Abm6 Abm(maj7)

be. But, win or lose, what - ev - er comes up, You're

Fm (5+) Bb9 Fm7 Bb7 Eb Cm Fm7 Bb7

thumbs up with me. One thing I'm sure I'm sure of

Eb cresc. F9 mf Eb Ebmaj7 Eb7

all my life through — If love can fig - ure out a

Ab C7+ C7 Fm7 poco rall. Bb7 1 Eb Fm9 Bb9 a tempo 2 Eb

sure thing, that sure thing is you. you.



CORNELL WILDE USES HIS CHARM ON LINDA DARNELL, RIGHT, AS JEANNE CRAIN DISAPPROVES IN "CENTENNIAL SUMMER."

CENTENNIAL SUMMER. A Twentieth Century-Fox Film (Technicolor) released in July, 1946. Starred Jeanne Crain, Cornell Wilde, Linda Darnell, William Eythe, Walter Brennan, Constance Bennett and Dorothy Gish. Lyrics by Leo Robin, E. Y. Harburg, Johnny Mercer and Oscar Hammerstein II. Musical Director Alfred Newman. Orchestrations by Conrad Salinger, Edward Powell, Earl Hagen and Maurice DePaack. Produced and Directed by Otto Preminger.

In 1945, Metro-Goldwyn-Mayer released their exciting new musical, *MEET ME IN ST. LOUIS*, which centered around the famous fair of 1906 in that city. The story also made overtures to the already legendary *LIFE WITH FATHER*.

As was Twentieth Century-Fox's wont, they promptly announced their forthcoming *CENTENNIAL SUMMER* dealing with a family in 1876 Philadelphia at the time of the Exposition.

Although this old-fashioned tale was ideally suited for Kern's magical touch, this his 109th and final score, presented problems. The cast was made up of non-singers. Otto Preminger, the film's producer and director was not what you would call an expert when it comes to musical production. But, most of all, Kern had a difficult time with his collaborator Leo Robin. "I was completely in awe of Kern from the minute we got together," says Robin, "and it cramped my style a little bit. He used to call me up every day, bugging me: 'You got anything yet?' I wanted so much to please him and to measure up to his high standard that I don't think I did my best work on that picture."

Kern became increasingly anxious as the weeks progressed until he finally had to call "Yip" Harburg, Johnny Mercer and Oscar Hammerstein 2nd to each do a song. Robin did complete two on his own: "Up With A Lark" and "In Love In Vain."

IN LOVE IN VAIN

Moderato (*whimsically*)

Words by LEO ROBIN
Music by JEROME KERN

Piano introduction in B-flat major, 4/4 time. The music is marked *p* (piano) and features a whimsical melody in the right hand with grace notes and a steady bass line in the left hand. A *rit.* (ritardando) marking is present at the end of the introduction.

Fm Eb Dm7 G7 Cm Cm7

Love can be a bless - ing, But al - so most de - press - ing, And

p a tempo

Vocal line and piano accompaniment for the first line of lyrics. The piano part features chords in the right hand and a simple bass line in the left hand. The tempo is marked *p a tempo*.

Ab Abdim Eb F7 rit.

I don't mind con - fess - ing That I feel might - y

rit.

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with chords and a bass line. A *rit.* marking is present at the end of the phrase.

Burthen, Slowly, lyrically

Bb7 Eb Fm7 Bb7

blue! It's on - ly hu - man for an - y - one to

p-mf

Vocal line and piano accompaniment for the third line of lyrics. The piano part features chords and a bass line. The tempo is marked *p-mf* (piano-mezzo-forte).

