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SWEETHEART, WE NEED EACH OTHER

from Ziegfeld's

RIO RITA

Music by
HARRY TIERNEY

Lyrics by
JOSEPH McCARTHY

Book by
**GUY BOLTON and
FRED THOMPSON**

The
**RADIO PICTURE
SCREEN OPERETTA**

Starring
**BEBE DANIELS
JOHN BOLES
and
1,000 OTHERS**

An
**R-K-O
Production**

"Rio Rita"
"You're Always In My
Arms" (*But Only In My Dreams*)
"Sweetheart, We Need
Each Other"
"Following The Sun
Around"
"If You're In Love, -
You'll Waltz"
"The Kinkajou"
"The Ranger's Song"

OPERATIC EDITION
LEO. FEIST, INC. **NEW YORK**
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VOCAL GEMS

from

THE R-K-O SCREEN OPERETTA

"RIO RITA"

Lyrics by
JOSEPH Mc CARTHY

Music by
HARRY TIERNEY

Rio Rita

Moderato
CHORUS

Ri - o Ri - ta, Life is
sweet - er, Ri - ta, When you are near,
Ri - o Ri - ta, Life's com -

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The Kinkajou

Allegro moderato
REFRAIN

When you do the Kink-a-jou, You dance be-fore you
think you do, You clown a-round, you're feel - ing, Oh, so laz-y,
'Fore you know you're shouting "Whoops-a-dais-y" First you feel a

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If You're In Love, You'll Waltz

Valse Moderato

If you're in love, you'll waltz, To waltz is
but a dream, For there's a sim - ple charm,
That holds you arm in arm, A pair of

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Following The Sun Around

Moderato
CHORUS

I'll spend my days, Chas-ing af-ter sun - shine, Some-day one ray
may steal through, Cant change my ways,
Al-ways hop-ing some-time, Some-one else may learn to care as I do,

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I'm Out On The Loose To-night

Moderato
CHORUS

I'm out on the loose to night,
Wild as the deuce to night, If I look
Pop - eyed, I can ex-plain, Just got a-way from the

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The Rangers' Song

Tempo di Marcia
REFRAIN

We're all pals to - geth - er, Com
rades, Birds of a feath - er Rootin' pals, toot-in' pals, scootin' pals
shoot-in' pals, In rain or sun - shine, Pals!

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Sweetheart, We Need Each Other

Lyric by
JOS. McCARTHY

Music by
HARRY TIERNEY

Moderato

mf *rall.*

Sweet-heart, ev-'ry-thing's wrong — Sweet-heart, lone-ly so long

p a tempo

Would you, could you drop from the sky? — How I'd huddle you, cuddle you;

Love-light faded too soon — Each night I talk to the moon —

p

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Sigh-ing, cry-ing, just to im-press — What I am wish-ing for, may-be you'll guess. —

rit.

REFRAIN

Why is the blue-bird sad and so blue? — Missing his sweet -ie, what can he do? —

p-f a tempo

He has a blue - song you hear him coo: — "Sweet-heart, we need each oth - er!" —

Not like a blue-bird, more like a jay, — I miss you, sweet - ie, I get that way,

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Then like the mocking bird I have to say: — "Sweet-heart, we need each oth-er!" — How I'm

miss-ing you, — I'd rath-er spend my time just kiss-ing you, — Bees need the flow-ers,

rall. *a tempo*

Flow-ers the dew; — We all need some-one, Hon-ey, How I need you! — Oh, Sweet-heart,

mf

1. We need each oth-er! — 2. oth-er! —

rall. *a tempo* *rall.*



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Lyric by Irving Caesar Music by Cliff Friend

CHORUS

I'm sat-is-fied with just you a-lone,
By your side, skies are blue,
Sat-is-fied, 'cause I've nev-er known, A

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- "I LIFT UP MY FINGER,
AND SAY 'TWEET, TWEET"
- "LOVE ME"
- "THE ALBUM OF MY DREAMS"
- "THEN WE CANOE-DLE
OODLE ALONG!"
- "SWEETNESS"
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- "NOBODY'S FAULT BUT
YOUR OWN"
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with

Edgar Buchanan · Charley Grapewin · Jane Darwell

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Associate Producer

Produced and Directed by IRVING CUMMINGS



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words and music by

**HARRY AKST
BENNY DAVIS
AL JOLSON**

WILLIAMSON MUSIC, INC.
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Who Said Dreams Don't Come True?

Words and Music by
HARRY AKST
BENNY DAVIS
AL JOLSON

Not too fast

Piano

Musical notation for the piano introduction, featuring treble and bass clefs, a common time signature, and a mezzo-forte (mf) dynamic marking. The melody is written in the treble clef and the accompaniment in the bass clef.

