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I'LL NEVER SMILE AGAIN

words and music by RUTH LOWE



Featured by
Tony Martin

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TRY THIS ON YOUR PIANO

HEAD ON MY PILLOW

Words and Music by
BISSELL PALMER
& PIERRE NORMAN

Echos.

HEAD ON MY PIL - LOW, JUST THINK - ING OF YOU;

mf

HEAD ON MY PIL - LOW, SO LONE - SOME AND BLUE, I

WON - DER WHERE YOU ARE TO - NIGHT AND IF YOU MISS ME DEAR, MY

L.H.

The musical score is presented in three systems. Each system consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The first system includes the tempo marking 'Echos.' and the dynamic marking 'mf'. The second system includes the dynamic marking 'mf' and the instruction 'L.H.' above the piano part. The lyrics are written below the vocal line in each system.

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This Number can also be had for your Phonograph and Player Piano

I'll Never Smile Again

3



Words and Music by
RUTH LOWE

Moderato (with expression)

Voice

mf

You loved me in the past, But our ro-mance did - nt last, You

rall.

thrilled me with your kiss, darl - ing, Now; — I prom - ise this.

rall.

*Symbols for Guitar

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Chorus

ILL NEV - ER SMILE A - GAIN Un - til I smile at you

Eb (Dmel) Ebdim. Fm7 B7(Fmel) Bb7 Ab Eb

p-f

— I'll nev - er laugh a - gain — What good would it do?

Ebdim. (Dmel) Ebdim. Fm7 B7 Bb7 Eb Db D

For tears would fill my eyes My heart would re - a - lize, That

Eb B7+ Bb7 Eb Abm Bb+ Ebmaj7 D9

our ro - mance — is through — I'll nev - er love a - gain

G D7 G Ebdim.(D) Fm7 Bb7 Eb (Dmel) Ebdim. Fm7

B7(Fmel) Bb7 Ab Eb Ebdim. (Dmel) Ebdim. Fm7

I'm so in love with you. I'll nev - er thrill a - gain

B7 Bb7 Eb7 Cm Ebdim. Eb7 Abmaj7 Ab6

to some-bod - y new With - in my

Abm G+ Eb Gm7 C7 Fm7

heart I know I will nev - er start to smile a - gain

B7+ Bb7 1. Eb Ebdim. Bb7 Eb Ebdim. (Dmel) Ebdim. 2. Eb Bb7 Eb

un-til I smile at you. ILL NEV-ER you.

That Sentimental Gentleman of Swing

TOMMY



DORSEY

SWING fans of America rate that "sentimental gentleman of swing", Tommy Dorsey, among the top orchestra leaders of the day, but Tommy makes no secret of the fact that the first band in which he played was a complete flop. And brother Jimmy was in it too! They toured the Shenandoah Valley, but even old southern swingsters have probably forgotten "The Dorsey Brothers' Novelty Band"

Tommy was raised in a little place called Mahoney Plains, Pennsylvania, and it was natural that he should take to exhaling into various types of wind instruments at a tender age, for his father was the best music teacher in the Keystone state. He broke in on the trumpet, but when the town band needed a trombone, he started to slide, and he's been sliding ever since.

The next time Tommy and Jimmy left home it was with an established band, and their playing improved until they received an offer to join the Scranton Sirens. Sounds corny, but it was one of the best Dixieland outfits of the day.

When the Scranton Sirens broke up, the brothers went their separate ways, and the names of the bands with which Tommy worked in the ensuing ten years reads like a Who's Who of bands in America. He was with Paul Whiteman, Rudy Vallee, Vincent Lopez, Lennie Hayton, Andre Kostalantetz, Gene Gollette, Eddie Elkins and the California Ramblers.

During this period, the Dorsey Brothers sometimes made recordings together with radio studio musicians rounding out the band. The success of these records led them to forming their own band, and in the spring of 1934 they were playing at the Sands Point Beach Club, with Bob Crosby and Kay Weber as the vocalists. Later they worked at the Glen Island Casino, and the reaction of the collegians assured their success.

It's no secret that the Dorsey Brothers have different ideas on how music should be played, and after the Glen Island engagement, Tommy formed his own orchestra. Sledding was pretty tough, but a break-in at the French Casino helped iron out the wrinkles in organizing a new band. The climb was slow, but they made the grade at the Hotel Lincoln, and got the big break while playing at the Exposition in Fort Worth. They substituted for Waring on the air, and that led to radio success.

Personally, Tommy is a tall, likeable fellow, with a nice easy manner. He's a family man, and money hasn't gone to his head. He makes no bones about preferring to associate with plain, everyday people — people like the millions of fans who sit up at the radio to listen or dance to his music or travel miles to hear him at a theatre where that "sentimental gentleman of swing" is playing. Tommy Dorsey's records, sales of which are in the top brackets among dance orchestras, are made for Victor.

This is One of A Series of Biographies of Your Favorite Orchestras

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