



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



**COMPLETE
WORDS
AND MUSIC**



Introduction by
Richard Rodgers

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of the
'20s and '30s

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FOREWORD

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

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

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

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

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

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

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

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

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

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

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

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

GREGORY SURIANO

New York
1995

INTRODUCTION

by RICHARD RODGERS

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

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

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

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

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

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

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



THE
TWENTIES

CHARLESTON FOX TROT

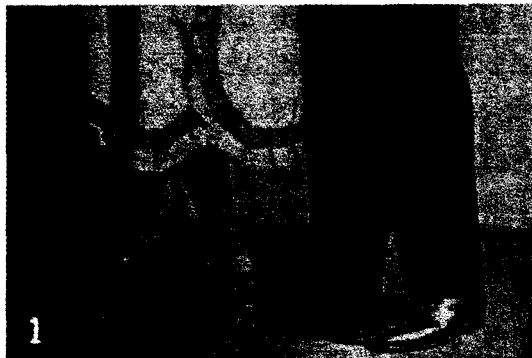
DANCE DIRECTIONS

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

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

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

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



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

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



FOX TROT ROUTINES WITH SINGLE AND DOUBLE CHARLESTON STEPS

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

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

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

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

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

AVALON

FOX TROT SONG

Lyric and Music by
AL JOLSON
and VINCENT ROSE

Arr. by J. BODEWALT LAMPE

VOICE *Moderato*

PIANO

fz *mf*

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

p

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

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

fp

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

fp *fp*

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

CHORUS *semplice*

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

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

- side the bay I

The second system continues the vocal line with the lyrics "- side the bay I". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a fermata over the first measure.

left my love in A - va - lon and

The third system continues the vocal line with the lyrics "left my love in A - va - lon and". The piano accompaniment includes a fermata over the first measure and a crescendo leading to a forte (*f*) dynamic.

sail'd a - way I

The fourth system concludes the vocal line with the lyrics "sail'd a - way I". The piano accompaniment features a fermata over the first measure and ends with a piano (*p*) dynamic.

dream of her and A - va - lon From

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "dream of her and A - va - lon From". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It includes dynamic markings such as *f* and *p*.

dusk 'til dawn And

The second system continues the vocal line with lyrics "dusk 'til dawn And". The piano accompaniment features a *ffz* dynamic marking and a key signature change to two sharps (F# and C#) at the end of the system.

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

The third system has lyrics "so I think I'll trav - el on To A -". The piano accompaniment includes a *ff* dynamic marking and features a complex texture with many notes in the right hand.

va = lon I - lon D.S.

The fourth system contains lyrics "va = lon I - lon D.S.". It includes first and second endings for both the vocal line and piano accompaniment. The piano accompaniment features a *fz* dynamic marking and concludes with a *D.S.* (Da Capo) instruction.

AIN'T WE GOT FUN

SONG

Lyric by
GUS KAHN
& RAYMOND B. EGAN

Music by
RICHARD A. WHITING

Moderato

VOICE

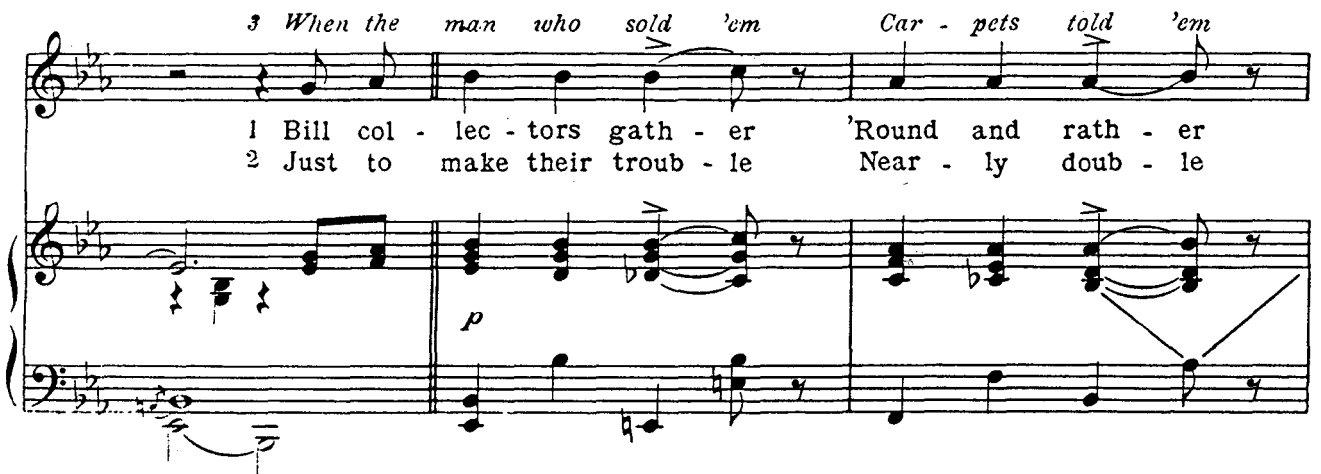
PIANO



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

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

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



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

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

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



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

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

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

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

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

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

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

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

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

In the pa - pers to - day"

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

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

CHORUS

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

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

p-f

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

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

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

The rent's un - paid dear We have-nt a bus
We've on - ly start - ed As mom-mer and pop

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

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

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

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

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

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

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

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

cresc.

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

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

D.C.

fun -

D.C.

BABY FACE

Words and Music by
BENNY DAVIS and
HARRY AKST

Moderato

VOICE

PIANO

C G7

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

C C7 Gm A7 D7 G7 C G7

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

C G7 C Cm G D7 G Cm

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

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

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

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CHORUS

C Gdim G7

BA - BY FACE_ You've got the cut - est lit - tle BA - BY FACE_

Cdim G7 C Gm6 A7

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

D7 G7 C

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

E7 Bm7 E7 Am C7 F Cdim

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

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

fell in love_ With your pret - ty BA - BY FACE_ FACE_

IF I COULD BE WITH YOU

By HENRY CREAMER
& JIMMY JOHNSON

Moderato

PIANO

The piano introduction is written in G minor (two flats) and 4/4 time. It features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The piece concludes with a final chord marked with an 'A' above it.

VOICE

(E^b) (Cm7) (C#-7) (Fm) (B^b7)

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

The piano accompaniment for the first vocal line consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line. A dynamic marking of 'p' (piano) is present.

(E^b) (Cm7) (C#-7) (Fm) (B^b7) (E^b) (B^b7) (E^b)

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

The piano accompaniment for the second vocal line continues with two staves. It maintains the same harmonic and rhythmic structure as the first line, with a steady bass line and active right-hand accompaniment.

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(C7) (C#7) (F7)

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

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

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

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

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

CHORUS

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

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

p-f

(C7) (F7) (Bb)

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

Detailed description: This system contains the first line of the song. The vocal line is on a treble clef staff with a key signature of two flats (Bb) and a 4/4 time signature. The lyrics are "love you long— I want you to know I would . nt go— Un-". The piano accompaniment is on a grand staff (treble and bass clefs). The first measure has a (C7) chord, the second has (F7), and the third has (Bb). There are some (b) markings in the piano part.

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

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

Detailed description: This system contains the second line of the song. The vocal line continues with the lyrics "-til I told you hon-ey why I love you so— If I could be with you one". The piano accompaniment continues with chords (Eb), (Gm), (Bbm), (C7), (F7), and (Bb7). There are (b) markings in the piano part.

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

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

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

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

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

Detailed description: This system contains the fourth line of the song. The vocal line continues with the lyrics "an-y-thing but blue If I Could Be With You — If I could You — A". The piano accompaniment continues with chords (Eb), (G7), (C7), (F7), (Bb7), (Eb), (Bb7), and a second ending marked with a '2' and (Eb). There are (b) markings in the piano part and an 'A' marking above the final chord.

I'm Just Wild About Harry

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

PIANO

First system of piano introduction, starting with a forte (f) dynamic. The music is in 4/4 time and features a rhythmic pattern of eighth and sixteenth notes in both hands.

Second system of piano introduction, including a section marked "Vamp" with a mezzo-piano (mp) dynamic. The vamp section consists of a repeating eighth-note accompaniment. The system ends with a first ending bracket.

VOICE

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

Chord diagrams for guitar: C, F6, A, Dm7, C, F#dim., C, Dm7, Fm6, C.

Piano accompaniment for the first line of lyrics, corresponding to the vocal melody above.

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

Chord diagrams for guitar: G7, C, F6, A, Fm6.

Piano accompaniment for the second line of lyrics, corresponding to the vocal melody above.

*Diagrams for Guitar, Symbols for Ukulele and Banjo

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

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

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

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

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

Dm7 G7 Am

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

Dm D7 Em B G7 A Cm6 G7

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

C F6 G7 C Fm6 G7 C F6 G7

me. me.

1. C Cdim. C G+ C+ Am G+ 2. C Cdim. G7 C

8- *fz*

Carolina In The Morning

Lyric by
GUS KAHN

Music by
WALTER DONALDSON

Brightly

VOICE

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

PIANO

Gm6 A7 Dm G7 C

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

Cdim. G7 Dm7 G7 C Gaug.

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

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C Am Gm6 A7 D7 G7 Gdim. G7

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

C Gdim

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

G7 Dm

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

G7 Cdim C

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

F C F A7

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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melody with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord symbols F, C, F, and A7 are placed above the vocal line.

D7 G Dm6 E7 Am D7

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

The second system continues the musical score. The vocal line has a melody with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord symbols D7, G, Dm6, E7, Am, and D7 are placed above the vocal line.

G7 Gdim G7 C

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

The third system continues the musical score. The vocal line has a melody with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord symbols G7, Gdim, G7, and C are placed above the vocal line.

Gdim G7

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

The fourth system continues the musical score. The vocal line has a melody with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord symbols Gdim and G7 are placed above the vocal line.

Dm G7 F#dim

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

G7 C C7

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

F D7 D7-5 G7 C

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

D7 D7-5 G7 1. C 2. C

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

My Buddy

Lyric by
GUS KAHN

Music by
WALTER DONALDSON

Tenderly

VOICE

PIANO

8va ad lib.

Chimes

* G Cm G Em Am

Andante con moto

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

Em Am Dm Am

sigh;
wrong; _____

There it was writ - ten my Bud - dy _____
I wait a - lone thru the gray days _____

*Diagrams for Guitar, Symbols for Ukulele and Banjo

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A7 D7 D+

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

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

REFRAIN **G**
 Valse moderato
 Rubato

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

p-f Rubato

C dim. Am7 D7 G G7

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

E7 Am A7 D7 rit.

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

rit.

