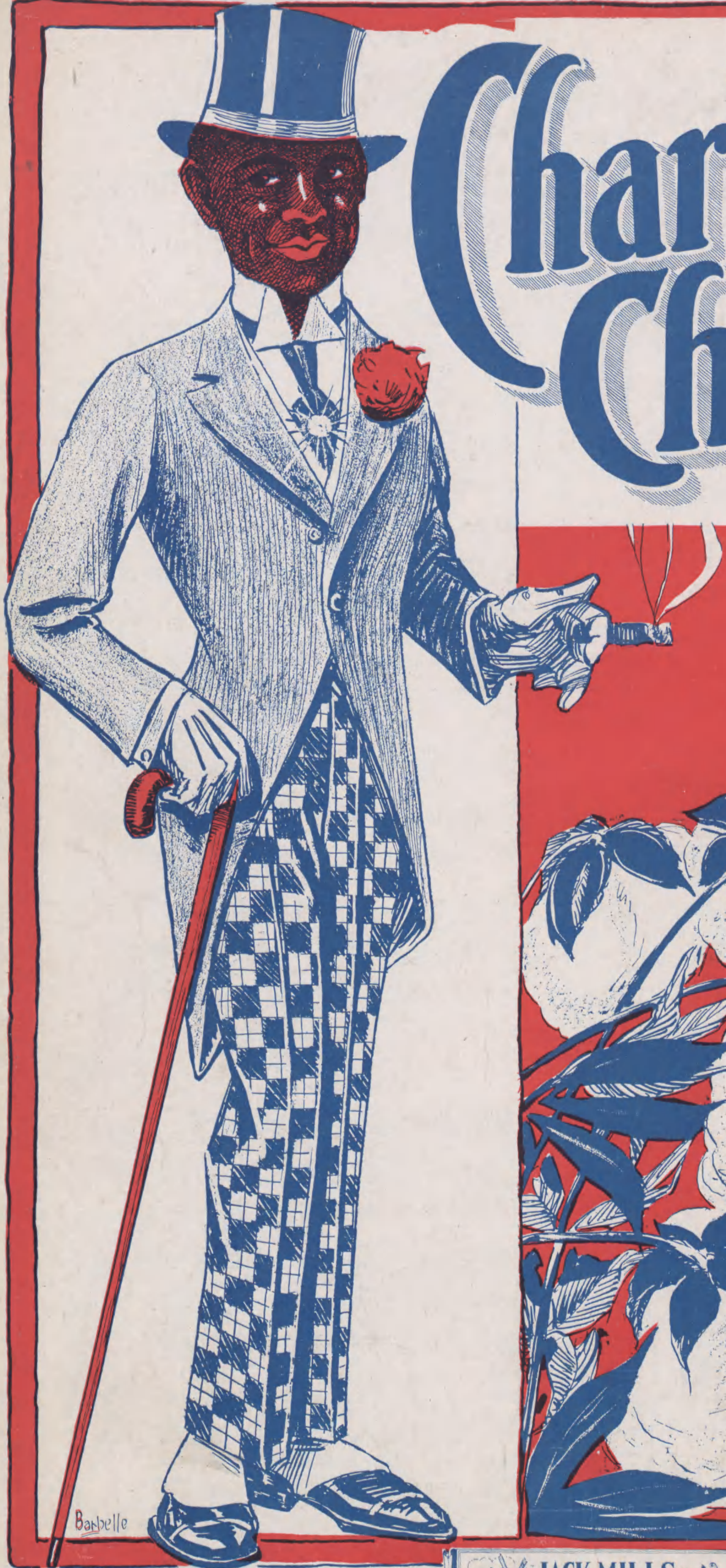


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Charleston Charley



By
**GENE AUSTIN
EMMET O'HARA**
and
IRVING MILLS



Barbelle

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I Don't Care What You Used To Be
(I Know What You Are To-Lay)

By AL DUBIN
and
JIMMY McHUGH

CHORUS *mp-f*

I don't care what you used to be, I
know what you are to-day, if you love me as

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For The Sake Of The Baby At Home

Words by AL DUBIN
CHORUS *mp-f*

Music by
F. HENRI KLICKMANN

Just wear a smile, a smile all the while For the sake of the
ba - by at home; Don't let her cry and

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I Lost A Wonderful Pal
(When I Lost You)

Words by AL DUBIN and
JOE MITTENTHAL

Music by
IRWIN DASH

CHORUS *mp-f*

I lost a pal, a won-der-ful pal, when I lost you—
I lost a friend that stuck to the end like real pals

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Something Tells Me

Words by ED ROSE
CHORUS *mp-f*

Music by
F. HENRI KLICKMANN
and
NORMAN J. ELHOLM

Some - thing tells me you're un - hap - py,
Some - thing tells me you are blue,

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WORDS

Lyric by AL DUBIN and
AL TUCKER

Music by
OTIS SPENCER

Tune Ukulele as follows—
4th string (nearest player) 1st string
3rd string 2nd string

CHORUS *mp-f*

Words that were so ten - der, Words
of sweet sur - ren - der, Words that I re-

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Carolina Moon

CHORUS *mp-f*

By SAM BRAVERMAN
and LEON CLOSE

Car - o - lin - a Moon, Car - o - lin - a Moon,
Is it an - y woe - der that I'm pin - ing? How I long to

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Charleston Charley

By { GENE AUSTIN,
EMMET O'HARA
and
IRVING MILLS

Brightly

f *fz* *p* Vamp

The piano introduction consists of two systems of music. The first system is marked 'Brightly' and 'f'. The second system is marked 'fz' and 'p', and includes a 'Vamp' section indicated by a double bar line with repeat dots. The music is in 2/4 time and features a mix of eighth and sixteenth notes with various articulations like accents and slurs.

mp

I know a red-hot step-per, yes, he is full of pep-per,

mp

The first system of the vocal and piano accompaniment. The vocal line is in treble clef with lyrics underneath. The piano accompaniment is in bass clef. The tempo is marked 'mp'. The piano part features a steady eighth-note accompaniment with some chordal textures.

The wo-men fol-low him a-round, round, round, round;

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with a similar eighth-note pattern. The system ends with a final chord marked with a triangle and the number 8.

He used to be so laz - y, now he is Charles-ton cra - zy,

That dance has got him step - ping 'round.

CHORUS *mp-f*

They call him Charles-ton Char - lie, he's so jol - ly, He sure does

know his stuff, He nev - er gets e - nough,

Wo-men crave him 'cause he's rough, Nev - er wor - ries, nev - er hur - ries,

Takes his own sweet time; He does a dance so class - y

When he shakes his dem - a - tas - see, Charles-ton Char-lie, hot to - mal - lee,

You're too hot for me. They call him me. —

D.S. *fz* D.S.

Charleston Charley - 3

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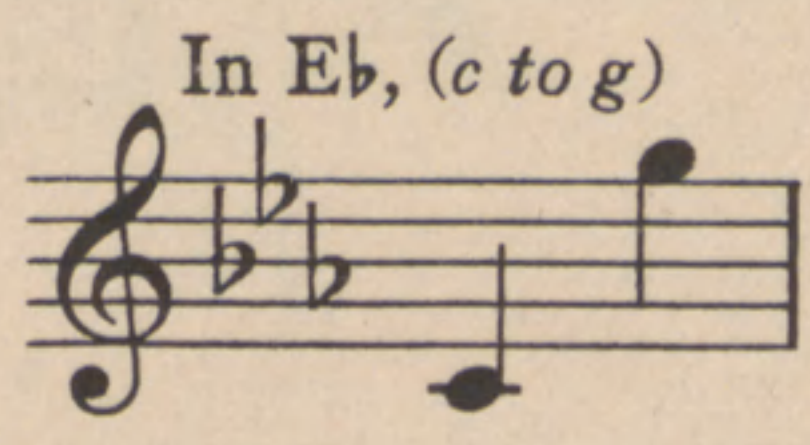
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JALOUSIE

(JEALOUSY)



LYRIC BY
VERA BLOOM

MUSIC BY
JACOB GADE

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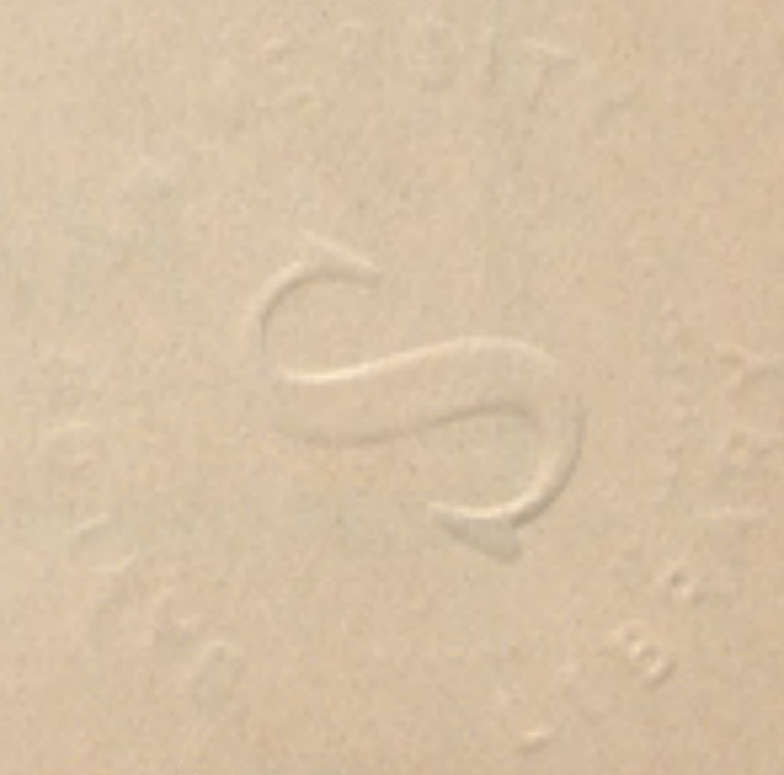
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Golden Days

Words by
DOROTHY DONNELLY

— Gold-en days in the sun-shine of our hap-py youth — Gold-en days

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Romance

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN IInd

Tempo di Valse lento

Yet, when I seek this beau - ty

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Serenade

Words by
DOROTHY DONNELLY

mp

Ov - er head the moon is beam - ing, White as blos - soms on the bough!

p dolcissimo

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One Alone

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN IInd

Andante moderato (*slowly*)

One a - lone — to be my own,

p molto espr. e cantabile

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JALOUSIE

Words by
VERA BLOOM

Music by
JACOB GADE

Con fuoco

Piano

The piano introduction consists of two staves. The right hand starts with a series of sixteenth-note chords in a descending sequence, marked with a forte (f) dynamic. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Con fuoco'.