Eb Bb7 Fm7 Bb7 Eb Ab Bb7

want to be in love, But who wants to be in love in

Eb Bbdim Fm Bb7 Eb

vain? At night you hang a - round the house and eat your

Dm7 G7 Cm Ab Fdim Bb7 Eb

heart out, And cry your eyes out And wrack your

F7 Bb7 Eb Fm7 Bb7

brain. You sit and won - der why an - y - one as

E_b B_b7 F_m7 B_b7 E_b A_b B_b7

won - der - ful as ^{he}she Should cause you such mis - er - y and

B_m E_{dim} C7 B_{dim} F_m E_{dim}

pain. I thought that I would be in heav - en, But I'm
I thought that I'd have eas - y sail - ing But in -

E_b E_b7 B_m7 E_b7 A_b F_m6 B_b7 F_{dim} rit.

on - ly up a tree, 'Cause it's just my luck to be in love in
stead, I'm all at sea,

1 E_b B_m F_m7 2 E_b B_m G E_b6

vain. It's on - ly vain.

L.H. mf mf Ped

ALL THROUGH THE DAY

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderato

mp *poco rit*

The piano introduction consists of two staves. The right hand plays a melodic line starting with a half note F4, followed by quarter notes G4, A4, Bb4, and C5. The left hand provides a harmonic accompaniment with chords: F major, F major, and F major. The tempo is marked 'Moderato' and the dynamics are 'mp' (mezzo-piano) and 'poco rit' (poco ritardando).

F Fmaj.9 F6 Fmaj.7

I sit a - lone in the gold - en day - light, —

P a tempo

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a half note F4, followed by quarter notes G4, A4, Bb4, and C5. The piano accompaniment consists of two staves. The right hand plays a melodic line starting with a half note F4, followed by quarter notes G4, A4, Bb4, and C5. The left hand provides a harmonic accompaniment with chords: F major, F major, and F major. The tempo is marked 'P a tempo'.

F Fmaj.9 F6 Gm6 E7 Am

But all I see is a sil - ver sky; — For in my

The second line of the song features a vocal melody and piano accompaniment. The vocal line starts with a half note F4, followed by quarter notes G4, A4, Bb4, and C5. The piano accompaniment consists of two staves. The right hand plays a melodic line starting with a half note F4, followed by quarter notes G4, A4, Bb4, and C5. The left hand provides a harmonic accompaniment with chords: F major, F major, and F major. The tempo is marked 'P a tempo'.

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Am(maj.9) Am6 E9 E7 B7 E7 Am

fan - cy I sweep a - way light, And keep my

C6 Am6 F7 Bb

im - age of the sky, Just the way we

Em7 A7

like it, you and I.

Refrain - Moderato (*lyrically*)

F C7 C9 F C9 C7 C9

All through the day I dream a - bout the night, I

mp

F Fmaj.7 Dm7 G9 G7 C B \flat B7 C7 E

dream a - bout the night, Here with you.

F C7 C9 F C9 C7 C9

All through the day I wish a - way the time, Un -

F Dm7 G7 B \flat m C7 F Gm7 F Cm7 D7 D \flat 7

til the time when I'm here with you.

L.H.

with great breadth

B \flat C7 B \flat C7

Down falls the sun, I run to meet you,

Gm7 Dm Dm7 G9 Gm7 C7

The eve - ning mist melts a - way;

gradual cresc.

Ab Eb7 Eb9 Ab C7 C9

Down smiles the moon, And soon your lips re - call The

mf

F F+ Bb6 C7 1. F C Bb Am C7

kiss I dreamed of All through the day.