Miss your voice the touch of your hand, Just

a tempo

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

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

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

Chimes

BARNEY GOOGLE

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SONG

By BILLY ROSE
& CON CONRAD

Moderato

VOICE

PIANO

C G7 C G7 C G7

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

P

C F# C7 F C7 F C7

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

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F F#° C G7

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

C G7 C

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

G D7 G D° D7 G7 G6 G7

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

CHORUS C C#° G7

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

p-f

C C° G7 C D7

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

G G6 G7 C7 F Cm6 D7

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

G G7 C C°

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

D7 G7 1. C G7 2. C

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

CHARLESTON

Words and Music by
CECIL MACK
& JIMMY JOHNSON

Animato

Piano

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

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

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

Vocal line and piano accompaniment for the second system. Chords: Gm, Gm7, Gm6. Lyrics: With a new_ tune, Fun-ny blue_ tune,

A7 D F7

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

Bb D7 Gm F Fdim

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

F Dm Bbm C7 F7 C7 F7

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

REFRAIN *con spirito*

Bb D7 G7

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

C7

F7

Gm7

Gdim F7

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

Bb

D7

G7

C9

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

F

A7

D7

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

F7

Bb

D7

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

G7 C7

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

F7 Gm7 Gdim F7 Gm

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

B♭ E♭ C-7 Gm7 Gdim

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

F7 B♭7 E♭m6 1. B♭ Ddim F7 2. B♭

Made in South Car-o - line.

CALIFORNIA

Here I Come

FOX TROT SONG

Ukulele in G

By AL JOLSON,
BUD DE SYLVA
and JOSEPH MEYER

ff well marked

Vamp

dim.

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

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

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes guitar chord diagrams above the treble clef staff. The lyrics are: "When the win - try winds are blow - ing, And the snow is start - ing in to An - y one who likes to wan - der, Ought to keep this say - ing in his".

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

The second system continues the vocal and piano accompaniment. The lyrics are: "fall, _____ Then my eyes turn west - ward, know - ing That's the mind, _____ 'Ab - sence makes the heart grow fon - der,' Of the".

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

The third system concludes the vocal and piano accompaniment. The lyrics are: "place I love the best of all. _____ Cal - i - for - nia, good old place you leave be - hind. _____ When you've hit the".

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

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

Ukulele
 in C
 REFRAIN

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

p-ff

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

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

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

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

-for - nia, here I come — come —

L.H. *ff*

HARD HEARTED HANNAH

(The Vamp Of Savannah)

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

Moderato

PIANO



mf

The piano introduction consists of two staves of music in B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

VOICE

mp

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




Accompanying piano notation for the first vocal line, showing chords and accompaniment.

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



Accompanying piano notation for the second vocal line, showing chords and accompaniment.

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



Accompanying piano notation for the third vocal line, showing chords and accompaniment.

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E^b E^b E^b Cm⁶ D Gm⁶ D⁷ Gm Gm⁷ C⁷ F⁷ B^b7 B^b B^b7

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

REFRAIN E^b D⁷ B^bm C⁷

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

mf

F⁷ Cm⁷ A^bm⁶ F⁷ B^b6 A⁷ B^b7

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

E^b B⁷ B^b7 E^b D⁷ B^bm

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

C7 Fm G7 Cm Eb7

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

A^b6 B7 Eb B^bm

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

C7 F7 Fm7 Bb7 1. Eb B^b

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

B^b7 2. Eb B^b7+5 Eb B^b7+5 Eb

They call her A.

I Wonder What's Become Of Sally?

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

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

Valse Moderato

PIANO *f*

VOICE

* G Cm6 G Cm6 G Bm E7

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

Am G7 Am Dm6 Am A7 D7

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

G#dim Am E7 Am Em A7 D7 Am7

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

*Diagrams for Guitar, Symbols for Ukulele and Banjo

REFRAIN D7 G A7 D7 G

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

p-f

Gm D B7 Em A7

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

D7 G7 C

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

E7 A7 D7 G

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

E7 A7 D7 1. G 2. G

Sal - ly, That old gal of mine!_____ I mine!_____

INDIAN LOVE CALL

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN II

Music by
RUDOLF FRIML

Andante (slow)

VOICE *Eb* *Bb9 p* *Eb*
 "Ooh!"

PIANO *pp* *3* *3*

VOICE *Eb* *Echo* *Bb9 pp* *Eb* *Cb* *Cm*
 "Ooh!"

PIANO *pp* *3* *poco rit.*

Poco più animato

Abm *Fm-5* *Bbm*
 So ech - oes of sweet love - notes gen - tly fall

gva *mp*

Cbmaj7 *Abm8* *rall.*
 Thru the for - est still - ness, as fond wait - ing In - dian lov - ers

8 *rall.*

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B \flat Ab G \flat B \flat 7

call!

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

Moderato

E \flat m

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

p

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

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

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

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

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

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

Animando

Abm E9 E \flat 7 D \flat 7 C \flat maj7 B \flat 7 E \flat m6 Abm

That is the time of the moon and the year, _____ When

mf

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

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

REFRAIN (slowly) con molto sentimento

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

too — oo - oo — oo - oo - oo?

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

F9 Db9 Eb7 Bb7

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

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

Fm6 Bb7 Eb

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

pp

Eb9 Ab Eb7 Ab

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

mf molto espr.

Abm Abm6 Eb D7 Eb

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

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

Fm6 Bb6 Bb7+5 Eb

me, I'll be - long to you!

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

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

THE MAN I LOVE

From "Lady Be Good"

Music by
GEORGE GERSHWIN

Andantino semplice

PIANO

mp *dim. e rall.*

E \flat B \flat 7 E \flat +5

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

p molto semplice

A \flat 6 B \flat 7 E \flat C7 Fm7 B \flat 7+

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

E \flat C+ F7 B \flat 7 E \flat B \flat 7

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

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Gm Cm C dim. Bb

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

F7 Bb Bb dim. Ab Bb7

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

dim. poco rall.

REFRAIN (slow)

Eb p Eb7 Ebm7 Bbm

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

p molto semplice e dolce

C7 Ab m6 Bb7

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

E \flat A \flat ma7 Gm B \flat 7 E \flat E \flat 7

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

p

E \flat m7 B \flat m C7+5 C7

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

A \flat m6 B \flat 7 sus.4 B \flat 7 E \flat A \flat

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

E \flat Adim. A \flat 7 G7 Cm Cm7 D7 Ddim. Cm

word. _____ May - be I shall meet him Sun - day, May - be Mon - day may - be
 dit _____ Le ver - rais - je lun - di, mar - di? Ou peut être en - core jeu -
 dos. _____ Pue - de ser que lle - gue un lu - nes, Pue - de ser que no se -

mp poco espr.

G7 Cm Cm7 D7 Ddim. Cm Gdim.

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

poco rit.

A♭ B♭7 E♭ E♭7 E♭m7

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

dim. *p a tempo*

B♭m C7+5 C7 A♭m6

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

B♭7 Fm7 B♭7 E♭ A♭6 1. E♭ B♭7 2. E♭

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

Oh, Lady Be Good!

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Allegretto grazioso

Piano

mf *sostenuto* *rit.*

p (calmly)

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

p *mf*

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

p

pp

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

pp

* Diagrams for Guitar, Symbols for Ukulele and Banjo

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

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

p *mf* *rit.*

REFRAIN G D7 G C7 G G#dim. D7

p - mf slow and gracefully

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

p - mf

G D7 G C7

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

G G#dim. D7 G

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

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

mf molto espress.

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

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

1. me!
 me!

2. me!
 me!

ROSE - MARIE

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

Music by
RUDOLF FRIML

Moderato con espressione

VOICE

PIANO

p

poco rit.

Oh,
O,

p

a tempo

p tranquillo

Cm C Cm C

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

A^{b7} Dm A⁷

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

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Dm Gdim G⁷ Em⁷ C A⁷-₅

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

G *poco rit.* Am⁷ D⁷ G *a tempo*

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

poco rit. *a tempo*

Em *p poco accel. e cresc.* Am⁶ Em

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

p poco accel. e cresc.

G *rit. poco* Cm⁶ *ten.* G⁷ G⁷+₅

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

rit. poco *pp smorzando*

C
REFRAIN Moderato (molto amabile)

mp G⁷ C F C

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

mp dolce e cantabile

G⁷ C *pp un poco marcato*

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

pp un poco marcato

G⁷ Dm⁷ G⁷ Am *mf*

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

mf

Dm⁷ D⁷ ten. G⁷ G⁺ C *mp*

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

mp

C G7 C E7

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

3 Am C7 *mf* *F poco marcato*

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

Fm C Dm7 G7 *Dm7 mf allarg. G7*

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

1.C G7+9 2.C

rie. rie.
 rie. rie.

p mp p

TEA FOR TWO

Words by
IRVING CAESAR

Music by
VINCENT YOUMANS

Moderato

Ab

Eb7

I'm dis-con-ten-ted with

p *rit.* *a tempo*

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three flats and a 4/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic and includes markings for *rit.* (ritardando) and *a tempo* (return to tempo).

Ab

Eb7

Ab

Eb7

Ab

C7

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

This system contains the second two staves of music. The vocal line continues with the lyrics "homes that are rent-ed so I have in-ven-ted my own;". The piano accompaniment continues with the same dynamics and markings as the first system.

Fm

G7

Bbm

C7

Fm

G7

C7-9

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

This system contains the third two staves of music. The vocal line continues with the lyrics "Dar-ling this place is a lov-er's o-a-sis, where life's wea-ry chase is un-". The piano accompaniment continues with the same dynamics and markings as the first system.

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Fm

Ab7

Db

Eb/Db bass

Ab/C bass

Db/Fbass

known.

Far from the cry of the

cit - y where flow - ers

Dbm/Fbass

Ab/Ebbass

Bb7

Ab

Eb7

pret - ty ca - res the streams,

Co - sy to hide in, to

Ab

Eb7

Ab

Eb7

Ab

Eb7

Eb7

F7

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

Refrain

Bbm7

Eb7

Bbm7

Eb7

Abmaj7

Ab6

Abmaj7

Ab6

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

Bbm7 Eb7 Bbm7 Eb7 Ab Ab6 Ab Ab6

me for you and you for me a - lone.

Dm7 G7 Dm7 G7 Cmaj7 C6

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

Cmaj7 C6 Dm7 G7 Dm7 G7 G+

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

C Eb7 Cm Bm Bbm Bbm7 Eb7 Bbm7 Eb7

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

Abmaj7 Ab6 Abmaj7 Ab6 Bbm7 Eb7 Bbm7 Eb7

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

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

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

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

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

dim.

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

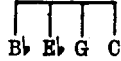
be? be?

a tempo *8va* *sff*

Ped. * Ped. *

When Day Is Done

Tune Ukulele



Words by
B. G. DE SYLVA

Music by
DR. ROBERT KATSCHER

Moderato

Piano

pp

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

pp

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

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

mf

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

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

rit e dim.

*Red. * Red. **

Slow *p-f* with expression

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

p-f

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

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

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

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

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

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

cresc.

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

more. ad lib.

cresc.

done! When done!

rit. e dim.

mf

rit. e dim.

* Open Strings

Red.

*

Red.

*

CLAP HANDS! Here Comes Charley!

Lyric by
BILLY ROSE &
BALLARD MacDONALD

Tune Ukulele

Music by
JOSEPH MEYER

G C E A

Allegro moderato

Piano

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes with chords, while the left hand plays a simpler eighth-note accompaniment. The tempo is marked 'Allegro moderato' and the dynamics start with a forte 'f'.