Tune Ukulele
or Banjulele Banjo

*Cmin.

G C E A

Tempo di Tango

mf

Jeal - ous-y, ——— Night and day you

mf with much expression

The first system of the vocal and piano accompaniment. The vocal line is in 2/4 time, starting with a mezzo-forte (mf) dynamic. The piano accompaniment features a sixteenth-note melody in the right hand and a bass line in the left hand. The lyrics are 'Jeal - ous-y, ——— Night and day you'.

A^b

C min.

F min.
add D

G7

tor - ture me! ——— I some-times won - der, ——— If this spell that I'm

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'tor - ture me! ——— I some-times won - der, ——— If this spell that I'm'. The piano accompaniment continues with a similar rhythmic pattern. Chord diagrams for A^b, C min., F min. add D, and G7 are provided above the vocal line.

* Letters over UKE diagrams are names of chords
adaptable to Banjo or Guitar in original key

Ukulele Arr. by
S.M. ZOLTAI

8656-5

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C min. G7 C min

un - der Can be on - ly a mel - o - dy,

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'un - der' followed by a long note, then 'Can be on - ly a mel - o - dy,'. The piano accompaniment consists of chords and moving lines in both hands. Chord diagrams for C minor, G7, and C minor are shown above the vocal line.

A^b C min. E^b G min.

For I know no one but me Has won your heart but,

The second system continues the vocal line with the lyrics 'For I know no one but me Has won your heart but,'. The piano accompaniment features a triplet of chords in the right hand. Chord diagrams for A^b, C minor, E^b, and G minor are shown above the vocal line.

C min. add A D7 G

When the mu - sic starts, My peace de -

The third system continues the vocal line with the lyrics 'When the mu - sic starts, My peace de -'. The piano accompaniment includes a triplet of chords in the right hand. Chord diagrams for C minor (add A), D7, and G are shown above the vocal line. The dynamic marking 'mp' is present.

G7 C min.

parts. From the mo - ment they play that lan - guor - ous

The fourth system continues the vocal line with the lyrics 'parts. From the mo - ment they play that lan - guor - ous'. The piano accompaniment features a triplet of chords in the right hand. Chord diagrams for G7 and C minor are shown above the vocal line. The dynamic marking 'ben cantando' is present.

strain, And we sur - ren - der to

all its charm once a - gain, This jea - lous -

Fmin. *Fmin. add D*

y That tor - tures me

f L.H. *f L.H.*

Is ec - sta - cy, Mys - ter - y, pain!

marcato *f* *L.H.* *sf Ped.* *

Refrain

p-mf

A min.7 open

G7

G7 with A#

We dance to a tan - go of love, Your

heart beats with mine as we sway. Your

G7

C

G7

C9 with B

C

F#dim.7

G7

C#dim.7

G7

eyes give the an - swer I'm dream - ing of, That soft word your

D min.7

G7

C

G aug.5

A min.7 open

cruel lips will nev - er say! I fear that the

G7

G7 with A# G7

mu - sic will end _____ And shat - ter the spell it may

C G7 C7

lend, _____ To make me be - lieve, When your

F Bdim.7 C G7

eyes just de - ceive, And it's on - ly the tan - go you

C G7 G aug. 5 C

love. We love.

RUDOLF FRIML COMPOSITIONS

March Of The Musketeers (D'Artagnan and Musketeers)

Words by P.G. WODEHOUSE and CLIFFORD GREY
Tempo di Marcia giocoso
Music by RUDOLF FRIML

We are the Mus-ket-ees, Bold dash-ing Mus-ket-ees;

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Rose-Marie

Words by OTTO HARBACH and OSCAR HAMMERSTEIN II
REFRAIN
Music by RUDOLF FRIML

mp Moderato (molto amabile)
Rose - Ma - rie, I love you! I'm al - ways

mp dolce e cantabile

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Chansonette

Words by DAILEY PASKMAN SIGMUND SPAETH and IRVING CAESAR
Music by RUDOLF FRIML

rit. *p a tempo*
Chan-son - ette, Chan - son - ette, Love was born when we met,

a tempo

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MA BELLE

Words by CLIFFORD GREY
Refrain
Music by RUDOLF FRIML

Ma Belle! Ma Belle! You are so charm-ing, in es -

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Indian Love Call

Words by OTTO HARBACH and OSCAR HAMMERSTEIN II
Andante (slowly)
Music by RUDOLF FRIML

When I'm call-ing you oo oo oo - oo - oo!

molto espr.

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D \flat E \flat F 50c each

"L'Amour-Toujours-L'Amour" (Love Everlasting)

Words by CATHERINE CHISHOLM CUSHING
Refrain
Lento poco rubato
Music by RUDOLF FRIML

La-mour - tou-jours - La-mour Love, now at last, you've

Pizzicissim!

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Totem Tom-Tom (Wanda and Girls)

Words by OTTO HARBACH and OSCAR HAMMERSTEIN 2nd
Refrain
Music by RUDOLF FRIML and HERBERT STOTHART

When my grand-pa, Chief Chick-ee-ko-tem, Took grand-ma

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LA CUMPARSITA

[ARGENTINE TANGO]

Music by
MATOS RODRIEYER

WORDS & ARR. BY

Jerry Castillo



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La Cumparsita

(Argentine Tango)

Hawaiian Guitar Solo

Arr. by Nick Manoloff

Tempo di Tango

Music by
MATOS RODRIEYZ

Guitar
Chords

Am

E7

Am

Am

Dm

Am

E7

Am

Am

E7

E7

Am

Am

Dm

Am

E7

Am

Note on diagram arrangement

- Represents 2nd Finger to be used
- " 1st " " " "
- x Represents Thumb to be used
- (2) " Two beats

All numbers under a slur (Ex. 9' 9) get one beat

English Lyrics by
JERRY CASTILLO

La Cumparsita

(Argentine Tango)

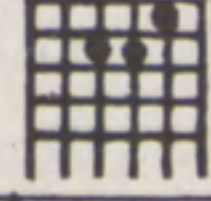
Music by
MATOS RODRIEYEZ

Arr. by Jerry Castillo

E7



Am



Cum - par - si - ta be - hind that mask you're so mis - teri - ous,
Cum - par - si - ta con su son - ri - sa mis - te - rio - sa

E7

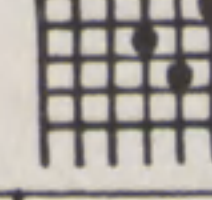


Why keep e - vad - ing Cum - par - si - ta you make my heart grow
Sus o - jos ne - gros su bo - qui - ta y sus la - bios co -

Am



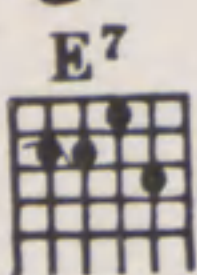
Dm



so de - liri - ous. I'll fol - low you wher - ev - er you go
lor de ro - sa. Sus pa - sos se - gui - ré siem - pre a - si



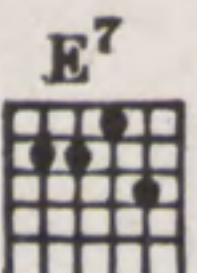
Un - til the day you say "yes or no," Un - til the sweet day
 Du - dan - do si pue - do re - sis - tir, Du - dan - do cuan - to



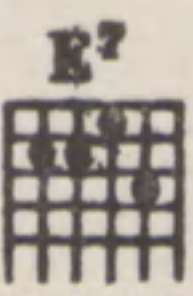
you stop fak - ing, stop break - ing my poor heart.
 ha de su - frir mi po - bre co - ra - zon.



Mas - que - rad - ing, mas - que - rad - ing! —
 An - ti - faz so - bre su ros - tro! —



why don't you let my eyes be - hold you? Come close to me, dear,
 bai - la con ti - pos e - le - gan - tes Quie - ro mi - rar - la, —



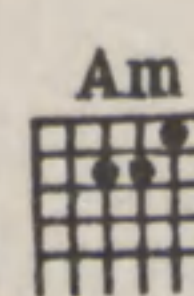
Please have no fear and in my arms let me
Es - tra - char - la en - tre mis bra - zos a



hold you. Mas-que - rad - ing, mas-que - rad - ing!
man - tes. An - ti - faz so - bre su ros - trol



why don't you cease play-ing that part, I'll kiss your lips and then
en - tre - ga a to - dos su - a - mor Sin sa - ber que a qui - es - toy,



you'll be my queen a - gain my Cúm - par - si - ta, sweet - heart.
que a - la juer - ga me - doy pa - ra ol - vi - dar mi do - lor.

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LA CUMPARSITA

(The Masked One)

TANGO

English Lyric by
OLGA PAUL

TUNE UKULELE

G C E A

Music by
G. H. MATOS RODRIGUEZ

D7
p

Tan - ta - liz - ing, Your mask is on - ly half dis - guis - ing,
Se - re - nad - ing, While ev - 'ry - one is mas - que - rad - ing,
La cum - par - sa de mi - se - rias sin fin des - fi - la,
Lar - go tiem - po des - pue's ca - yóal ho - gar ma - ter - no,

Gmi

p

D7

I have no trou - ble rec - og - niz - ing Your fea - tures which I'm
Let gen - tle mu - sic be per - suad - ing Your heart which al - ways
Eu tor - no de a - quel ser Eu - fer - mo, Que pron - to a de dor -
Pa - ra po - der cu - rar su en - fer - mo, Y he - ri - do co - ra -

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i - dol - iz - ing, Oh hear my plead - ing, Do not spite me,
 is e - vad - ing, My ur - gent plead - ing, For I long to
 mir de pe - na Par e - so es que en su le - cho
 zón y su - po Que su vie - ji - ta san - ta



And be re - lent - ing, Come de - light me, You are tor - ment - ing
 Em - brace and hold you, It's not wrong to Let me en - fold you,
 So - llo - za a con - go - ja - do Re - cor - dan - do el pa -
 La que el ha - bia de - ja - do El in - vier - no pa -



My heart al - ways, Oh throw your mask a - way.
 Can't you feel that I wish that you were mine!
 sa - do Que lo ha - ce pa - de - cir.
 sa - do De fri - o se mu - rto.

4 REFRAIN



Won't you please un-mask your fea-tures, — And let me see your eyes of fi - re,
A - ban-do - no su vie - ji - ta — Que que - dà de - sum - pa - ra - da,

Your lips so ru-by red, your pret-ty head, Fill me with de - si - re! —
Y lo - co de pas-siòn Civ - go de a - mor. Cor - riò Tras de su a - mu - du —

Come with me out in the mead-ow, — E - ter-nal voice of des-ti - ny,
Que e - ra lin - da e - ra he - chi - ca - ra, — De lu ju - ria e - ra u - na flor,

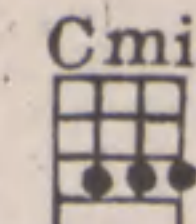
Un-der the heav-ens blue, My oath will be to you, For-ev-er I will be true!
Que bur - tò su quer - er, Has - to que se con - só, Y por a - tro to de - jó.