dim. e rit

mf

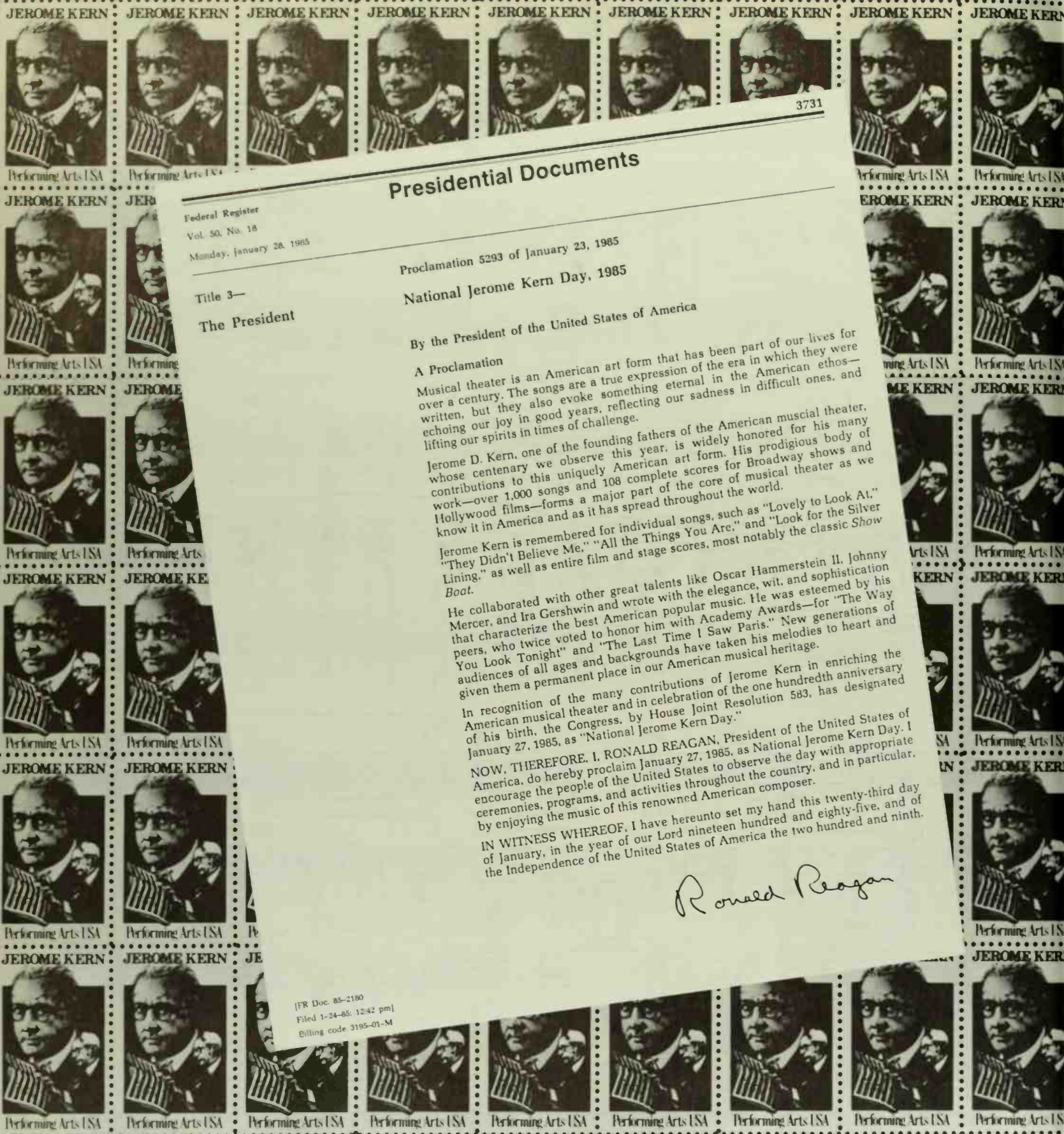
2. F Gm F C7 F C7 F6

day.

L.H.

pp

Red. *



3731

Presidential Documents

Federal Register
Vol. 50, No. 18
Monday, January 28, 1985

Title 3—
The President

Proclamation 5293 of January 23, 1985
National Jerome Kern Day, 1985

By the President of the United States of America

A Proclamation

Musical theater is an American art form that has been part of our lives for over a century. The songs are a true expression of the era in which they were written, but they also evoke something eternal in the American ethos—echoing our joy in good years, reflecting our sadness in difficult ones, and lifting our spirits in times of challenge.

Jerome D. Kern, one of the founding fathers of the American musical theater, whose centenary we observe this year, is widely honored for his many contributions to this uniquely American art form. His prodigious body of work—over 1,000 songs and 108 complete scores for Broadway shows and Hollywood films—forms a major part of the core of musical theater as we know it in America and as it has spread throughout the world.

Jerome Kern is remembered for individual songs, such as "Lovely to Look At," "They Didn't Believe Me," "All the Things You Are," and "Look for the Silver Lining," as well as entire film and stage scores, most notably the classic *Show Boat*.