Ukulele Arr by MAY SINGHI BREEN

VOICE

Two ukulele chord diagrams are shown above the first two lines of the vocal melody. The first diagram is for a C major chord (x023) and the second is for a G major chord (2320).

Have you met my good friend
He's the life of ev-'ry

The first two lines of the song are shown. The top staff is the vocal line with lyrics. Below it is the piano accompaniment. The piano part includes a 'Vamp' section marked with a 'p' dynamic. The ukulele part is indicated by chord diagrams above the vocal line.

Char-ley? Well you've heard of him no doubt. He's the great big Good Time Char-ley That the
part-y, And he pays and pays and pays; And he cries when they put pad-locks On his

The third and fourth lines of the song are shown. The top staff is the vocal line with lyrics. Below it is the piano accompaniment. The ukulele part is indicated by chord diagrams above the vocal line.

girls all rave a - bout. — He's as wel-come at a part-y As the flow-ers are in
fav or ite ca - fes. — He's a big man with the la-dies, And a sail - or with his

The fifth and sixth lines of the song are shown. The top staff is the vocal line with lyrics. Below it is the piano accompaniment. The ukulele part is indicated by chord diagrams above the vocal line.

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

CHORUS

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

p-f

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

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

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

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

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

Here comes Char - ley now. _____ now. _____
 Here comes Char - ley now. _____ now. _____

A Cup Of Coffee, A Sandwich And You

Words by
BILLY ROSE
and AL DUBIN

Music by
JOSEPH MEYER

Moderato

Piano



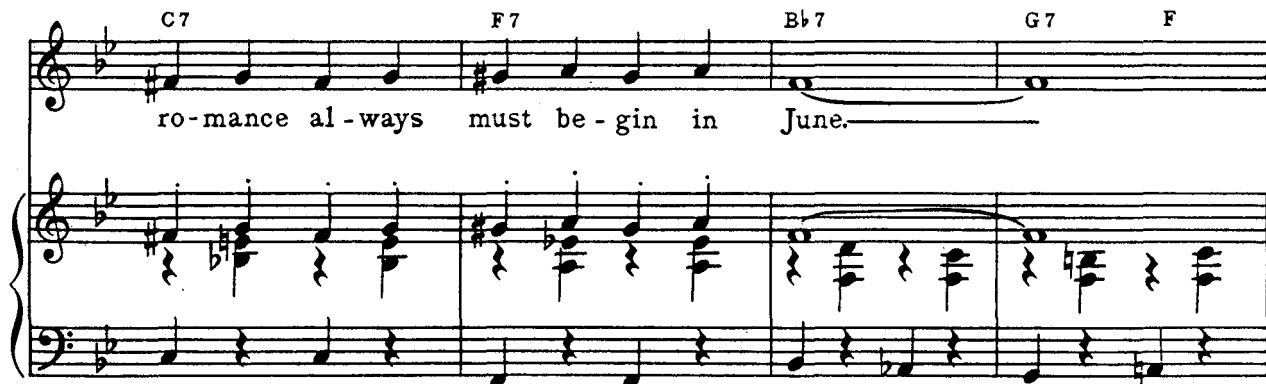
p Bb G7 Bb D7-5 G7

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



C7 F7 Bb7 G7 F

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



Bb G7 Bb D7-5 G7

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



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C7 F7 Cm7 F7 Cm7 F7

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

Gm Dm Gm G7

But I don't miss that kind of bliss

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

What I want is this A cup of

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

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

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

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

Bb Ebm Bb B \natural dim

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

Cm7 F7 F+ Bb F7 Fm6

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

mf Eb7 Am D7 G7

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

C7 Cm7 F7 F+

your eyes look in - to mine. The things I

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

p Bb Ebm6 Bb

long for are sim - ple and few:

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note C5, a quarter note D5, and a dotted quarter note E5. The piano accompaniment maintains the eighth-note bass line. Chord symbols p Bb, Ebm6, and Bb are placed above the staff.

Bbdim Cm7 F7 Cm7 F7

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

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, and a dotted quarter note Bb4. The piano accompaniment continues with the eighth-note bass line. Chord symbols Bbdim, Cm7, F7, Cm7, and F7 are placed above the staff.

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

you! A cup of you!

Detailed description: This system contains the final two measures, marked with first and second endings. The vocal line has a quarter note C5, a quarter note D5, and a dotted quarter note E5. The piano accompaniment features a more active bass line in the left hand. Chord symbols 1. Bb, A7, F7, F+, 2. Bb, Eb6, and Bb are placed above the staff.

DON'T BRING LULU

SONG

Lyric by
BILLY ROSE
& LEW BROWN

Music by
RAY HENDERSON

Moderato

VOICE

PIANO

The first system of music features a voice line on a single staff and a piano accompaniment on a grand staff. The piano part consists of chords and moving lines in both the right and left hands. The tempo is marked 'Moderato'.

The second system continues the musical notation. The voice line has a few notes. The piano part includes dynamic markings such as *fz*, *mp*, and *p*. There are also some performance instructions like accents and slurs. The system ends with the lyrics "Your We".

The third system contains the lyrics: "pres-ence is re-quest-ed" Wrote lit-tle John-ny White all went to the par-ty A real hi-toned af-fair. Above the voice line, the chords C, Fm, C, F, C, and A7 are indicated. The piano accompaniment continues with chords and moving lines.

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G7 C Am D7 G7

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

C Fm C F C A7-5

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

G D7 G Dm7 E7 Am D7 G G7+5

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

CHORUS

C F#dim

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

p-f

G7

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

C7 F Fm F#dim C

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

A7 D7 G#dim

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

D7 G G7 C

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

F#dim G7

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

Dm F7 E7 Dm F

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

Fm Am7 C A7 D7 G7 C Am7 C

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

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

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

D. S.

SWEET GEORGIA BROWN

By BEN BERNIE,
MACEO PINKARD
& KENNETH CASEY

Moderato

VOICE

PIANO

* Em

B7

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

mp

p

Em

B7

Em

B7

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

*Diagrams for Guitar, Symbols for Ukulele and Banjo

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Em B7

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

Em B7 A7

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

D7

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

B7

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

CHORUS



No gal made_has got a shade_On Sweet Geor-gia Brown,—



Two left feet_ but oh so neat_ has Sweet Geor-gia Brown;—



They all sigh_ and wan-na die_ For Sweet Geor-gia Brown,— I'll tell_you just



why,_____ you know_ I don't lie, Not much!

spoken ad lib.

E7

It's been said_ she knocks'em dead_ when she lands in town;_
 All those tips_ the por-ter slips_ to Sweet Geor-gia Brown, _

A7

B7

Em

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

B7

Em

B7

G

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

B7-5

E7

A7

D7

1. G₀₀ B7

2. G₀₀ D7 G₀₀

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

The Birth Of The Blues

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

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

Tempo di Blues

Piano

mf not fast

f deciso *rall.*

p Slowly and dreamily

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

p a tempo

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

*Diagrams for Guitar, Symbols for Ukulele and Banjo

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C^o A7 E^b6 G7 C7 B7 B^b7

p *rit.* *a tempo.*

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

A^b7 G7 A7

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

G7 A^b7 G7 C^o F C^o F C^o A7 A^b7 G7

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

rit.

Refrain C^o G7 C^o E7 F D7

Da tempo *cresc.*

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

p *a tempo* *cresc.*

G7 dim. C

that The start of the blues.

dim.

A7 A-7 G7 C G7 G+ C E7

mp p cresc. mp p cresc.

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

F D7 G7 C

And they played that As part of the blues.

dim.

E7 Dm6 E Dm6

mf mf espressivo

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

E Dm6 E7 Dm6 E7 A7

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

piu espress.

Am7 D7 G7 Am7 Ab7 G7 C G7 G+

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

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

C E7 F D7 G7

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

dim.

1. C Ab7 G7 2. C B7 Ab7 C

blues! They heard the blues!

mp *p* *rall.* *pp*

BYE BYE BLACKBIRD SONG

Ukulele in D
Tune Uke thus A D F# B

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

Lyric by
MORT DIXON

Music by
RAY HENDERSON

Moderato

PIANO

The piano introduction consists of two staves. The right hand plays a series of chords in a rhythmic pattern, while the left hand provides a steady bass line. The tempo is marked 'Moderato'.

VOICE

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

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

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

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

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

The vocal line continues with the lyrics 'sing-ing the blues all day Eight out-side of my door call-ing me far a . way I've been long - ing for you'. The piano accompaniment provides harmonic support with various chords. Dynamics include *mf* and *p*.

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

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

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

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

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

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

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

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

CHORUS

(G) (C) (G) (Bm) (D7) (Am7) (G)

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

(C#7) (Am7) (D7) (Am) (D) (Am)

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

(D7) (Bm) (D7) (G)

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

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

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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line contains the lyrics: "No one here can love and un-der-stand me Oh what hard luck stories they all". The piano accompaniment consists of chords and moving lines in both hands. Above the vocal line, guitar chord diagrams are provided for each measure: (G7), (Bb), (G7), (Dm), (G#-7), (Am), (Cm), (G), and (A7).

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

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

The second system continues the musical score. The vocal line lyrics are: "hand me Make my bed and light the light I'll ar-rive late to-night". The piano accompaniment continues with chords and moving lines. Above the vocal line, guitar chord diagrams are provided: (Cm), (D7), (G), (C), (G), (Bm), (D7), (Dm), and (E7).

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

Black-bird ——— Bye Bye Rye ———

The third system concludes the musical score. The vocal line lyrics are: "Black-bird ——— Bye Bye Rye ———". The piano accompaniment includes a double bar line and a repeat sign. Above the vocal line, guitar chord diagrams are provided: (Am), (D7), 1. (G), (Em), (E7), (A7), (D7), 2. (G), (C), (G).

Do-Do-Do

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato grazioso

VOICE

Piano

mf

p

p a tempo.

un poco rit.

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

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poco cresc.

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

poco cresc.

mf *p* *un poco rit*

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

mf *p* *un poco rit*

Refrain

p-f a tempo.

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

p-f a tempo

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

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

poco espressivo

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

mf

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

deciso *p*

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

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

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

mf

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

p

1 2
 fore. Oh, fore:

mf *mf* *sf*

Mountain Greenery

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

Piano

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a rhythmic eighth-note accompaniment. The tempo is marked 'Moderato' and the dynamics are 'mf'. A 'roll' is indicated at the end of the first staff.

p C C+ F6 Bb G7 C

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

The first vocal line is set in C major. The piano accompaniment is marked 'p' and 'a tempo grazioso'.

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

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

The second vocal line continues the melody with a piano accompaniment that includes a dynamic marking of 'Adim.' (ad libitum).

G G+ C F D7 G7

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

The third vocal line concludes the piece with a piano accompaniment marked 'poco a poco cresc.' (poco a poco crescendo).

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

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

un poco rit.

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

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

p-f a tempo.