D.C. la Parte I dopo al Chorus

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Chorus



ff In the moon-light, while I'm walk - ing, *p* I re-call the hap - py
Hoy ya so - lo a - ban - do - na - do, *f* A lo tris - te de su

p ho - urs, *ff* When in rap-ture we were talk-ing, *p* As we strolled a-mong the
suer - te, *An - cio - so es - pe - ra la muer - te,* *Que bien pron-to ha de lle -*

p con grazia flow-ers. *D7* But now you try to hide from me And e - ven
gar. — Y en - tre la tris - te fri - al - dad, *Que len - to in -*

Gmi though I on-ly ask, *D7* And pray that you re-move your mask, *Gmi* You won't a - gree.
va - de el co - ra - zón, *Sin - tió la cru - da sen - sa - ción,* *De su mal - dad.*

D. C. al Fine

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There's a lit - tle brown road wind - in' o - ver the hill To a lit - tle white
cot by the sea; There's a lit - tle green gate At whose trel - lis I

p *ten.* *ten.* *ten.*

The musical score for "SMILIN' THROUGH" is written in 3/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *p* and *ten.* (tenuto).

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Far in the East there's a soft crim-songlow, The new day blush-es at its dawn - ing;
Soft sing the birds in a cease - less flow Their wel-come to the new - born morn - ing.

mp *cresc.* *f*

The musical score for "SUNRISE AND YOU" is written in 2/4 time with a key signature of three flats (Bbb). It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *mp*, *cresc.*, and *f*.

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SAY IT WHILE DANCING

FOX TROT SONG

Lyric by
BENNY DAVIS

Music by
ABNER SILVER

If you want
Danc-ing has

Vamp

mf *p*

to win the heart of some-one that you
a fac - in - a - - tion no one can re -

love Here's the late way, up - to - date way,
sist It a - wakes you, o - ver takes you

There's no de - ny - ing, It's well worth try - ing.
With love's e - mo - tion, With love's de - vo - tion.

REFRAIN

Say it while danc - ing, While

p-f

you are glanc - ing In those eyes that

you i - do - lize... Gent - ly hold her, Ev - 'ry min - ute

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you'll get bold - er. Danc - - ing in - spires

The first system of music features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are "you'll get bold - er. Danc - - ing in - spires". The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and moving lines, while the left hand provides a steady bass line with some rhythmic patterns.

Love's sweet de - sires So keep ad -

The second system continues the vocal line with the lyrics "Love's sweet de - sires So keep ad -". The piano accompaniment continues with similar harmonic and rhythmic patterns as the first system.

vanc - ing, Say it while danc - ing, You'll win her

The third system continues the vocal line with the lyrics "vanc - ing, Say it while danc - ing, You'll win her". The piano accompaniment continues with similar harmonic and rhythmic patterns.

1. heart. 2. heart.

The fourth system shows two endings for the piece. The first ending is marked "1." and the second is marked "2.". Both end with the word "heart.". The piano accompaniment includes triplets and other rhythmic figures.

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DUSK—and the lights of home
Smile through the rain:
A thousand smiles for those that come
Homeward again.

What though the night be drear
With gloom and cold,
So that there be one voice to hear,
One hand to hold?

Here, by the winter fire,
Life is our own.
Here, out of murk and mire,
Here is our throne.

Then let the wild world throng
To pomp and pow'r;
And let us fill with love and song
The lamplit hour.

Thomas Burke

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- CAN'T YOU HEAR ME CALLIN' CAROLINE SONG
- DEAR LITTLE BOY OF MINE SONG
- The Boys Are In His Hands SACRED SONG
- EVENING BRINGS REST AND YOU SONG
- IN THE GARDEN OF MY HEART SONG
- THE MAGIC OF YOUR EYES SONG
- It Was For Me SACRED SONG
- Ma Little Sunflower Good Night SONG
- MY ROSARY FOR YOU SONG
- Than Art My God SACRED SONG
- THERE'S A LONG, LONG TRAIL SONG
- I Come to Thee SACRED SONG
- KISS ME AGAIN WALTZ SONG
- God Shall Wipe Away All Tears Sacred Song
- THE WANT OF YOU SONG
- Teach me to Pray Sacred Song
- MY WILD IRISH ROSE SONG
- EVER AT REST Sacred Song
- SUNRISE AND YOU SONG
- VALUES SACRED SONG
- WHERE THE RIVER SHANNON FLOWS THE IRISH SWANEE RIVER SONG
- Closer Still With Thee Sacred Song
- STARLIGHT LOVE SONG
- The Silent Voices SACRED SONG
- ASLEEP IN THE DEEP SONG
- SPRINGS A LOVABLE LADY SONG
- Angel Of Light Head On SACRED SONG
- MY DEAR SONG
- WHO KNOWS? SONG
- Shine O My Light SACRED SONG
- RESIGNATION SONG
- ONE MORE DAY SONG
- Oh Lord Remember Me Sacred Song
- BAMBOO BABY SONG
- GOD MADE YOU MINE SONG
- SORTER MISS YOU SONG
- HONEY, IF YOU ONLY KNEW SONG
- THE HEART CALL SONG
- THE LAMPLIT HOUR SONG
- TOD-RA-LOO-RA-LOO-RAI THAT'S AN IRISH LULLABY SONG

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THE OLD SQUARE DANCE IS BACK AGAIN

by
DON REID
and
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A.S.C.A.P.



SWING
YOUR
LADY !!

Barbells

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By
DON REID
and
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Brightly, with Hill Billy swing

PIANO

f REBEL YELL: YOO HOO.

VOICE

THE OLD SQUARE DANCE is back a-gain, clear the barn and coop the hen, Hire the band for
THE OLD SQUARE DANCE is back and how, clear the wag-on and hide the plow, Grab your-self a

mf

five or ten, THE OLD SQUARE DANCE is back a-gain, THE OLD SQUARE DANCE is back to stay,
sage-hen now, THE OLD SQUARE DANCE is back and how, THE OLD SQUARE DANCE is back in town

tie Old Dob-bin and clear the hay— Hur-ry up— Zeke it's— time to— play, THE
all jump up— and nev-er come down till the hol-low of your foot makes a hole in the ground, THE

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OLD SQUARE DANCE is back to stay. Take your part-ner Nell-ie Brown swing her a-round and a -
 OLD SQUARE DANCE is back in town. Tell the boys to slick their hair does - n't mat-ter if there

round and a-round, Toss her a-way like a jit - ter-bug, bring her right back and you give her a hug, THE
 ain't none there. Tell the gals they ought to wear a dress with swish and plen-ty of flare, THE

OLD SQUARE DANCE is back a-gain, clear the barn and coop the hen, Hire the band for five or ten, THE
 OLD SQUARE DANCE is back and how, clear the wagon and hide the plow, Grab your-self a sage-hen now, THE

OLD SQUARE DANCE is back a - gain. THE —
 OLD SQUARE DANCE is back and how. THE —

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Waltz Tempo

REFRAIN (Waltz Tempo)

Caug F C Caug

ROSE O' - DAY, ROSE O' - DAY, You're my fil - la - ga - du - sha, shin - a - ma -

P-mf

Am Am7 D7 G7 C Caug F

roo - sha, bald - a - ral - da, Boom - to - de - ay! ROSE O' - DAY, ROSE O' -

C C#dim

DAY, You're my fil - la - ga - du - sha, shin - a - ma - roo - sha, bald - a - ral - da,

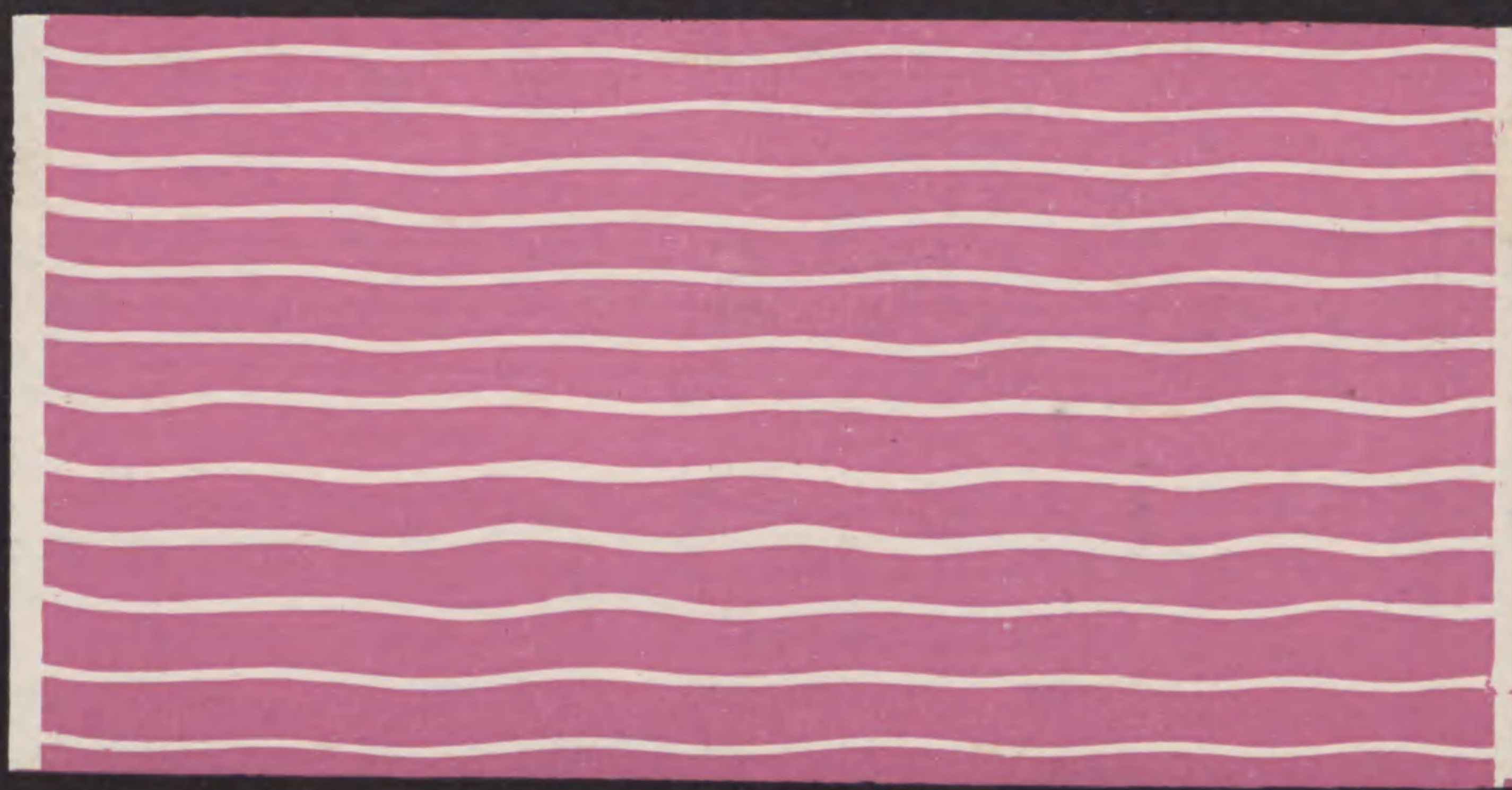
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PEL
STUDIOS

"SAVANNAH" (The Georgianna Blues)

By FRED FISHER

Moderato

Piano *f*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with quarter notes. The key signature has one flat (B-flat), and the time signature is common time (C).