He collaborated with other great talents like Oscar Hammerstein II, Johnny Mercer, and Ira Gershwin and wrote with the elegance, wit, and sophistication that characterize the best American popular music. He was esteemed by his peers, who twice voted to honor him with Academy Awards—for "The Way You Look Tonight" and "The Last Time I Saw Paris." New generations of audiences of all ages and backgrounds have taken his melodies to heart and given them a permanent place in our American musical heritage.

In recognition of the many contributions of Jerome Kern in enriching the American musical theater and in celebration of the one hundredth anniversary of his birth, the Congress, by House Joint Resolution 583, has designated January 27, 1985, as "National Jerome Kern Day."

NOW, THEREFORE, I, RONALD REAGAN, President of the United States of America, do hereby proclaim January 27, 1985, as National Jerome Kern Day. I encourage the people of the United States to observe the day with appropriate ceremonies, programs, and activities throughout the country, and in particular, by enjoying the music of this renowned American composer.

IN WITNESS WHEREOF, I have hereunto set my hand this twenty-third day of January, in the year of our Lord nineteen hundred and eighty-five, and of the Independence of the United States of America the two hundred and ninth.

Ronald Reagan

[FR Doc. 85-2180
Filed 1-24-85; 12:42 pm]
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Throughout 1985, the world lit up in celebration of the Centenary of the birth of Jerome Kern. This celebration, orchestrated by The Welk Music Group—publishers of the entire body of Kern's works—honored the composer in the world's top magazines and newspapers, revivals of many of his stage productions, retrospectives of his motion pictures, scholarly reviews of his compositions, cabaret and concert remembrances of his genius, a successful production of a new show featuring his music in London's prestigious West End, and the releases of hundreds of new and existing records to an audience eager to discover or rediscover America's own brand of classical music, invented by Kern. President Ronald Regan proclaimed January 27, 1985, "National Jerome Kern Day," and the United States Postal Service recognized Kern's unique place in American musical history with the issuance of a stamp commemorating his birth.

1985 reinforced, once again, the timelessness Kern's vision brought to the music he created; it opened the door to new generations who will marvel at the genius who produced music that will be revered as long as music exists.

My Friend....JEROME KERN*

by Oscar Hammerstein II

I have promised myself not to play upon your emotions—or on mine. We, in this chapel, are Jerry's "family." We all know him very well. Each of us knows what the other has lost.

I think he would have liked me to say a few words about him. I think he would not have liked me to offer feeble bromides of consolation—butterfly wings of trite condolence to beat against the solid wall of our grief. He would have known our grief was real, and must be faced.

On the other hand, I think Jerry would have liked me to remind you that today's mourning and last week's vigil will soon recede from our memories, in favor of the bright recollections of him that belong to us.

At the moment, Jerry is playing "out of character." The masque of tragedy was never intended for him. His death yesterday and this reluctant epilogue will soon be refocused into their properly remote place in the picture. This episode will soon seem to us to be nothing more than a fantastic and dream-like intrusion on the gay reality that was Jerry's life.

His gayety is what we will remember most—the times he has made us laugh; the even greater fun of making him laugh. It's a strange adjective to apply to a man, but you'll understand what I mean: Jerry was "cute." He was alert and alive. He "bounced." He stimulated everyone. He annoyed some. never bored anyone at any time. There was a sharp edge to everything he thought or said.

We all know in our hearts that these few minutes we devote to him now are small drops in the ocean of our affections. Our real tribute will be paid over many years of remembering, of telling good stories about him, and thinking about him when we are by ourselves.

We, in this chapel, will cherish our special knowledge of this world figure. We will remember a jaunty, happy man whose sixty years were crowded with success and fun and love. Let us thank whatever God we believe in that we shared some part of the good, bright life Jerry led on this earth.