C F D7 G Am7 Gdim G

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

C Am Dm7 G7 C Am Dm7 G7 *mp*

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

mp

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

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

F6 C7 F6 Fm6

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

G6 D7 Dm7 G7

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

mp C Am Dm7 G7 C Am Dm7 G7

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

C Am Dm7 G7 1. C Dm7 G7

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

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

Trio - Patter

home! home!

mf p f p

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

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

p

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

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

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

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

(over L.H.)
mf *p*

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

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

stacc.

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

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

C Am C Am Em *mp* A7

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

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

Am Em B7 Em A7

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

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

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

mf mp stacc.

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

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

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

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

F C7 F Fm6

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

G6 D7 Dm7 G7

While I stand look - ing.

mp C Am Dm7 G7 C Dm7 G7

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

C Am Dm7 G7 C Am C

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

* R/N

SOMEONE TO WATCH OVER ME

"QUI ME PROTÉGERA"

Words by
IRA GERSHWIN
French version by
EMELIA RENAUD

Music by
GROGE GERSHWIN

Scherzando

VOICE

PIANO

mf

un poco rit.

Moderato

p C Cma7 C9 C7 Fma7 Am

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

p a tempo

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

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

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C Cma7 C9 C7 Fma7 Am

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

D7 Dm7 Em G7 C F

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

C B7-9 mp Em A Em

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

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

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

un poco rall.

REFRAIN

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

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

p a tempo

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

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

p

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

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

Am6 Dm7 G7 C C7 F G7 C F

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

mf

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

key. _____
 clef. _____

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

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

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

2. C C7 F Fm C
 me. _____
 ger. _____

AIN'T SHE SWEET

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

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

Medium bright **VERSE**

VOICE C C° G7

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

PIANO f p

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

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

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

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

REFRAIN

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

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

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A7 A7+5 D9 G7 C Dm7 G7⁺⁹ C C#m6 Dm7 G7

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

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

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

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

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

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

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

Dm7 G7 C E7 A7 A7+5 D9 G7

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

1. C Dm7 G7⁺⁹ 2. C

HALLELUJAH!

Words by
LEO ROBIN and
CLIFFORD GREY

Music by
VINCENT YOUMANS

Piano

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

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

p *a tempo*

Ebm Ebm7 Abm6 Bb7 Ebm Ebm7 Abm6 Bb7 Ebm

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

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano range, with lyrics: "I'm re - call - in' times, when I was small, in light and free". The piano accompaniment is in a piano (p) dynamic and a tempo. The key signature has two flats (Bb and Eb). Chord progressions are indicated above the vocal line.

Abm6 Bb7 Ebm Bb7 Ebm Ebm7 Abm Bb7

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

The second system continues the vocal and piano accompaniment. The vocal line has lyrics: "jub - i - lee days. Old folks pray - in'". The piano accompaniment includes a section marked "L.H." (Left Hand) with a star symbol, indicating a specific technique or ornamentation. The key signature remains two flats.

Ebm Ebm7 Abm6 Bb7 Eb Ab Bb7 Eb

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

The third system concludes the vocal and piano accompaniment. The vocal line has lyrics: "ev - 'ry bod - y sway - in', Loud - ly, I chant - ed my praise.". The piano accompaniment includes a section marked "L.H." and ends with a "Ped." (Pedal) marking. The key signature remains two flats.

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Gm ^{Bb7} sus4 Eb Ab Abdim Bbm6 Eb+ Bb7 Ebdim Eb

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

Bb7 Db7 Abm7 Gb Cb Abm6 Bb7 Ebm Ebm7

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

mp *p*

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

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

cresc.

Fm D+ D Gm Cm7 F7 Fm7 rall. Bb7

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

mf rall.

ℳ * ℳ *

Refrain

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

P-f a tempo.

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

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

shoo the blues a - way; When cares pur -

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

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

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

through the dark - est day.

Abm Abm7 Abm6 Bbm Gb ma7 Gb6 Db6 Db

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

mf - ff

Abm6 Bb7 Eb Eb6 Eb Bb7 Ab Bb7

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

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

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

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

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

mf *f* *ff*

Ad. *

I'm Looking Over A Four Leaf Clover

Lyric by
MORT DIXON

Music by
HARRY WOODS

Moderato

PIANO

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

VOICE

Gm Cm Gm D7 Gm D7

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

The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the right hand. The dynamic is marked *p*.

Gm F#dim D7 Gm Cm

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

The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the right hand.

Gm D7 Gm C C7 Cdim C7 F7

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

The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the right hand.

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CHORUS

B \flat B \flat m6 C7

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

F7 B \flat Fm6 G7 C7

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

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

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

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

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

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

- - VER that I o-ver - looked be - fore. _____ -fore. _____

My Heart Stood Still

(Martin and Sandy)

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

Piano

mf espr.

3

3

Detailed description: This block contains the piano introduction for the song. It features a grand staff with treble and bass clefs. The tempo is marked 'Moderato'. The music is in 4/4 time and begins with a melodic line in the treble clef and a supporting bass line. There are two triplets of eighth notes in the treble clef, one in the first measure and one in the third measure. The dynamic marking is 'mf espr.' (mezzo-forte, esprimo).



Leisurely



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

rit

p a tempo

Detailed description: This block shows the piano accompaniment for the first vocal line. It features a grand staff with treble and bass clefs. The tempo is marked 'Leisurely'. The music is in 4/4 time. The piano part includes a melodic line in the treble clef and a supporting bass line. There are two triplets of eighth notes in the treble clef, one in the first measure and one in the third measure. The dynamic marking is 'p' (piano). The tempo marking is 'rit' (ritardando) and 'p a tempo' (piano a tempo).



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

Detailed description: This block shows the piano accompaniment for the second vocal line. It features a grand staff with treble and bass clefs. The music is in 4/4 time. The piano part includes a melodic line in the treble clef and a supporting bass line. There are two triplets of eighth notes in the treble clef, one in the first measure and one in the third measure. The dynamic marking is 'p' (piano).

*Diagrams for Guitar, Symbols for Ukulele and Banjo

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Gm7 C7 F

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

p

A Dma7 E7 C

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

G7 C C7 Am7 Fm C Gm7 C7

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

rit

Refrain Slow but liltingly (*Molto tranquillo*)

F Am Gdim Gm7 C7 F F+ Gm7 C7

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

dolcissimo

F F+ Gm7 C9 F Gm7 C7

And then my heart stood still!

F G#dim Gm7 C7 F F+ Gm7 C7

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

p

F F+ Gm7 C9 F Bb6 F

And yet my heart stood still! Though not a

Fm C+ G

mp

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

mp ben cantando

Fm6 G7

That un - felt clasp of hands — Told me so

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

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

rall. *p a tempo.*

F F+ Bb F Bb Gm F C7

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

1. F Dm6 Am C7 2. F

still. still.

mf *p* *p smorzando* *pp*

Sometimes I'm Happy

Words by
IRVING CAESAR

Tune Ukulele
G C E A

Music by
VINCENT YOUMANS

Moderato con moto

Piano



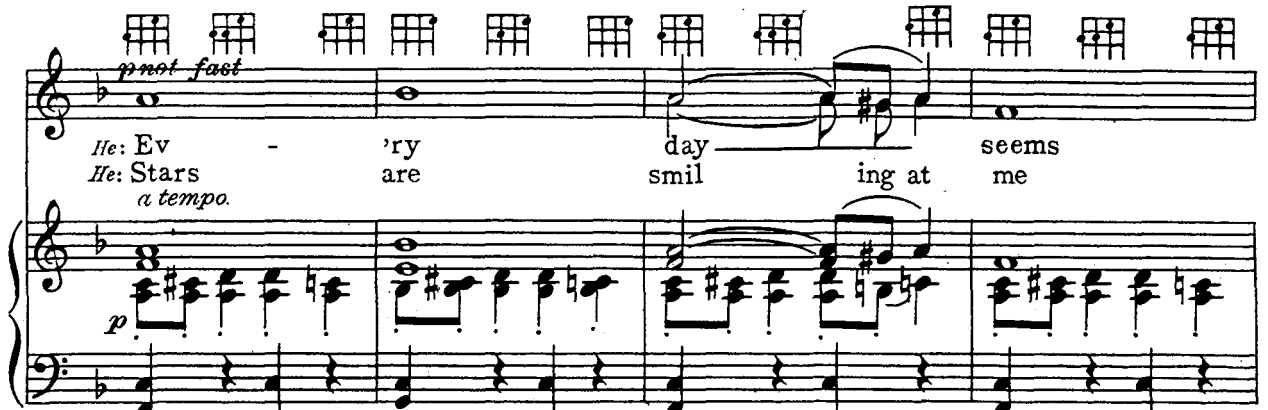
mf

rit

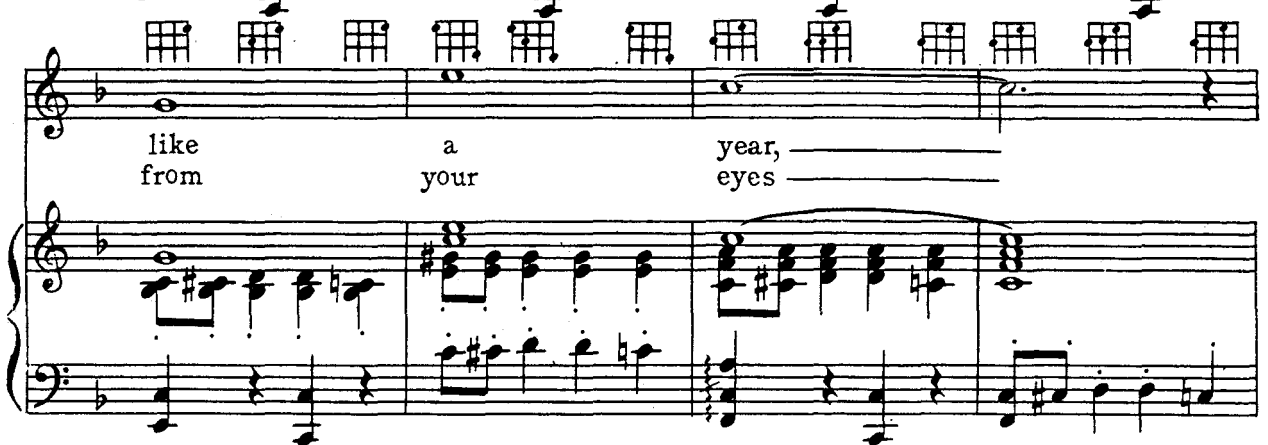
not fast

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

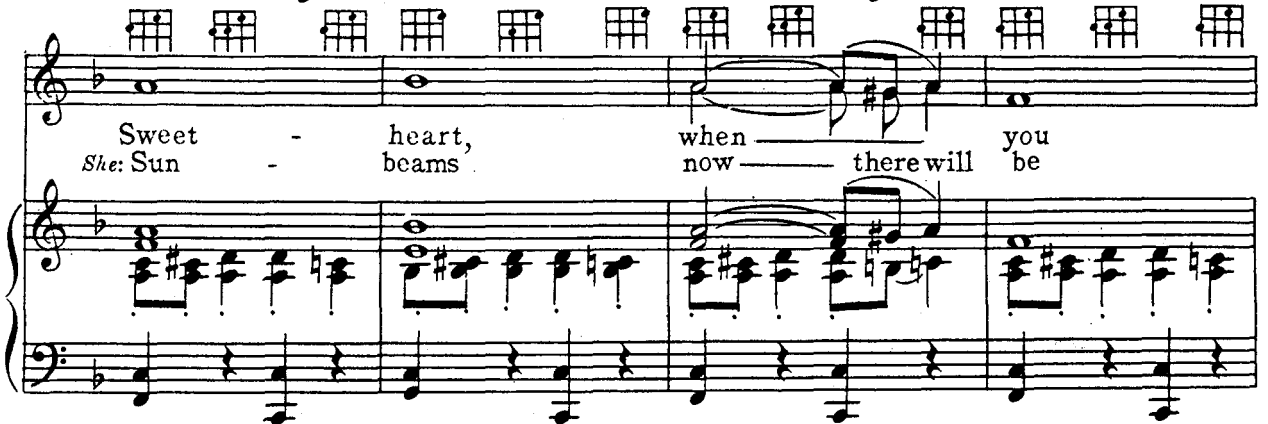
a tempo



like a year,
from your eyes



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



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are not near.
in the skies.