It's the danc - i - est tune, It's a
It's a dance - tune that's all, And the

The vocal line begins with a whole rest, followed by a series of quarter and eighth notes. The lyrics are written below the notes.

p

The piano accompaniment continues with a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include piano (*p*) and fortissimo (*ff*).

craz - y craze that's go - ing a - round — You'll be hum - ming it
words go with it don't mean a thing — When you hear - it you'll

The vocal line continues with quarter and eighth notes, including a dash at the end of the first line. The lyrics are written below the notes.

The piano accompaniment continues with a steady bass line and a melodic line in the right hand. Dynamics include fortissimo (*ff*).

soon, It's the big - gest thing that we have in town —
fall, For that nov - el and pe - cu - li - ar swing —

The vocal line continues with quarter and eighth notes, including a dash at the end of the first line. The lyrics are written below the notes.

The piano accompaniment continues with a steady bass line and a melodic line in the right hand. Dynamics include fortissimo (*ff*).

Down in the South ev-'ry kid will do — it, If you just flip-'em a
 Has a new trick in the orch-es-tra-tion, And it starts off— with a

coin, You ain't heard— noth-ing yet, You'll be
 bing, You won't not - ice the verse But when

rav - in' and you're crav - in' to learn.
 you get to the chor - us you'll sing.

Chorus
 Sa - van-nah Sa-van-nah Sa - van-nah you shake in your shoes.

— Ev-'ry lit - tle An-na know show to Sa - van-ah the Georgi-an-na Blues. —

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Ev-'ry lit - tle An-na know show to Sa - van-ah the Georgi-an-na Blues." The piano accompaniment includes various chords and melodic lines, with some notes marked with accents.

— Take your lit - tle sis-ter, your sis-ter, your sis-ter and twist her a-round, —

The second system continues the song with the lyrics: "Take your lit - tle sis-ter, your sis-ter, your sis-ter and twist her a-round,". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment.

— Then you do the Fris-co, you Far-go, Chi - ca-go, burn-ing up the ground, —

The third system has the lyrics: "Then you do the Fris-co, you Far-go, Chi - ca-go, burn-ing up the ground,". The piano accompaniment features a more active bass line with eighth notes.

— One Sal - va - tion Arm - y Las - sie, tried it once - I was

The fourth system begins with the lyrics: "One Sal - va - tion Arm - y Las - sie, tried it once - I was". The piano accompaniment continues with chords and melodic fragments.

told, Said she danced it on her heels, - just for sav - ing her

soul. Poun-din' the pi - a - no, pi - a - no, pi - a - no, and cut tin' it loose -

That's how you Sa - van-nah, Sa - van-nah, Sa -

van-nah, the Georg-i - an - na Blues. Sa -

Just One More Night In Your Arms

Words by
FRED FISHER

Music by
SAMUEL TIMBERG

Refrain (*espressivo*)

Just one more night in your arms. Just one more night.

a - lone Just one more night I'll

bor - - row, and the world can end to-mor - row.

Kiss me a - gain with your eyes.

molto rit.

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SYMPATHY WALTZ

(Just A Bit of Sympathy)



*With Ukulele
Accompaniment*

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TOM FORD

Music *by*
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Lyric by
LEWIS and YOUNG

(Just Rolling Along)

Music by
RAY HENDERSON

CHORUS

I'm sit - ting on top of the world, Just roll - ing a -
long, Just roll - ing a - long, I'm quit - ting the
blues of the world, Just sing - ing a song, just sing - ing a

The musical score consists of three systems. Each system includes a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The piano part includes dynamic markings such as *p-f* and *f*. The vocal line includes lyrics with hyphens indicating syllables across notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with triplets and slurs.

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"YOU CAN'T GO WRONG WITH ANY 'FEIST' SONG"

Sympathy Waltz

Words by
TOM FORD

(Just A Bit Of Sympathy)
Novelty Waltz Song
Ukulele arr.(see note below*)

Music by
IRVING BIBO

Moderato

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked 'Moderato' and 'mf' (mezzo-forte). The melody is primarily in the treble staff, with accompaniment in the bass staff.

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is on a single treble staff with lyrics underneath. The piano accompaniment is on two staves (treble and bass). The lyrics are: "I am blue, Lone - ly, too, Seems as though the Just a few, Words from you, And the world will". The piano part is marked 'p' (piano).

The third system contains the second line of the vocal melody and piano accompaniment. The vocal line is on a single treble staff with lyrics underneath. The piano accompaniment is on two staves (treble and bass). The lyrics are: "sun, Will nev - er - more come smil - ing through, Life seems wrong, seem, To be a bright - er place to me, Just a smile,".

The fourth system contains the final line of the vocal melody and piano accompaniment. The vocal line is on a single treble staff with lyrics underneath. The piano accompaniment is on two staves (treble and bass). The lyrics are: "And I long for a bit of sym - pa - thy from you, So that I'll know that I pos - sess your sym - pa - thy".

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* Ukulele arr. by
MAY SINGHIBREEN

Tune Ukulele

G C E A

CHORUS

Just a lit - tle bit of sym - pa - thy and it - 'll change the

skies from gray to blue.

E - ven though you do not love me, just to know you sym - pa -

thize, Will some - how do,

5760-3

"GOOD OLD TIMERS"

A FOLIO CONTAINING 75 OF THE 'GOOD OLD SONGS' WE ALL LOVE—SUCH AS
 "IN THE GOOD OLD SUMMERTIME,"— "WHERE DID YOU GET THAT HAT," "ON THE BANKS
 OF THE WABASH," "SIDEWALKS OF NEW YORK," "COMRADES," "LITTLE ANNIE ROONEY,"
 "SAY AU REVOIR BUT NOT GOODBYE."
 A SONG FOLIO AS WELL AS A DANCE FOLIO, AND ONLY 50 CENTS FROM
 YOUR DEALER, OR DIRECT.

BE SURE TO GET IT — YOU'LL NOT REGRET IT!

Press a soft ca - ress up - on my hand, — dear, — So that I may

know, You un - der - stand, — dear, — You make liv - ing worth the

while, by sim - ply giv - ing just a bit of sym -

pa - thy. — thy. —

5760-3

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"You Can't Go Wrong With These 'Feist' Songs"

A Fascinating Fox Trot Song

DON'T WAKE ME UP

LET ME DREAM

Lyric by L. WOLFE GILBERT

Music by MABEL WAYNE & ABEL BAER

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The Fascinating Fox-Trot Song

Don't Wake Me Up

(Let Me Dream)

Lyric by L. WOLFE GILBERT

Music by MABEL WAYNE & ABEL BAER

CHORUS

Don't wake me up, let me dream, Oh, what a
 won-der-ful dream! We're in a land of ro-man-tic
 joy, We two a-lone, and you are

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A "Sure-Fire" Waltz Ballad Hit

Too Many Parties And Too Many Pals

Lyric by BILLY ROSE & MORT DIXON

Music by RAY HENDERSON

CHORUS

Too man-y part-ies and too man-y pals, May break your heart some
 day, Too man-y boy-friends and soc-i-able gals,
 May drive your sweet-heart a-way. Too man-y kiss-es bring

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Too Many Parties

and Too Many Pals

A Powerful and Appealing Ballad
 WITH URULELE ACCOMPANIMENT

Lyric by BILLY ROSE & MORT DIXON

Music by RAY HENDERSON

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OTHER "FEIST" SONGS YOU WILL ENJOY

- | | |
|---|--|
| "PAL OF MY CRADLE DAYS" | "SHE WAS ONLY A SAILOR'S SWEETHEART" |
| "LET ME LINGER LONGER IN YOUR ARMS" | "O KATHARINA" (from "Chauve Souris") (40c) |
| "I MISS MY SWISS" | "IT MUST BE LOVE" (from "Merry Merry") (40c) |
| "HUGO" (I Go Where You Go) | "THE MIDNIGHT WALTZ" |
| "SLEEPY TIME GAL" | "TEACH ME TO SMILE" |
| "I'M SITTING ON TOP OF THE WORLD" | "FIVE FOOT TWO, EYES OF BLUE" |
| "I'M TIRED OF EVERYTHING BUT YOU" | "WHEN I DREAM OF THE LAST WALTZ WITH YOU" |
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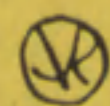
"You Can't Go Wrong With Any 'Feist' Song"

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STUMBLING

A FOX TROT
ODDITY

Words and Music by
"ZEZ" CONFREY



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FRANCIS, DAY & HUNTER. 136-140 CHARING CROSS ROAD, LONDON, ENG.

THREE BLUE RIBBON SONG WINNERS!

Words by
HOWARD JOHNSON
Writer of "Sweet Lady" etc.

GEORGIA FOX TROT SONG

Music by
WALTER DONALDSON
Writer of "Mammy" etc.

CHORUS

Geor - gial Geor - gial my home
sweet home, How I've a - dored ya,

The musical score for "Georgia" is a fox trot song in 2/4 time. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. The lyrics are: "Geor - gial Geor - gial my home sweet home, How I've a - dored ya,".

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Words by
ERNIE ERDMAN
CHORUS

VIRGINIA BLUES FOX TROT SONG

Music by
FRED MEINKEN
Composer of "Wabash Blues"

I've got the old Vir - gin - ia Blues, The mean - est
kind of home sick blues I

The musical score for "Virginia Blues" is a fox trot song in 2/4 time. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. The lyrics are: "I've got the old Vir - gin - ia Blues, The mean - est kind of home sick blues I".