*(Eulogy delivered by Mr. Hammerstein at the funeral services)



JEL



Peri

JEL



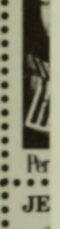
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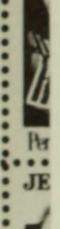
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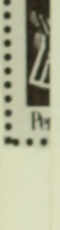
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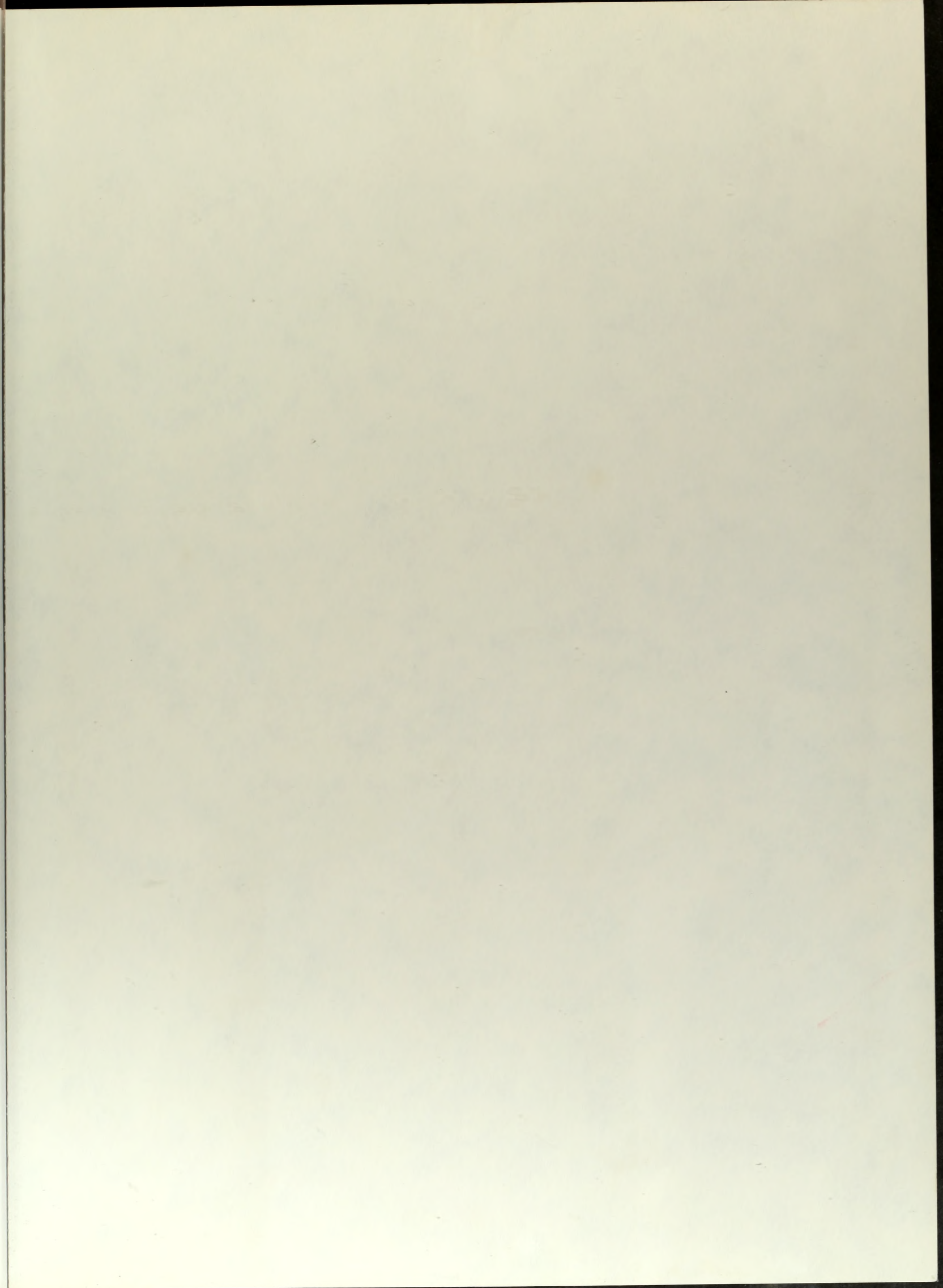


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JEL



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