The first system of the score features a vocal line in G major with a key signature of one flat (F major) and a 4/4 time signature. The lyrics are "are not near. in the skies." The piano accompaniment consists of a treble and bass clef with chords and moving lines. Above the vocal line, there are ten chord diagrams for the piano accompaniment.

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

mf *espressivo molto*

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

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

rall.

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

Refrain (*slowly*)
p-mf

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

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

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

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

cresc.

If I can find the sun in your eyes.—

Some - times I love you, Some - times I

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "hate you," followed by "But when I hate you," and "It's'cause I". Above the vocal staff, there are guitar chord diagrams for each measure. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

cresc.

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

I'm hap - py when I'm with

The third system shows the vocal line with the lyrics "I'm hap - py when I'm with". The piano accompaniment continues with chords and a bass line, ending with a fermata.

you. ————— you.

The fourth system features the vocal line with the lyrics "you." followed by a long horizontal line and then "you.". The piano accompaniment includes a first ending (marked '1') and a second ending (marked '2'). The system ends with a double bar line and a *rit.* (ritardando) marking with an asterisk.

STOUTHEARTED MEN

Words by
OSCAR HAMMERSTEIN IInd

(Including U.S. Navy version)

SIGMUND ROMBERG

Marcia

Piano

ff

sfz

The piano introduction consists of two staves of music in a 3/4 time signature. The melody is in the right hand, featuring a series of eighth notes and quarter notes, with several triplet markings. The bass line is in the left hand, providing a steady accompaniment with quarter notes and eighth notes. The piece begins with a forte (*ff*) dynamic and ends with a sforzando (*sfz*) dynamic.

Fm C7

You who have dreams, If you

mf

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, with lyrics "You who have dreams, If you". The piano accompaniment is on two staves. The key signature has two flats (B-flat and E-flat). The piano part features a consistent triplet accompaniment in the right hand and a steady bass line in the left hand. The dynamic is marked *mf* (mezzo-forte).

D^b7 C C7 Fm⁶ C7 Fm

act They will come true! To turn your

mf

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics "act They will come true! To turn your". The piano accompaniment continues with the same triplet accompaniment. A "R.H." (Right Hand) marking is present in the piano part. The dynamic is marked *mf*.

Cm Dm⁷ G⁷ C

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

p

The third system of the vocal and piano accompaniment. The vocal line concludes with lyrics "dreams to a fact, it's up to you! If you". The piano accompaniment continues with the triplet accompaniment. The dynamic is marked *p* (piano).

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B^bm⁶ C⁷ Fm B^bm⁶ C⁷ C⁷+5

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

D^b7 A^b Cm

through. Hearts can in - spire oth - er

D^b A^b D^b7

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

Fm B^o C C⁷ F^o C⁷

strong man shows them the way!

REFRAIN

F

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

p-f *marcato* *a tempo*

C⁹ Gm⁷ C⁷ Gm⁷ C⁷

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

Gm⁷ C⁷ F Dm⁷ C⁷ F

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

F D⁷ D⁻⁹ Gm

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

Gm⁶ Gm F Fmaj⁷ F⁷ F⁶ C⁷ Gm⁷

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

C⁷⁻⁵ C⁷ F Gm⁹ Gm B^bm⁶

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

F Am D⁷ Gm C⁶ C⁷

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

1. F C⁷ 2. F

man! _____ man!
 skyl! _____ skyl!

Trumpets

sfz

STRIKE UP THE BAND!

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

In slow march time

VOICE

Piano

mf *B♭m* *E♭m*

We fought in nine-teen

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

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

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

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

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Ab Bbm Fm C7 Fm C7 F C7

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

F Bb F C7 F F7 Bbm Ebm

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

molto marcato

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

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

rall.

Cm7 Bbm Eb9 Bbm Fm Gbma7 F

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

F7 B♭
 Refrain *very marked* B♭6 B♭ B♭dim (imitation of Trpt.)
 Let the drums roll out! (spoken) Let the trumpet call! While the
 (Boom boom boom!) (Ta-ta - ra - ta-ta-ta-ta!)

F7 7. (shouted) B♭ A♭ B♭7 Cm
 peo-ple shout! (Hoo - ray!) Strike up the band! Hear the cym-bals ring!

(spoken) E♭ E♭dim B♭7
 Call-ing one and all (Ta-ta - ra - ta-ta-ta-ta!) To the mar-tial swing (shouted)
 (Tzing-tzing-tzing!) (Left,

E♭ E♭m6 B♭ B♭6
 right!) Strike up the band! There is work to be done, to be
 Yank-ee Doo, Doo-dle - oo, Doo-dle -

Bb Eb ma7 Am D9 Am D7 Gm C9

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

Gm C7 F7 Bb

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

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

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

1. Bb G C F7 2. Bb

band! _____ Let the band!

L.H.

R.H.

20. *

'S WONDERFUL

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

Piano

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: Fm, Eb, Dm, C, Bb, A, G, F. The left hand plays a simple eighth-note accompaniment. The tempo is marked 'Moderato' and the dynamics range from *mf* to *p*.

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

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

The piano accompaniment for the first vocal line features chords that correspond to the chord symbols above. The right hand plays chords with some grace notes, while the left hand continues with the eighth-note accompaniment. The dynamic is marked *p*.

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

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

The piano accompaniment for the second vocal line continues with the same chord progression and accompaniment style as the first line. The right hand plays chords with grace notes, and the left hand maintains the eighth-note accompaniment.

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Cm Eb Cm6 D7 Gm Bb7+5 Bbm6 C7

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

Fm C Abm6 Bb Eb Bb Bbdim C7

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

Bb F9 F7 Bb Dbm6 Gb7

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

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

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

un poco rit.

Refrain

p-mf *♩ tempo*

E♭ Eb 6 Eb Eb 6 C7 C♯dim C7 C♯dim

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

B♭7 add 6 B♭7 Eb 6 Eb Eb 6 Eb Eb Eb 6

You should care for me! 'Saw - ful nice

E♭ Eb 6 C7 C♯dim C7 C♯dim B♭ add 6 B♭7

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

E♭ 6 Cm 6 G D

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

mf

G D7 Dm,6 *cresc.* C7

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

F7 Bb7 *p* Eb Eb 6 Eb Eb 6

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

mf Cm F Fm7 *p* Edim Fm7 Bb7

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

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

me! me!

THOU SWELL

Duet

(Sandy and Martin)

Words by
LORENZ HART

Music by
RICHARD RODGERS

Tranquillo

Piano

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

p In a jolly tempo.

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

The first vocal entry features Martin and Sandy singing in a jolly tempo. The piano accompaniment is marked *p* and provides a steady harmonic support.

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

The second vocal entry continues the duet. The piano accompaniment includes various chords and a *dim.* (diminuendo) marking.

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

The final vocal entry concludes the piece. The piano accompaniment features a *dim.* marking and ends with a final chord.

*Diagrams for Guitar, Symbols for Ukalele and Banjo

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Fm7 Bb9 Eb D7 Fm7 Bb+5 Eb6 E4dim

Are you too wist-ful to care, Do — say you care to —
 More thou wilt tell to San - dy. — Thou — art dan - dy; Now —

Fm6 Bb7 Eb Eb6 Eb Gm Cm

dim.

— say; “Come near lad.” You are so grace - ful,
 — art thou my knight. Thine arms are mar - tial;

dim. *poco scherzando*

D7 Gm Eb Cm D7 Gm

have you. wings? You have a face full of nice things;
 Thou hast grace; My cheek is part - ial to thy face;

Cm F7 Bb6 Cm Cm7 F7 Bb7

You have no speak - ing voice, dear, With ev - 'ry word it sings. —
 And if thy lips grow wea - ry, Mine are their rest - ing place. —

rall. *rit.*

Slow with grace



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



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



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



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

B \flat 7 F9 B \flat 7 F9 B \flat 7 E \flat 6 B \flat 9 E \flat 6 B \flat 9

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

E \flat 6 B \flat 9 E \flat E \flat dim B \flat 7 C Fm B \flat

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

G7 C+ C7 F7 F9 B \flat 7

land And Thou swell! Thou wit-ty! Thou

1. E \flat F \sharp dim B \flat 7 F9 2. E \flat Fm6 Cm7 B \flat 7 E \flat

grand! Thou grand!