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Words by
DOROTHY TERRISS
Author of "Three O'Clock in the Morning"

INDIANA LULLABY WALTZ SONG

Music by
DON KENDALL

CHORUS

Soft - ly on the breeze, Whis - p'ring thru the trees,
Comes this In - di - an - a Lull - a - by,

The musical score for "Indiana Lullaby" is a waltz song in 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. The lyrics are: "Soft - ly on the breeze, Whis - p'ring thru the trees, Comes this In - di - an - a Lull - a - by,".

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STUMBLING

To My Musical Friends:-
 "Stumbling" is also written as a Piano solo a la Classique Jazz,
 and I hope you will like it as well as my "Kitten On The Keys."
 Zez Confrey.

Words and Music by
 ZEZ CONFREY

Moderato

'Ten-tion folks, speak of jokes, This is one on me,
 Young and small short and tall, Folks most ev-ry-where,

Took my gal to a dance At the Ar-mo-ry,
 Take a chance do this dance, They think it's a bear,

Mus-ic played, danc-ers swayed, Then we joined the crowd,
 Peo-ple rave and they crave Just to do this step,

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I can't dance,— took a chance,— And right then we start - ed:-
 Off they go,— nice and slow,— When the band starts play - ing:-

CHORUS

Stum-bling all a-round, Stum-bling all a-round, Stum-bling all a-round so fun - ny,

Stum-bling here and there, Stum-bling ev'-ry-where And I must de - clare, I stepped right

on her toes,— And when she bumped my nose,— I fell and

when I rose,— I felt a - shamed — And told her

That's the lat - est step, that's the lat - est step, that's the lat - est step, My

hon - ey, No - tice all the pep, no - tice all the pep, no - tice all the

pep; She said, "Stop mum - - bling, tho' you are stum -

- - bling, I like it just a lit - tle bit, just a lit - tle bit, quite a lit - tle

bit!" bit!"

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- "PLAY THAT SONG OF INDIA AGAIN" Paul Whiteman's great Dance Sensation.
- "WHEN THE TIDE COMES IN" Latest Ballad by the writers of "Feather Your Nest"

STEALING

A Fox Trot Song that will Steal right into your heart.

CHORUS *Tenderly*

Steal - ing, steal - ing with your eyes ap - peal - ing,
There's a ten - der feel - ing in my heart for you, Sigh - ing,

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Three O'clock In The Morning

The famous Chimes Waltz that is moving a million feet.

Tempo di Valse Lente

It's three o' clock in the morn - ing,
We've danced the whole night thru, And day - light soon will be dawn - ing,

(Clock Strikes)
One! Two! Three!

sva basso.....

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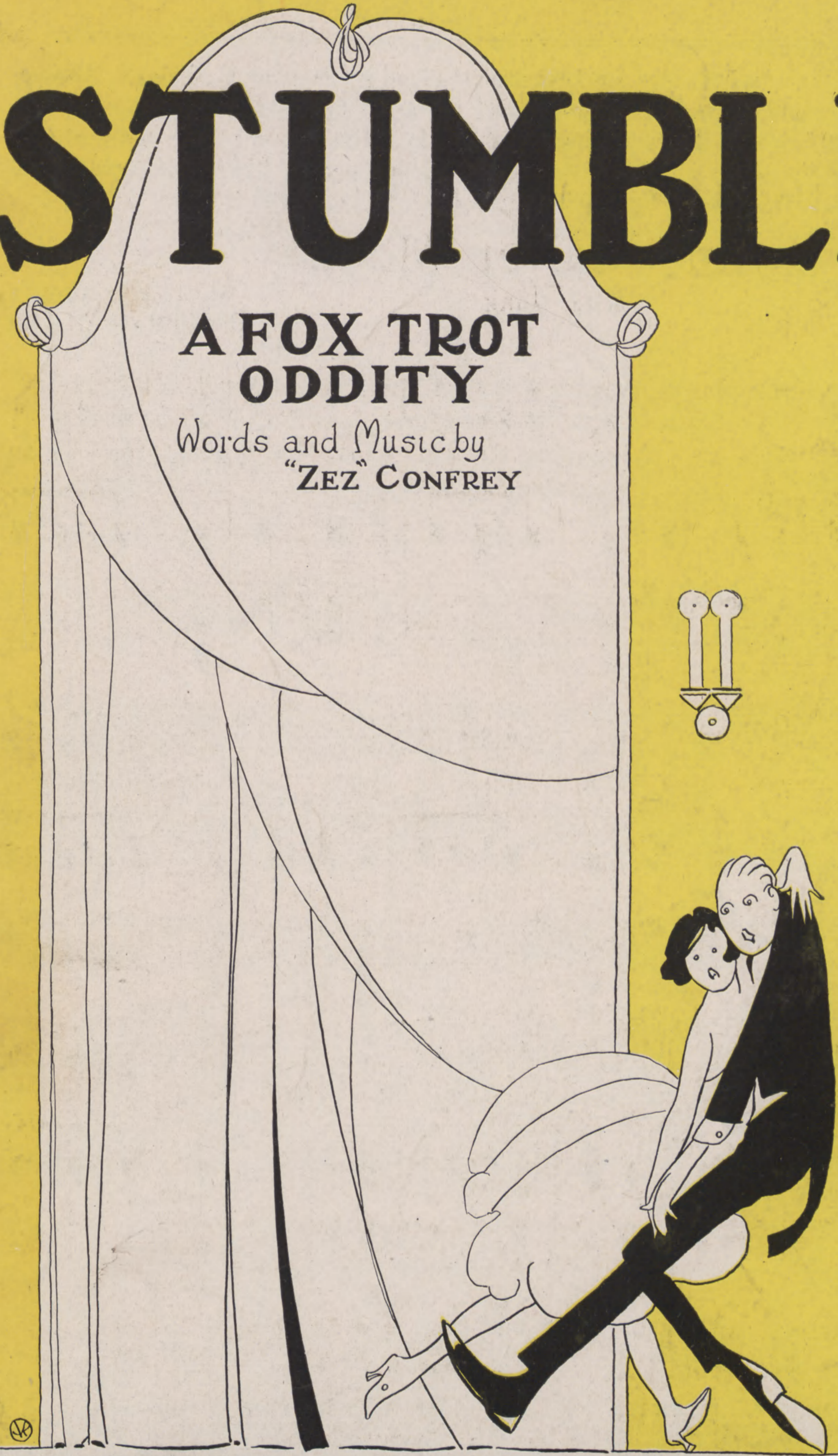
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STUMBLING

**A FOX TROT
ODDITY**

Words and Music by
"ZEZ" CONFREY



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The same old moon that shines upon the river immortalized by Stephen C. Foster's "Swanee River" is sung of again in this song of charm and world-old love - "Swanee River Moon."

Harmony notes for two voices are interwoven with a pretty waltz-time melody and sentimental lyrics that you will want to try over and over. Find a place in your library of records and player rolls for "Swanee River Moon." Your dealer will be glad to play it for you.

Swanee River Moon

Waltz Song

Words and Music by
H. PITMAN CLARKE

CHORUS (*dreamily*)

Swan - ee Riv - er Moon, Swan - ee Riv - er Moon, Shin - ing on my
cab - in door, I'm for - ev - er dream - ing while you're bright - ly
beam - ing Ev - 'ry night I need you more, I'm lone - ly; Shine out bright to -
- night With your silv - 'ry light, For my love is com - ing soon;

p-mf
rit. *a tempo*
rit. *a tempo*

This Composition may also
be had for your Talking
Machine or Player Piano

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STUMBLING

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 "Stumbling" is also written as a Piano solo a la Classique Jazz,
 and I hope you will like it as well as my "Kitten On The Keys."
 Zez Confrey.

Words and Music by
 ZEZ CONFREY

Moderato

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line consists of quarter notes G2, F#2, and E2. The piece features several dynamic markings, including a forte (f) marking at the beginning and a mezzo-forte (mf) marking later. There are also accents and a triplet of eighth notes in the treble line.

'Ten-tion folks, — speak of jokes, — This is one on me, —
 Young and small — short and tall, — Folks most ev-'ry-where, —

The vocal line consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment is in 4/4 time, marked mezzo-forte (mf). It features a steady bass line of quarter notes G2, F#2, and E2, with chords in the treble line.

— Took my gal — to a dance — At the Ar-mo-ry, —
 — Take a chance — do this dance, — They think it's a bear, —

The vocal line consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment is in 4/4 time, marked mezzo-forte (mf). It features a steady bass line of quarter notes G2, F#2, and E2, with chords in the treble line.

Mus - ic played, — danc - ers swayed, — Then we joined the crowd; —
 Peo - ple rave — and they crave — Just to do this step, —

The vocal line consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment is in 4/4 time, marked mezzo-forte (mf). It features a steady bass line of quarter notes G2, F#2, and E2, with chords in the treble line.

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I can't dance, — took a chance, — And right then we start - ed:-
 Off they go, — nice and slow, — When the band starts play - ing:-

CHORUS

Stum-bling all a-round, Stum-bling all a-round, Stum-bling all a-round so fun - ny,

Stum-bling here and there, Stum-bling ev-'ry-where And I must de - clare, — I stepped right

on her toes, — And when she bumped my nose, — I fell and

when I rose, — I felt a - shamed — And told her

That's the lat - est step, that's the lat - est step, that's the lat - est step, My

hon - ey, No - tice all the pep, no - tice all the pep, no - tice all the

pep; She said, "Stop mum - - bling, tho' you are stum -

- - bling, I like it just a lit - tle bit, just a lit - tle bit, quite a lit - tle

bit?" bit?"

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STEALING

A Fox Trot Song that will Steal right into your heart.

CHORUS *Tenderly*

Steal - ing, steal - ing with your eyes ap - peal - ing,
There's a ten - der feel - ing in my heart for you, Sigh - ing,

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Three O'clock In The Morning

The famous Chimes Waltz that is moving a million feet.

Tempo di Valse Lente

It's three o' clock in the morn - ing,
We've danced the whole night thru, ... And day - light soon will be dawn - ing,

(Clock Strikes)
One! Two! Three!

sva basso

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SIX LESSONS FROM MADAME LA ZONGA

Lyric by
CHARLES NEWMAN

Music by
JAMES V. MONACO



Featured by
JIMMY DORSEY
AND HIS ORCHESTRA
with **BOB EBERLY**
and **HELEN O'CONNELL**

New songs for your entertainment - Try them over!

SHAKE DOWN THE STARS

Lyric by
EDDIE DeLANGE

Music by
JIMMY VAN HEUSEN

CHORUS, Slowly (*with expression*)

Shake Down The Stars, pull down the clouds, turn off the moon, do it soon;

I can't en-joy this night with-out you, Shake Down The Stars.

The musical score for 'Shake Down The Stars' is presented in two systems. The first system contains the chorus, starting with the lyrics 'Shake Down The Stars, pull down the clouds, turn off the moon, do it soon;'. The second system continues with 'I can't en-joy this night with-out you, Shake Down The Stars.' The score includes a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for various chords such as Gm6, A7, D7, Eb7, F, Fm, C, Gm6, Dm7, G7, and C.

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FOOLS RUSH IN

Lyric by
JOHNNY MERCER

Music by
RUBE BLOOM

Chorus, Slowly (*with expression*)

Fools Rush In — where an-gels fear to tread, — and so I come to

you, my love, — my heart a - bove my head. — Though I

The musical score for 'Fools Rush In' is presented in two systems. The first system contains the chorus, starting with the lyrics 'Fools Rush In — where an-gels fear to tread, — and so I come to'. The second system continues with 'you, my love, — my heart a - bove my head. — Though I'. The score includes a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for Dm7, G7, C, and Am7.

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SIX LESSONS FROM MADAME LA ZONGA

Lyric by
CHARLES NEWMAN

Music by
JAMES V. MONACO

Tempo di Rhumba

The piano introduction consists of two staves in a key signature of two flats (B-flat major/D minor) and a 4/4 time signature. The tempo is marked 'Tempo di Rhumba'. The music features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte). The right hand plays a melodic line with accents, while the left hand provides a harmonic accompaniment.

Have you ev-er been em-bar-rassed _____ when you're in a smart ca - fe? _____

This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Chord diagrams are provided above the vocal line: Eb (E-flat major), Bb7 (B-flat dominant seventh), and Fm7 (F minor seventh). The piano part includes a dynamic marking of *p* (piano).

— When they play the Cu-ban tem-po _____ is your danc-ing quite pas - se?

This system contains the second vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Chord diagrams are provided above the vocal line: Bb7 (B-flat dominant seventh) and Eb (E-flat major).

There's a stu - di - o on Main street _____ o-ver Ton-y's cloth-ing store, _____

This system contains the third vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Chord diagrams are provided above the vocal line: D (D major), G6 (G major with a natural 6th), and C7 (C dominant seventh).

CODE: Zonga
384-5

F7 Bb Cm7 F7 Bb7

— Where a ver-y small in - vest - ment, — pays you div - i - dends ga - lore. —

Bb7+ Eb

CHORUS, Moderate Rhumba Tempo

Six Les - sons — From Ma - dame La Zon ga, —

mp - mf

Eb Eb dim Bb7 Fm7 Bb7 Eb

— You'll do the rhum - ba — and the new La Con - ga. —

Bb7+ Eb Gm

— Six les - sons — in Ma - dame's Ca - ba - na —

D7 Gm

— and you will im - ag - ine ——— you're down, in Ha - va - na, ———

Ddim Bbm C7 C7+ C7 Bbm

Her four La - tin daugh - ters will help you — to

C7 Fm D7

start; While find - ing — the rhy - thm you might lose — your

Bb7 Eb

heart. — Six Les - sons ——— From Ma - dame La Zon - ga, ———

Chord diagrams: Eb, Ebdim, Bb7, Bb7, G7

And you'll dis - cov - er _____ what prac - tice can do.

Chord diagrams: Bbm6, G7, Ab, Abdim, Eb, Bb7, Ebdim

You count one, - two, three, use - your hip and - your

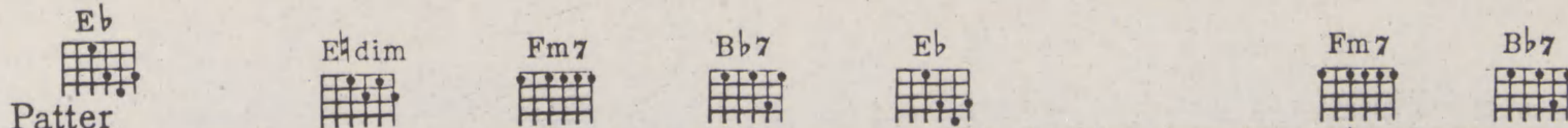
Chord diagrams: Eb, Ebdim, Bb7, 1. Eb, C7, Fm7, Bb7+

knee, it's bound to bring out _____ the La - tin in you. _____ Six

to Patter Fine

Chord diagrams: Eb, Cm7, Fm7, Bb7, Eb, Ab7, Eb


you. _____ you. _____



 Patter

Ro-si-ta gives you les-son one; — Chi-qui-ta gives you les-son two; —

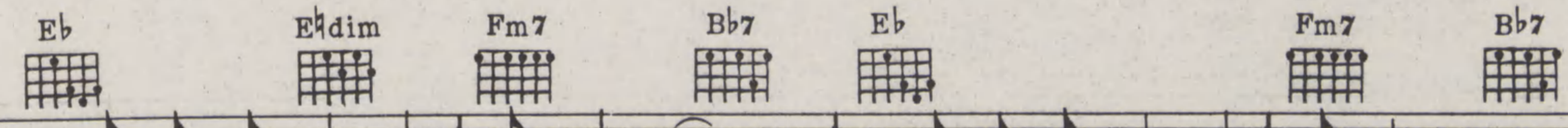
mp - mf



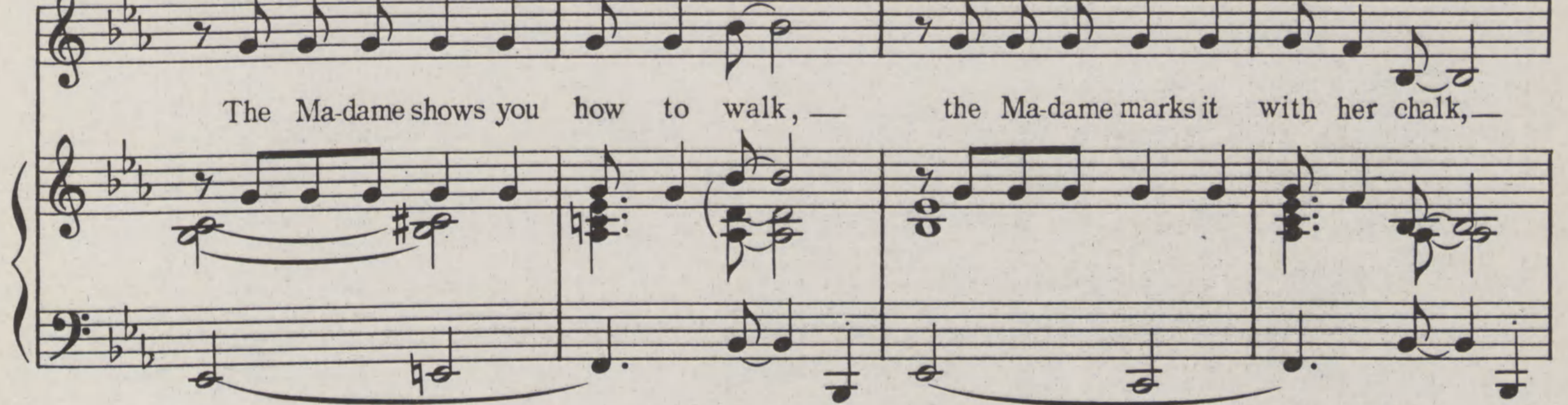


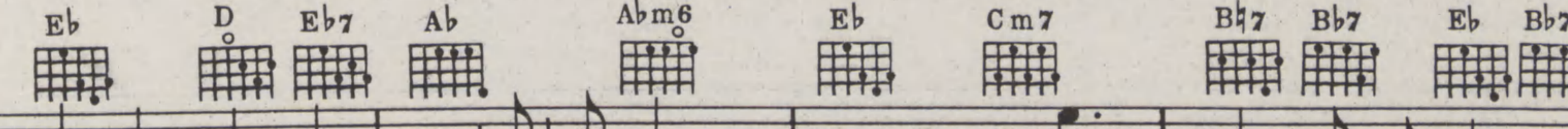
Ma-dame's there to su-per-vise — ev-'ry step and ex-er-cise. —





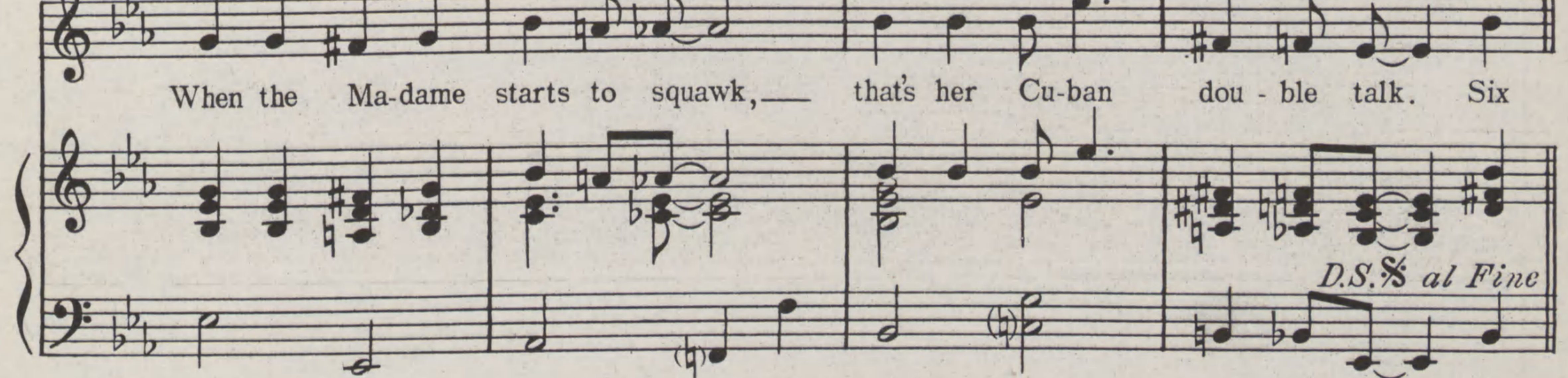
The Ma-dame shows you how to walk, — the Ma-dame marks it with her chalk, —





When the Ma-dame starts to squawk, — that's her Cu-ban dou-ble talk. Six

D.S. al Fine



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Waltzing *in a* Dream

WORDS BY
**BING CROSBY &
NED WASHINGTON**



MUSIC BY
VICTOR YOUNG

D1932
458



*Featured by
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Waltzing In A Dream

Words by
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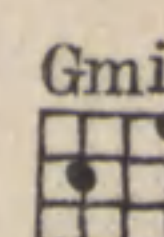
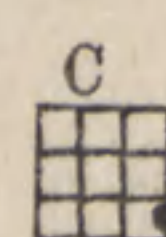
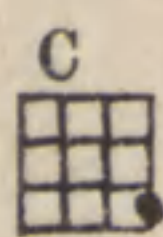
Valse Andante

Tune Uke
G C E A

Music by
VICTOR YOUNG

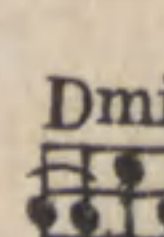
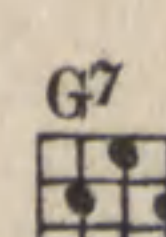
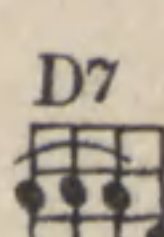
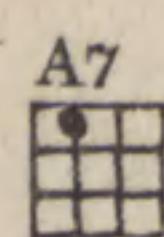
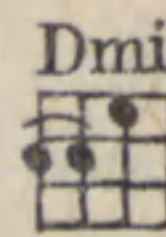
Piano introduction in 3/4 time, featuring a waltz-like melody in the right hand and a supporting bass line in the left hand. The key signature has one sharp (F#).