Red *

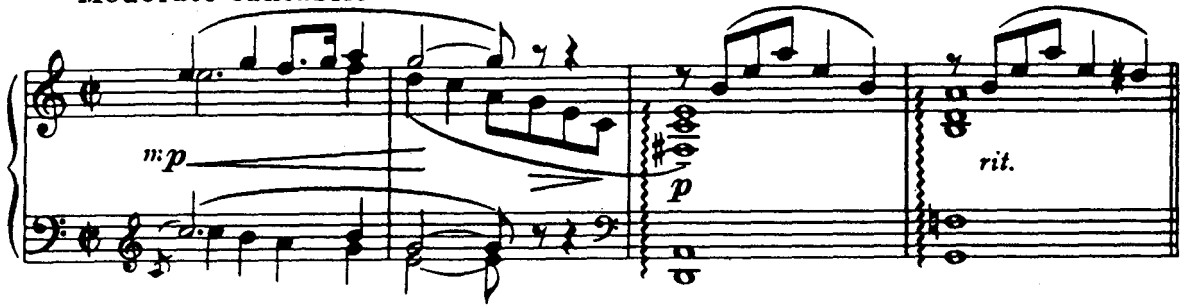
I WANNA BE LOVED BY YOU

Words by
BERT KALMAR

Music by
HERBERT STOTHART
and HARRY RUBY

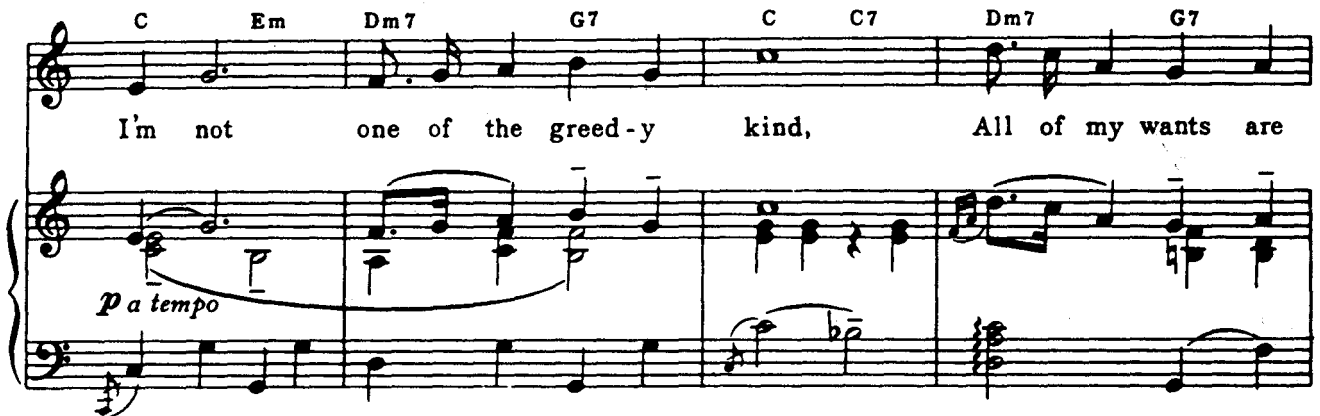
Moderato cantabile

PIANO



Musical score for the piano introduction. It consists of two staves (treble and bass clef) with a grand staff bracket. The tempo is marked 'Moderato cantabile'. The score begins with a piano (*mp*) dynamic and includes a 'rit.' (ritardando) marking towards the end.

VOICE



Musical score for the first line of lyrics. The voice part is on a single staff with lyrics: "I'm not one of the greed-y kind, All of my wants are". The piano accompaniment is on a grand staff. Chords are indicated above the voice staff: C, Em, Dm7, G7, C, C7, Dm7, G7. The piano part is marked *p a tempo*.



Musical score for the second line of lyrics. The voice part is on a single staff with lyrics: "sim-ple; I know what's on my mind, _____". The piano accompaniment is on a grand staff. Chords are indicated above the voice staff: C, C°, Dm7, Em, G7+5, C, Am7, C, A♭7, G7.

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C Em Dm7 G7 C C7 Dm7 G7

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

E7 A6 C# A7 D7 Em rall. B G7

glis - ten like mine With love di - vine:

REFRAIN C

p-f a tempo C+ B+ Bb7 A7

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

p-f a tempo

D7 G7 C#° G7 C

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

D7 G7 C

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

C+ B+ Bb7 A7 D7 G7 G1°

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

G7 C C7

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

F Fm C

pire _____ to an - y - thing high - er _____

C7 F Am7 D7 G7 B+ Bb A9

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

D7 G7 C

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

C+ B+ Bb7 A7 D7 G7 C#° G7

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

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

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

Let's Do It

(Let's Fall In Love)

Words and Music by
COLE PORTER

Moderato

Piano

mp *cresc.* *mf*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf), with a crescendo (cresc.) marking.

*Gmi. F7 Bb F7

Semplice (not fast)

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

poco rit *p* *a tempo.*

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The tempo is marked 'Semplice (not fast)'. The piano part includes a 'poco rit' (ritardando) and 'a tempo' marking. Chord symbols for guitar, ukulele, and banjo are provided above the vocal line.

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

sing: "Spring, spring;" When the lit - tle Blue-bell, In the

mf *p*

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a mezzo-forte (mf) and piano (p) dynamic marking. Chord symbols for guitar, ukulele, and banjo are provided above the vocal line.

* Symbols for Ukulele, Guitar and Banjo.

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B \flat F7 B \flat B \flat + Gmi. B \flat + B \flat B \flat +
 bot - tom of the dell, Starts to ring: "Ding, ding;" When the

Cmi.7 Cmi.7 B \flat C7 F7
 lit - tle blue clerk, In the mid - dle of his work, Starts a

B \flat Bdim. F7 F+ B \flat B \flat 7
 tune to the moon up a - bove, — It is na - ture, that's all, Simp - ly

E \flat E \flat mi. B \flat F+
 tell - ing us to fall in love. And that's why

Gmi.



Bb



F7



Bb



Refrain

p-mf gracefully

1 Birds do it,— Bees do it,— E - ven ed - u - cat - ed
 2 Spon - ges, they - say, do it,— Oy - sters, down in Oy - ster

p-mf

Cmi.



Cmi 7



Gmi.



Bb



F7



Bb



Ebmi.



fleas do it,— Let's do it,— Let's fall in— love. ———
 Bay, do it,— Let's do it,— Let's fall in— love. ———

Bb



F+



Gmi.



Bb



F7



— In Spain, the best up - per— sets do it,—
 — Cold Cape Cod clams, 'gainst their— wish, do it,—

mf

p

Lith - u - an - i - ans and Letts do it, — Let's do it, —
 Ev - en laz - y Jel - ly - fish do it, — Let's do it, —

Let's fall in — love. — The Dutch in old Am - ster -
 Let's fall in — love. — E - lect - ric eels, I might —

dam do it, — Not to men - tion the Finns Folks in Si -
 add, do it, — Though it shocks 'em I know. Why ask if —

Ab7 Db Bbmi.7 F7 F+ Gmi. Bb
 - am do it, — Think of Si - am - ese twins. Some Ar - gen - tines, with - out -
 shad - do it, — Wait - er, bring me shad - roe. In shal - low shoals, Eng - lish -

F7 Gmi. Eb7
 means, do it, — Peo - ple say, in Bos - ton, ev - en beans do it, —
 soles do it, — Gold - fish, in the pri - va - cy of bowls, do it, —

cresc.

Bb Gmi. Cmi.7 F7 Bb Ebmi. Bb F+ Bb
un poco allarg. *a tempo* *mf* 1. 2.

Let's do it, — let's fall in — love. 2. Ro - man - tic
 Let's do it, — let's fall in — love.

mf un poco allarg. *a tempo.* *mf* *f*

Ed. *

Lover, Come Back To Me!

"Cuando Vuelvas A Mi"

Words by
OSCAR HAMMERSTEIN 2nd
Spanish text by
JOHNNIE CAMACHO

Music by
SIGMUND ROMBERG

Moderato

VOICE

PIANO

mf *molto rit.* *mp* *a tempo*

You went a-way, I
Me han di-cho que tus

F7 Eb Bb7 sus 4 Bb9 Eb Gm Bbm6

let you, We broke the ties that bind; I want-ed to for -
o - jos, llo - ra - ron por mi a - mor; No pue-den con - ven -

C7 C7-5 Bb F7 Bb *mf* Gb

get you And leave the past be - hind. Still, the mag-ic of the night I
cer - me que llo - ras hoy, por mí. Pe - ro, si es ver-dad que su - fres

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Db7 Db7 sus 4 Db7 Ebm *rall.* F7 Bb7 Bb7 sus 4 Bb7

met - you Seems to stay for - ev - er in my mind.
 tan - to, cuan - do quie - ras, vuel - ve jun - to a mi.

mf *rall.*

REFRAIN Eb G7 Cm

p-f a tempo

The sky was blue, And high a - bove The moon was new
 El rui - se - ñor no can - ta ya; El cie - lo a - zul

p-f a tempo

F7 Eb F7 Bb7

And so was love. This eag - er heart of mine was sing - ing:
 se ha pues - to gris, y so - lo, se a - bri - rán las flo - res,

Eb Ab Abm6 Eb Bb Eb

"Lov - er, where can you be?" You came at last,
 Cuan - do vuel - vas a mi. Mi co - ra - zón

G7 Cm F7

Love had its day, That day is past, You've gone a-way.
te con-ta-rá, *lo que llo-ré,* *lo que su-frí;*

E♭ F7 B♭7 E♭ A♭ A♭m6

This ach-ing heart of mine is sing-ing: "Lov-er, come back to
y llo-ra-rás a-rre-pen-ti-da, *Cuan-do vuel-vas a*

E♭ G7 Cm Fm Cm

me!" When I re-mem-ber ev-'ry lit-tle thing you used to do,
mí. Sé, *que el mo-men-to que te vuel-va a ver, yo te da-ré*

G7 poco accel. D-9 sus 4 D-9 G7 Cm a tempo

I'm so lone-ly, Ev-'ry road I walk a-long I've
to-da mi-al-ma; *y po-dre-mos re-vi-vir a-*

poco accel. *a tempo*

Fm Cm F7 Bb7 Bb7 sus4 Bb7

walked a - long with you, No won - der I am lone - ly.
 quel a - mor de a - yer por siem - pre en dul - ce cal - ma.

Eb G7 Cm

The sky is blue, The night is cold, The moon is new,
 Tu en - con - tra - ras un cie - lo a - zul y un co - ra - zón

E dim Fm rit. Eb a tempo Fm Bb7

But love is old, And, while I'm wait - ing here, This heart of mine is sing - ing:
 ya muy fe - liz; y den - tro de mi ser, ten - drás mi bien, re - fu - gio,

Eb Ab Abm6 1. Eb Bb7 2. Eb

"Lov - er come back to me!" me!"
 Cuan - do vuel - vas a mí. mí.

NAGASAKI

Words by
MORT DIXON

Music by
HARRY WARREN

Moderato

PIANO

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a descending pattern, while the left hand provides a steady bass line with chords and eighth notes. The tempo is marked 'Moderato' and the dynamics start with a forte 'f'.

VOICE

Cm Eb+ Eb F9 Ab7

Fel-lows if you're on
When the day is warm

The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves. The lyrics are: 'Fel-lows if you're on / When the day is warm'. The piano part includes dynamics like 'fz', 'mf', and 'p', and features a repeat sign with first and second endings.

Cm Eb+ Eb F9 Ab7

C Am Ab7-5 C G7 C Ab7 G7

I will spin a yarn That was told to me by a-ble sea-man Jones
You can keep in form With a bowl of rice be-neath a par-a-sol

The vocal line continues with the lyrics: 'I will spin a yarn / That was told to me by a-ble sea-man Jones / You can keep in form / With a bowl of rice be-neath a par-a-sol'. The piano accompaniment includes dynamics like 'mf' and 'p', and features a repeat sign with first and second endings.

Cm Eb+ Eb F9 Ab7

Cm F7 Eb Eb+ Cm

G

Once he had the blues So he took a cruise Far a-way from night clubs
Ev-'ry gen-tle-man has to use a fan And they on-ly wear sus-

The vocal line continues with the lyrics: 'Once he had the blues / So he took a cruise / Far a-way from night clubs / Ev-'ry gen-tle-man has to use a fan / And they on-ly wear sus-'. The piano accompaniment includes dynamics like 'mf' and 'p', and features a repeat sign with first and second endings.