VOICE



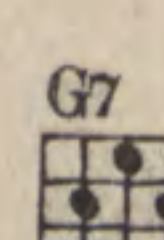
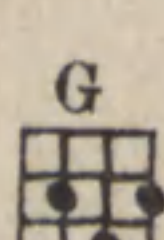
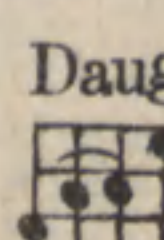
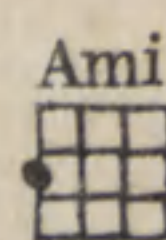
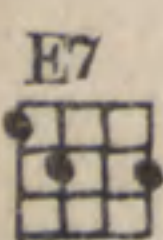
They're play - ing a song — of ro - mance, We're sway - ing a -

Piano accompaniment for the first vocal line, continuing the waltz melody and bass line.



long in a dance; — But some - how, I feel this

Piano accompaniment for the second vocal line, continuing the waltz melody and bass line.



night is un - real, Sweet - heart, can't you see at a glance? —

Piano accompaniment for the third vocal line, concluding the piece with a final waltz melody and bass line.

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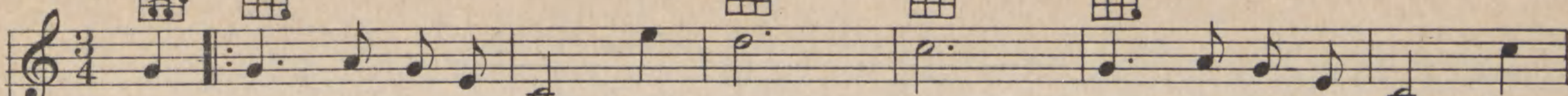
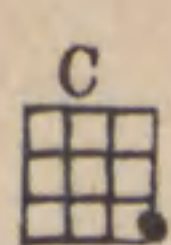
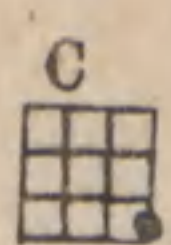
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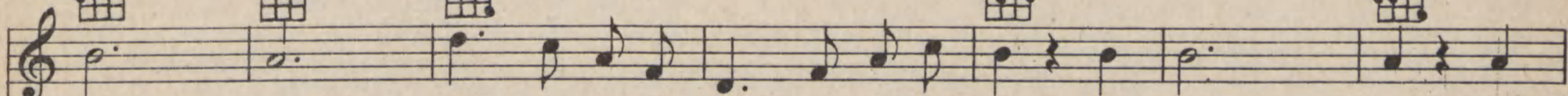
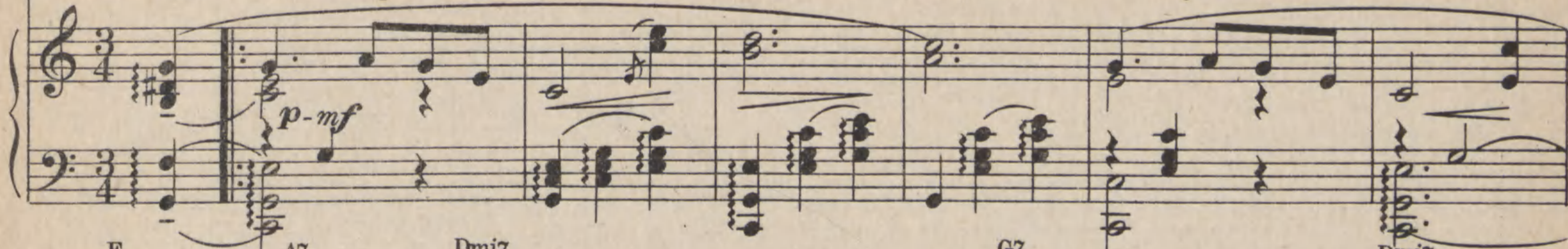
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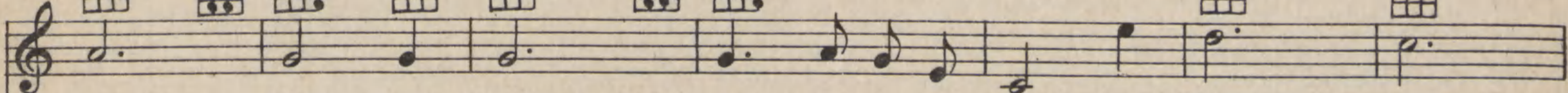
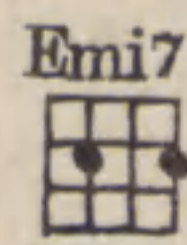
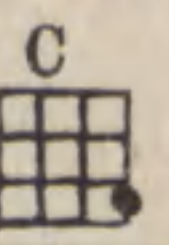
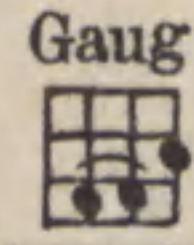
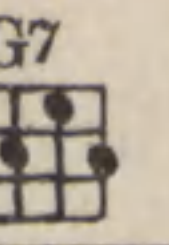
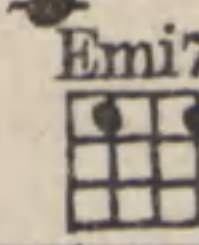
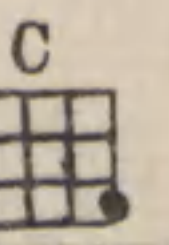
CHORUS



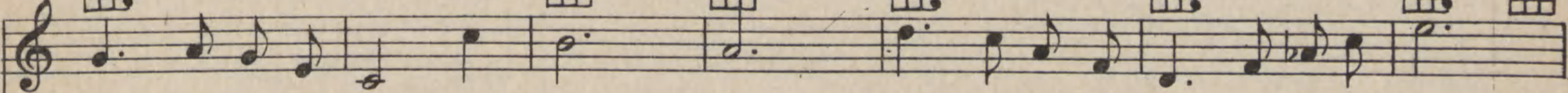
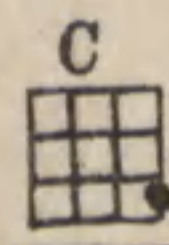
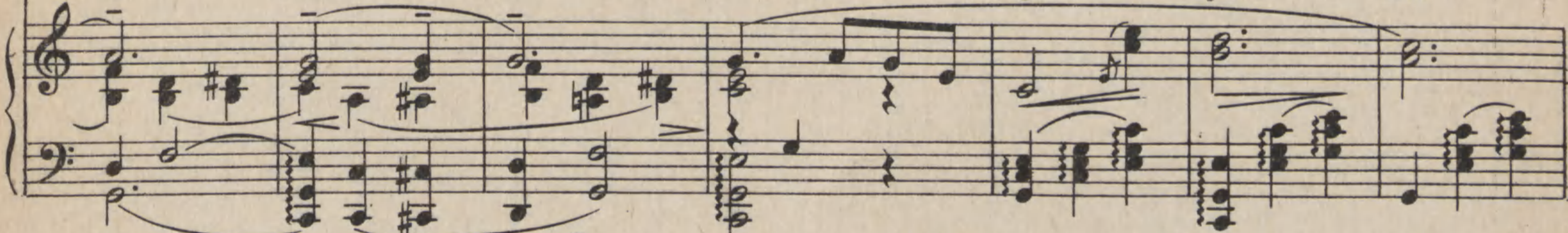
I'm Waltz - ing In A Dream with you, love, Won't you make the dream come



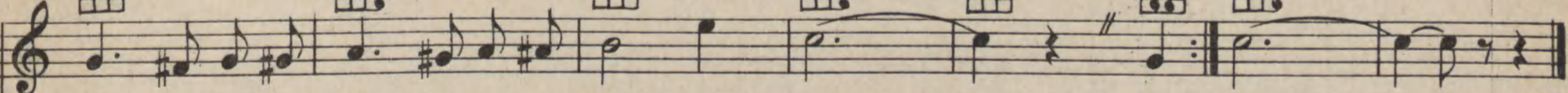
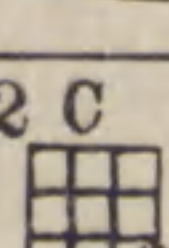
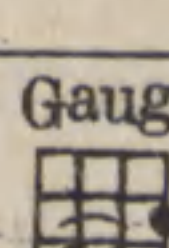
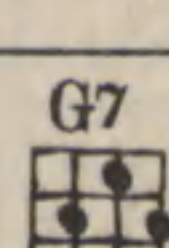
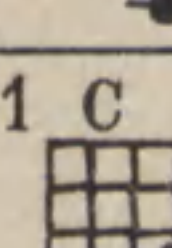
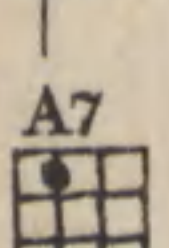
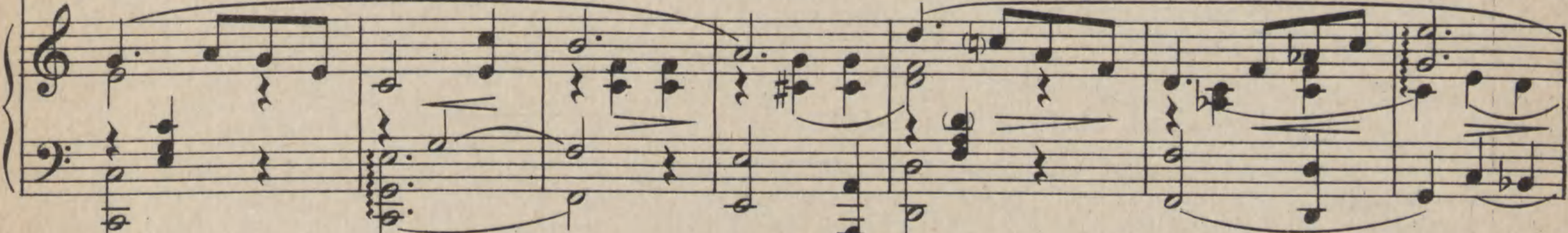
true, love? Hold me to your heart and nev - er let me free, Al - ways



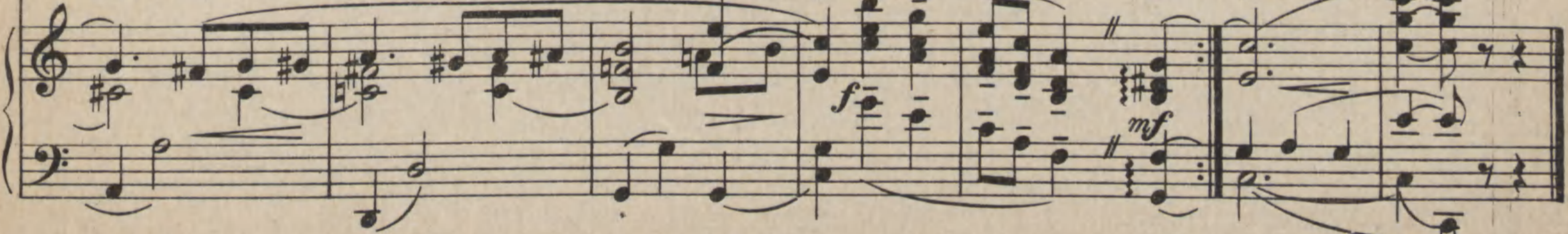
be close to me. Won't you fill this night of splen - dor



With your kiss - es sweet and ten - der? Let me hear you whis - per, "I sur - ren -



der!" For I am Waltz - ing In A Dream with you. - I'm you. -



Waltzing-2

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OLMAN

JUST BECAUSE YOU'RE YOU

CLIFF FRIEND

Chorus

The musical score for 'Just Because You're You' is presented in three systems. The first system shows the vocal line with lyrics: '(Boy/Girl) It's not be-cause your (lips are/kiss is) sweet - er, Not be-cause (they/you) thrill me thru, I'. The piano accompaniment is marked *p-mf*. The second system continues the vocal line with lyrics: 'love you more than an - y-one in the whole wide world, JUST BE-CAUSE YOU'RE "YOU." It's'. The piano accompaniment includes dynamic markings *cresc.* and *dim.* and features a triplet of eighth notes. Chord diagrams for F7, Bb, Bbaug, G7, C7, F7, Bb, and F7 are provided above the staff.

Arrgt. by Paul Hill

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No More Love ('Cause There Is No More You)

By CLIFF FRIEND and
CARMEN LOMBARDO

CHORUS

The musical score for 'No More Love' is presented in three systems. The first system shows the vocal line with lyrics: 'There's No More Love — 'Cause there is no more you — No more love — for'. The piano accompaniment is marked *p-mf*. The second system continues the vocal line with lyrics: 'me. — No more ten-der charms No more lov-ing arms — If I can't have'. The piano accompaniment includes dynamic markings *cresc.* and *dim.* and features a triplet of eighth notes. Chord diagrams for F, Fmi, C, F7, A7, D7, G7, C, and Ab7 are provided above the staff.

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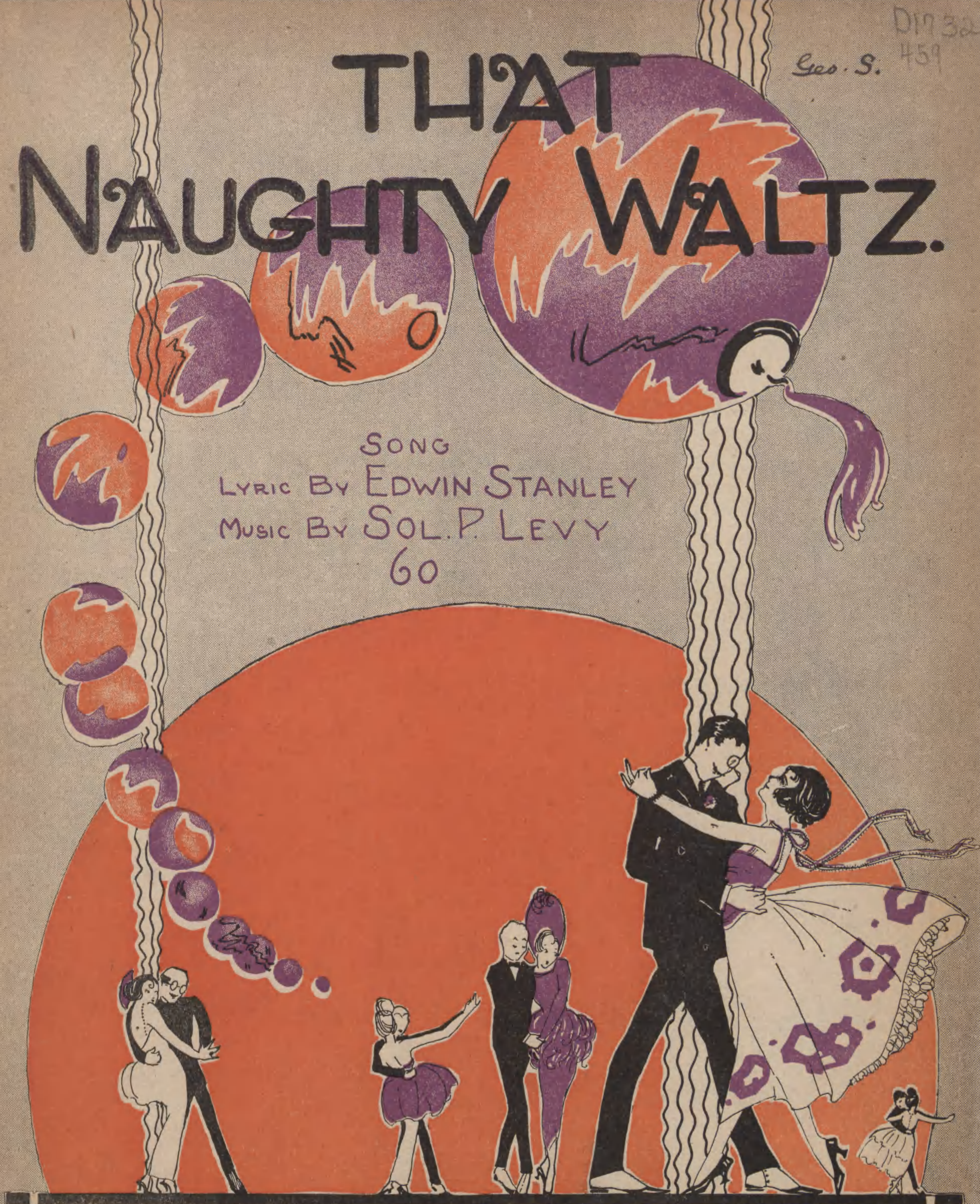
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Geo. S.

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SONG
LYRIC BY EDWIN STANLEY
MUSIC BY SOL. P. LEVY
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LONESOME-THAT'S ALL



WORDS AND MUSIC
BY
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Sweet sentiment with a melody that expresses it perfectly.
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It seems like a year since I've seen you, dear, Yet I know it's been on-ly a

day, But the hours seem long, and the world goes wrong, For it's emp-ty with

you a - way; And I wake from each dream of your lov - li - ness, To

The score consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part is written in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *mf*, *p*, *rit.*, and *a tempo*. The lyrics are placed below the vocal line.

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That Naughty Waltz

Lyric by (Take me in your arms again and waltz, and waltz, and waltz)
EDWIN STANLEY

Music by
SOL P. LEVY
Compos of "Why"

Pedaled and fingered by Frederic Knight Logan

Slowly

mf

a little faster

5 3 1 3 3 1 2 3 5

Red. * Red. * Red. * Red. * Red.

Slow Waltz time

Hold me — tight-ly, —
To be — ev-er —

gradually slower

p

1 3 5 3 5

Red. * Red. * Red. * Red. *

swing me — light-ly, — To that — naugh-ty — waltz —
thus to — geth-er — Is my — fond-est — dream —

2 5 3 2 1 4 1 4 1 2 1 3 1

5 1 3 5 5 1 2 5

Red. * Red. * Red. * Red. * Red. *

So en - tranc-ing; — seems like — danc-ing —
Skies are — bright-ened, — sor - rows — light-ened —

1 3 5 3 2 1 4 3 1 2 1 2 1

Red. * Red. * Red. * Red. 5 2 1 5 1 * Red. *

In the moon-light on a June night; How it
 While they're play-ing and we're sway-ing; But the

thrills me! How it fills me With its mel - low
 glad - ness turns to sad - ness When the mu - sic

charms! You know dear-est, Hea - ven's
 halts; So, my dear-ie, let's be

near-est When I'm in your arms.
 chee-ry While they play that waltz.

REFRAIN

For duet 2^d Voice sing small notes

Oh play — a - gain — that naugh - ty waltz — And

5 Red. * Red. * Red. * Red. *

play — it soft — and low; — Oh

5 Red. * Red. * Red. * Red. * Red. * Red. * Red. *

say — a - gain — "I love — you, dear" — The

Red. * Red. * Red. * Red. *

sweet est words — I know; — Oh please — re-

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

peat — your prom — ise sweet — That you — will

Red. * Red. * Red. * Red. *

ne'er — be false — And take — me

Red. * Red. * Red. * Red. * Red. * Red. *

in — your arms — a — gain And waltz — and

Red. * Red. * Red. * Red. *

waltz — and waltz. Oh waltz.

Red. * Red. * Red. * Red. * Red. * Red. *

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Songs Like This One

are not *passé* next month or next year but up to date always. A portion of the refrain appears below. Try it over.

CHORUS

When the night in-gale is sing-ing, To my
Gei sha Cho-Cho-San, And the cher-ry
blos-soms scent the breeze, Far a-way in old Ja-

The musical score for the chorus is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The first system covers the first two lines of lyrics. The second system covers the next two lines. The third system covers the final two lines. The piano accompaniment features a steady bass line and chords that support the melody.

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"MOONLIGHT WALTZ"

PUBLISHED AS A SONG ALSO AS A WALTZ

Poem by
VIRGINIA KNIGHT LOGAN



Intro.

tremolo

accent thumb notes throughout for melody

Use soft & loud pedal together

sva loco

p

In the month of June Neath the silv - 'ry moon, We will glide
way Thro' the maiz - y dance, While our hearts en-trance, All the
hours so gay; To the mag - ic strain Of that sweet re-frain,

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