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Am⁷ D⁷ G Cdim. G Fm

and from sax-o - phones _____ He said "Yo-ho I made a cer-tain
pen-ders in the fall _____ That's where the gals don't think of rings and

G Fm Fm⁶ G Gdim. G⁷

port _____ And when you talk a - bout real he man sport" _____
furs _____ Gee! its the grand-est place that ev-er was _____

CHORUS

C Gdim. G⁷ C Gdim. G⁷

Hot gin-ger and dy - na - mite_ There's noth-ing but that at night_
They give you a car-riage free_ The horse is a Jap - an-ee_

mp-f

C Ddim. Am E⁷ F Edim. Dm Ab⁷ C Ab⁷ G⁷

Back in Nag-a-sak-i where the fel-lers chew to-bac-cy And the wo-men wick-y wack-y

C Gdim. G7 C Gdim. G7

woo The way they can en-ter-tain_ Would hur-ry a hur-ri-cane_
 They sit you up-on the floor_ No won-der your pants get sore_

C Ddim. Am E7 F Edim. Dm A7 C Ab7 G7 C G7 C7

Back in Nag-a-sak-i where the fel-lers chew to-bac-cy And the wo-men wick-y wack-y woo

F Fm C C7

In Fu-ji-a-ma You get a mom-mer And then your trou-bles in-crease_
 Oh sweet Ki-mo-na I pulled a bo-ner I kept it up at high speed_

F Fm C F C F Eb7 D7 G7

In some pa-go-da She or-ders so-da The earth shakes milk-shakes ten cents a piece
 I got rheu-mat-ics And then sci-at-ics of hal-i-to-sis that's guar-an-teeed

C Gdim. G7 C Gdim. G7

They kiss-ee and hug-ee nice— By Jin-go! it's worth the price—
 You must have to act your age— Or wind up in-side a cage—

C Ddim. Am E7 F Edim. Dm Ab7 C Ab7 G7 C Fine

Back in Nag-a-sak-i where the fel-lers chew to-bac-cy And the wo-men wick-y wack-y woo

PATTER

C D7 G Gdim. G7

With an ice cream cone and a bot-tle of tea You can rest all day by the hick-o-ry tree But when

Am Em F C G7 C

night comes 'round Oh Gosh! Oh Gee! Moth-er, moth-er, moth-er pin a rose on me.

To Chos., Fine

Two Little Babes In The Wood

Words and Music by
COLE PORTER

Valse moderato

PIANO

mf *poco rit.* *a tempo*

The piano introduction consists of two systems of music. The first system is in 3/4 time and features a waltz-like melody in the right hand and a supporting bass line in the left hand. The tempo markings are *mf*, *poco rit.*, and *a tempo*.

rit.

The piano accompaniment for the first line of lyrics continues the waltz melody and bass line, with a *rit.* marking.

* Eb Ab 7 Eb Ab 7

There's a tale of two lit - tle or - phans who were

The first line of lyrics is accompanied by guitar chords: Eb, Ab 7, Eb, and Ab 7. The melody is in the treble clef.

p a tempo

p a tempo

The piano accompaniment for the second line of lyrics continues the waltz melody and bass line, with a *p a tempo* marking.

Eb Ab 7 Eb Ab 7 A dim.

left in their un - cle's care, _____ To be

The second line of lyrics is accompanied by guitar chords: Eb, Ab 7, Eb, Ab 7, and A dim. The melody is in the treble clef.

The piano accompaniment for the third line of lyrics continues the waltz melody and bass line.

* Symbols for Ukulele, Guitar and Banjo

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reared and ruled, and prop - er - ly schooled Till they

grew to be la - dies fair. _____ But,

oh, the luck - less pair! _____ For the

un - cle, he was a cru - el trus - tee; And he

The score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The piano accompaniment features a steady bass line with chords in the right hand. Guitar chord diagrams are provided above the vocal line for each system. The lyrics are written below the vocal line, with long horizontal lines indicating melisma.

E \flat A \flat 7 E \flat A \flat 7

longed to pos - sess their gold; So he

D \flat 7 G \flat 7 D \flat G \flat 7

led them thence to a for - est dense, Where he

D \flat G \flat 7 D \flat G \flat 7

left them to die of cold. That, at

F7 \flat 5 B \flat

least, is what we're told.

REFRAIN

They were two lit-tle babes in the wood, Two lit-tle

babes, oh, so good! Two lit-tle hearts,

two lit-tle heads, Longed to be home in their two lit-tle

beds. So two lit-tle birds built a nest Where the



mp-f





two lit - tle babes went to rest, _____ While the

ad lib.

colla voce



breeze, hov-'ring nigh, sang a last lul - la - by To the

mf *rit.* *mp a tempo*

mf *rit.* *mp a tempo*



two lit - tle babes in the wood. _____ They were

f



wood. _____

rit.

Red. *

You Took Advantage Of Me

Words by
LORENZ HART

Music by
RICHARD RODGERS

Allegretto moderato

PIANO *mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Allegretto moderato' and the dynamic is 'mf'.

p B \flat 7 E \flat B \flat m7 E \flat B \flat m7 E \flat B \flat m7 E \flat B \flat m7 E \flat B \flat m7

Douglas: In the spring when the feel - ing was chron - ic _____ And my
Edna: When a girl has the heart of a moth - er _____ It _____

The first system of the vocal score shows the vocal line and piano accompaniment. The vocal line has two parts: Douglas and Edna. The piano accompaniment is marked 'p' and features a steady accompaniment with chords. The lyrics are: 'Douglas: In the spring when the feel - ing was chron - ic _____ And my / Edna: When a girl has the heart of a moth - er _____ It _____'.

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

cau - tion was leav - ing you flat _____ I should have made use of the
must go to some - one, of course; _____ It can't be a sis - ter or

The second system of the vocal score continues the vocal line and piano accompaniment. The lyrics are: 'cau - tion was leav - ing you flat _____ I should have made use of the / must go to some - one, of course; _____ It can't be a sis - ter or'.

A \flat E \flat 7 A \flat E \flat 7+5 A \flat B7 E \flat 7 E \flat 6 E \flat E \flat 6 E \flat

ton - ic _____ Be - fore you gave me "that!" _____ A
broth - er _____ And so I loved my horse. _____ But

The third system of the vocal score concludes the vocal line and piano accompaniment. The lyrics are: 'ton - ic _____ Be - fore you gave me "that!" _____ A / broth - er _____ And so I loved my horse. _____ But'.

E♭ B♭m7 E♭ B♭m7 E♭ B♭m7 E♭ E♭7+5 A♭ D7

men - tal de - fi - cient you'll grade me, I've giv - en you plen - ty of
 hors - es are fre - quent - ly sil - ly, Mine ran from the beach of Ka -

Gm C C7+5 F-9 E♭ Bm6 B♭7

da - ta. — You came, you saw and you slayed me, And that - a is that - al
 lu - a, — And left me a - lone for a fil - ly, So I - a picked you - a.

REFRAIN
Litlingly

E♭ p - f E♭dim B♭7 E♭ E♭dim

I'm a sent - i - ment - al sap, that's all. — What's the use of try - ing

Fm7 E♭7 F-9 E♭ E♭7 A♭ A♭m6

not to fall? — I have no will, — You've made your kill — 'Cause you

Eb Eb+ Bb7 Eb B7 Bb7 Eb Eb dim Bb7
 took ad-vant-age of me! I'm just like an ap-ple on a bough—

Eb Eb dim Fm7 Bb7 F-9 Eb Eb7
 And you're gon - na shake me down some - how, So what's the use, you've

Ab Ab m6 Eb Eb+ Bb7 Eb Gm
 cooked my goose-'Cause you took ad - vant - age of me!

Cm D7 G7 C7 F7 Bb7
 I'm so hot and both-ered that I don't know— My el - bow from— my

Eb Cm D7 G7 C7
 ear; I suf-fer some-thing aw-ful each time you go— And

F7 Bb7 Bb Eb Bb7 Eb E dim Bb7
 much worse when-you're near. Here am I with all my brid-ges burned,—

Eb Eb dim Fm7 Bb7 F-9 Eb Eb7
 Just a babe in arms where you're con-cerned,— So lock the doors— and

Ab Abm6 Eb Eb+ Bb7 1. Eb Ab6 Bb7 2. Eb
 call me yours_'Cause you took ad-vant-age of me! me!

Am I Blue?

Lyric by
GRANT CLARKE

Music by
HARRY AKST

Moderato

Vamp



I'm just a wom-an, a lone-ly wom-an Wait-in' on the wear-y shore. _____
It's ag-gra-va-tin' to stand here wait-in' Wait-in' for a trif-flin' man. _____



I'm just a wom-an that's on - ly hu-man, One you should be sor-ry for. _____
It set me hat-in' to stand here wait-in' Su - i - cide's my on - ly plan. _____

*Diagrams for Guitar, Symbols for Ukulele and Banjo

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Got up this morn-in' a - long a - bout dawn, — With-out a warn-in' I found he was gone. —
 I think it's aw-ful, his treat-ment of me, — It's most un-law-ful how mean he can be. —

Why should he do it? How could he do it? He nev-er done it be-fore. —
 I can't for-get him, I'm bound to get him, I'll run him down if I can. —

REFRAIN

Am I blue? — Am I blue? — Aint these tears

— in these eyes — tel-lin' you? — Am I blue? —

C9^o
F
A7^{b5} D7
G7
D^{b7}
C7^o

You'd be too — If each plan — with your man — done fell through.

F
B^b
B^bm
F
A m^o
E7
Dm6^o

Was a time — I was his on-ly one,

E7
A m^o
F^bdim
Gm7
C7^o

But now I'm — the sad and lone-ly one, — "Law-dy," Was I gay?

F
C9^o
F
F^bdim
D7

'til to-day, — Now he's gone — and we're through,

G7
D^{b7}
C7^o
1. F
F7
Gm7
C7^o
2. F
B^b
B^bm
F

— Am I blue? — Am I blue? blue?

sfz

Can't We Be Friends?

Words by
PAUL JAMES

Music by
KAY SWIFT

Andantino

Piano

mp *un poco rit*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Andantino' and the dynamics are 'mp' (mezzo-piano) with a 'un poco rit' (slightly ritardando) instruction at the end.

Slowly

Fm

G7 Bbm6 G7

C7

I took each word he said as gos-pel truth, The way a sil-ly lit-tle

a tempo. P ben cantando

The first line of the song features a vocal melody and piano accompaniment. The tempo is 'Slowly' and the dynamics are 'P' (piano) with the instruction 'ben cantando' (sing well). The piano accompaniment includes chords and a bass line. The lyrics are: 'I took each word he said as gos-pel truth, The way a sil-ly lit-tle'.

Db

C7

Fm

G7 Bbm6 G7

child would. I can't ex-cuse it on the grounds of youth, -

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'child would. I can't ex-cuse it on the grounds of youth, -'.

C7

Fm Bb Fm

Bbm

Fm

I was no babe in the wild wood. He did-n't mean it, -

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: 'I was no babe in the wild wood. He did-n't mean it, -'.

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G7-5 Fm E6 C7+5 F *rit* C Ab7

I should have seen it, — Now — it's too late!

G7 C7

Refrain (Slowly and with much expression)

p-mf a tempo.

I thought I'd found the man of my dreams. Now it seems
I thought I knew the wheat from the chaff, — What a laugh!

a tempo. p-mf

Dm7 Db7 C7 Dm G7 C7

This is how the sto-ry — ends: He's goin' to turn me down and say,
This is how the sto-ry — ends: I let him turn me down and say,

F Bb7 F Dm Dm7 *p* G7

"Can't we be friends?" I thought for once it
"Can't we be friends?" I act - ed like a

C7 F D♭7 Dm7 D♭7

could-nt go wrong, — Not for long! I can see the way this —
 kid out of school, — What a fool! Now I see the way this —

C7 Dm G7 C7 F B♭7 F

ends: He's goin' to turn me down — and say, "Can't we be friends?"
 ends: I let him turn me down — and say, "Can't we be friends?"

Dm F7 B♭7 C B♭9 B♭7

Ne - ver a - gain! — Through with
 Why — should I care, — Though he

F Fdim F F+ Fm6 Cm

love, — Through with men! They play their game — with-out shame,
 gave — me the air? Why should I cry, — heave a sigh,

E \flat Cm E \flat 7 D+ D D7 A7+5 D G \flat 6 D7 *dim.*

and who's to blame?
and won - der why?

G7 C7 F D \flat 7

I thought I'd found a man I could trust, — What a bust!
I should have seen the sig - nal to stop, — What a flop!

D m7 D m D \flat 7 C7 D m G7 C7

This is how the stor - y — ends: He's goin' to turn me down and say,
This is how the stor - y — ends: I let him turn me down and say,

F B \flat 7 F 1. C A \flat 7 2. F F \flat F

"Can't we be friends?"
"Can't we be friends?"

Happy Days Are Here Again

Words by
JACK YELLEN
a.s.c.a.p.

Music by
MILTON AGER
a.s.c.a.p.

Allegro moderato

Piano introduction in B-flat major, 4/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.



So long, sad times! Go 'long, bad times! We are rid of

Piano accompaniment for the first vocal line, featuring a steady bass line and a melodic line in the right hand.



you at last. How - dy, gay times! Clou - dy

Piano accompaniment for the second vocal line, continuing the melodic and harmonic development.



gray times, You are now a thing of the past. Cause

Piano accompaniment for the third vocal line, concluding the piece with a final melodic flourish.

*) Diagrams for Guitar, Letter above Diagrams for Ukulele and Banjo.

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CHORUS

hap - py days are here a - gain! The

skies a - bove are clear a - gain. Let us

sing a song of cheer a - gain! Hap - py days are

here a - gain! Al - to - ge - ther

f marc.

Chord diagrams: C, G aug. 5, C, E mi, C, G7, C dim, F, C, G7, C, G aug. 5

C E mi C G aug. 5 C

shout it now! — There's no one who — can doubt it now, —

C dim. G7

— So let's tell the world — a — bout it now — Hap — py

C F C F6 C Ami6 E

days are here a — gain! — Your cares and

F# mi G# mi B7 E B7 E C mi G Ami B mi D7

trou — bles are gone; — There'll be no more from now

G7 C G aug. 5 C

on _____ Hap - py days _____ are here a - gain; _____

E mi. C G aug. 5 C C dim.

The skies a - bove _____ are clear a - gain; _____ Let us

G7 C

sing a song _____ of cheer a - gain _____ Hap - py days are

F C G7 C F6 C

here a - gain! _____ -gain! _____

f marc.

I May Be Wrong

But, I Think You're Wonderful!

Words by
HARRY RUSKIN

Music by
HENRY SULLIVAN

Moderato

mf l.h.

(b)

Introduction for piano, marked Moderato, in E-flat major. The left hand plays a series of chords and single notes, while the right hand plays a melodic line with some grace notes. The tempo is marked Moderato.

VOICE E \flat Fm B \flat 7 E \flat A \flat m6 E \flat A \flat

(He) When I play rou-lette, When I place a bet, I have been a
(She) Though your lot is sad, I am just as bad, Mine is real-ly

Vocal line with piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand. The lyrics are written below the vocal line.

B \flat 7 E \flat D7

los - er all my life. Like a two year old I
quite a hope-less case. Oc - u - lists ad - vise

Vocal line with piano accompaniment. The piano part continues with chords and a bass line. The lyrics are written below the vocal line.

Gm Gdim E \flat 7 D7 Gm B \flat F7 B \flat

pick 'em bad. I'm told Still, I think I'd find in you a per-fect wife.
Glas-ses for my eyes, With - out them I can't ev-en see your face.

Vocal line with piano accompaniment. The piano part continues with chords and a bass line. The lyrics are written below the vocal line.

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CHORUS

E \flat ma7 E \flat 7 A \flat A \flat m6

I may be wrong; but, I think you're won - der - ful!
 I may be wrong; but, I think you're won - der - ful!

E \flat F9 E \flat 7 E \flat A \flat 6 E \flat

I may be wrong; but, I think you're swell! I like your
 I may be wrong; but, I think you're swell! I like your

ma7 E \flat 7 A \flat A \flat m6 E \flat F9

style; say, I think it's mar - vel - lous. I'm al - ways wrong so
 style; say, I think it's mar - vel - lous. But I can't see so

B \flat 7 E \flat Fm B \flat 7 E \flat ma7

how can I tell? All of my shirts are un - sight - ly
 how can I tell? Deuc - es to me are all ac - es

Fm6 D7 Gm

All of my ties are a crime. If dear in you I've picked
 Life is to me just a bore. Fac - es are all op - en

Cm Cm6 F7 Bb Bb7 Eb

right - ly It's the ve - ry first time. You came a -
 spac - es You might be John Bar - ry - more. You came a -

ma7 Eb7 Ab Abm6 Eb

-long, say, I think you're won - der - ful! I think you're
 -long, say, I think you're won - der - ful! I think you're

F7 Bb7 Bb+ 1. Eb 2. Eb

grand; but, I may be wrong. wrong.
 grand; but, I may be wrong. wrong.

Tip-Toe Thru' The Tulips With Me

Lyric by
AL DUBIN

Music by
JOE BURKE

Moderato

Vamp

Shades of night are creeping, Wil-low trees are weep-ing,
Come on out and pet me, Come and "Ju - li - et" me,

Old folks and ba-bies are sleep-ing; Sil-ver stars are gleam-ing,
Tease me and sly-ly "co-quette" me. Let me Ro-me-o you,

All a-lone I'm schem-ing, Schem-ing to get you out here, my dear,- Come
I just want to show you, How much I'm will-ing to do for you,- Come

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REFRAIN

Tip-toe to the win-dow, by the win-dow, That is where I'll be, Come

p-f

tip-toe thru the tu-lips with me;

Tip-toe from your pil-low, to the sha-dow of a wil-low tree, And

tip-toe thru the tu-lips with me; Knee

deep in flow-ers well stray— Well

Chords: A14, F#7, Gm, F#7, Bb7, C7, D7

keep the show-ers a - way;— And if I

Chords: D7, Gm, F#7, Bb7, C7, F7, Bb7

kiss you in the gar-den, in the moon-light, Will you par-don me, Come tip-toe thru the

Chords: Bb, C7, Fm, Bb7, Bb, G7, Ab, Abmaj, Bb, C7

tu-lips with me. me.

Chords: Fm, Bb, 1 Bb, 2 Bb, Ab, Abmaj, Bb

rit. sffz

WITH A SONG IN MY HEART

Words by
LORENZ HART

Music by
RICHARD RODGERS

Allegro moderato

VOICE

PIANO

Though I
Oh, the

mp



know that we meet ev-'ry night
moon's not a moon for a night;

And we could-n't have changed since the
And these stars will not twink - le and

last time,
fade out!

To my joy and de-light it's a new kind of love at first
And the words in my ears will re - sound for the rest of my



sight.
years.

Though it's you and it's I all the
In the morn - ing I'll find with de -

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Gm7 C7 F Ab

time light Ev - 'ry meet - ing's a mar - vel - ous pas - time You're in -
 light Not a note of our mu - sic is played out, It will

C Am Dm7 G7 C F C

creas - ing - ly sweet, So when - ev - er we hap - pen to meet _____ I greet you
 be just as sweet, And an air that I'll live to re - peat: _____

tacet

rall.

REFRAIN Rather slow, but with rhythm

C G7 C

With a song in my heart. _____ I be - hold your a -

a tempo
p - mf

R.H.

G7 C E7

dor - a - ble face, Just a song at the start, _____

R.H.

Am E7 Am Am7 Am6

But it soon is a hymn to your grace. When the mu-sic swells

F Dm7 C8 B7

I'm touch-ing your hand; It tells that you're

R.H. cresc.

Dm B7 E7 A7 Dm G7 C

stand - ing near, and At the sound of your

mf dim. p

G7 C G7

voice Heav - en op - ens its por - tals to me.

C E7 Am
 Can I help but re - joice _____ That a song such as
 E7 Am Am7 Am6 D7 C
 ours came to be? But I al - ways knew _____ I would live life
 D7 C Dm7 G7
 through _____ With a song in my heart for
 1. C C° C C#7 G7 2. C
 you. _____ you. _____
 a tempo mf espr. mf

You Do Something To Me

Words and Music by
COLE PORTER

Moderato **VERSE** **Not fast**

VOICE: I was might-y blue,
Thought my life was through,
Till the heav-ens o-pened,
And I gazed at
you.
Won't you tell me, dear,
Why, when you ap-pear,
Some-thing hap-pens to me
And the strang-est feel-ing goes through me?

PIANO: *mf*, *rit*, *p a tempo*, *espr.*, *p*, *poco rit.*

Chords: Eb, Fm7, Bb7, Eb, Eb7, Ab, Eb, Fm7, Ab+, F7, Bb7, C#dim, Bb7, Eb6, D°, Eb, Eb°, Bb-9, Ebm, Fm7, Bb7, Ebm, Eb7, Abm, Ebm, F7, Gm, Gm7, Gm6, F#°, Fm6, C7, Fm, B7, Bb7

REFRAIN - Slowly, with expression

VOICE: You do some-thing to me.

PIANO: *p-mf a tempo*

Chords: Eb, D, Eb, Ebmaj7, D, Eb6

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E \flat 6 E \flat maj7 B \natural E \flat E $^{\circ}$ B \flat 7 D Fm

Some-thing that sim-ply mys-ti-fies me. Tell

E $^{\circ}$ Fm A \flat m6 C7 F7

me, why should it be You have the pow'r to hyp-no-

B \flat 7 B $^{\circ}$ B \flat 7 B \flat $^{\circ}$ B \flat 7 F \sharp $^{\circ}$ E \flat F \sharp $^{\circ}$ B \flat 7

tize me? Let me live 'neath your

C7 B B \flat B $^{\circ}$ A \flat A \flat m6 Gm B \flat 7

spell, Do do_ that voo - doo_ that you do_ so well, For

E \flat D E \flat E \flat maj7 D $^{\circ}$ C7 F7-5 F7

you do some-thing to me That no-bod-y

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

else could do. do.