First system of musical notation for the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I be - lieve in wish - ing wells and wish - ing on a star. My". Above the vocal line, the following chords are indicated: C, Fsus.9, Fm6, C, C#dim., A+, Dm7, G7.

Second system of musical notation for the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "friends all think that I'm a bit na - ive". Above the vocal line, the following chords are indicated: C, D7, G7, Dm9, G7(9b).

Third system of musical notation for the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Sto - ry books with hap - py end - ings, I like best by far. I'm". Above the vocal line, the following chords are indicated: C, Fsus.9, Fm6, C, C#dim., A+, Dm7, G7.

C **D7** **G7** **G7+5**

sor - ry for the ones who don't be - lieve.

C **Ddim.** **Dm7** **G7(9b)** **C** **C7(sus.6)**

Refrain (*Not fast*)

Who said that dreams don't come true? Who said that skies are-n't blue?

p-mf

A7 **Dm7** **G7** **Dm7**

Who said the wish - es we make are al - ways in

C **Gdim.** **Dm7** **G7(9b)**

vain? Who said that love is - n't all?

mf *p*

Dm7 G7(9b) C C7(sus.6) A7

Who said that stars nev - er fall? —

Dm7 G7 Dm7 Gm7

Who said that ros - es don't bloom down lov - er's lane? —

C7 Dm7 C7 F Fm

— Who ev - er said all those things must have been lone - ly — I

Em7 Adim. F#m6 Dm7

pit - y the fool — what a shame! He prob - ab - ly must have been

G+ **C** **Cdim.** **Dm7** **G+**

lone - ly, 'Cause he nev - er had a dream to his name.

Dm7 **G7(b9)** **C** **C7(sus.b)**

Who said that dreams don't come true? I'll cling to my point of view.

p

A7 **Dm7** **G7**

I know for cer - tain they do, when - ev - er I

mf

C **F** **C** 1. **D9** **G7** 2. **F** **G7** **C**

look at you.

EXCERPTS FROM THE NEW MUSICAL COMEDY

"OKLAHOMA"

LYRICS BY
OSCAR HAMMERSTEIN 2D

MUSIC BY
RICHARD RODGERS

Oklahoma

Refrain (*lustily*)

O - k - la - hom - a, where the wind comes sweep-in' down the

The Surrey With The Fringe On Top

Refrain

Chicks and ducks and geese bet - ter scur - ry When I take you
All the world - 'll fly in a flur - ry When I take you

Many A New Day

Refrain

Man - y a new face will please my eye, Man - y a new love will find me;

Oh, What A Beautiful Mornin'

Refrain

Oh, what a beau - ti - ful morn - in', Oh, what a

People Will Say We're In Love

Refrain

Don't throw — bou - quets at me — Don't please —

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MY TONIA

by

B. G. DE SYLVA
LEW BROWN &
RAY HENDERSON

THEME OF
FOX MOVIE TONE
ALL DIALOGUE PICTURE

IN OLD ARIZONA

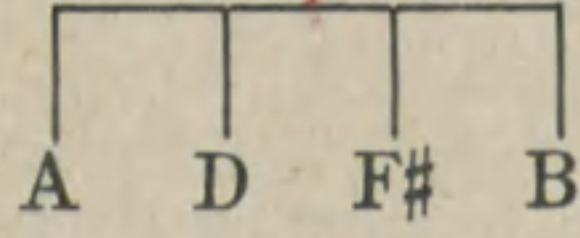


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MY TONIA

Tune Ukulele



By
 B. G. DE SYLVA, LEW BROWN,
 and RAY HENDERSON

Moderato

VOICE

PIANO

The first system of music features a voice line with a whole rest and a piano accompaniment. The piano part consists of a treble and bass clef with a forte (*f*) dynamic. The key signature is one sharp (F#) and the time signature is common time (C).

O - ver the des - ert sands Out where the cac - tus
 Hun - ger does me no harm I feast up - on your

The second system continues the piano accompaniment with a piano (*p*) dynamic. The voice line has two lines of lyrics. The piano part includes a treble and bass clef with a piano (*p*) dynamic.

stands Charm Night falls, an - oth - er wear - y day is
 charm Charm which up - sets my heart be - yond con -

The third system continues the piano accompaniment. The voice line has two lines of lyrics. The piano part includes a treble and bass clef.

arr. by Joseph M. Weiss

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through
trol

And as I ride a - long
And for my thirst I sip

I sing my love - sick song
Kiss - es from your sweet lip

I sing
Kiss - es

— be cause I'll soon see you.
— you breathe in - to my soul.

CHORUS

My Ton - ia _____ with the dark eyes danc - ing _____ My

p-f

Ton - ia _____ with your smile en - tranc - ing _____ Though your

kiss - es are di - vine _____ Still I won - der

if you're mine _____ Oh, some - times _____ I a - dore you

mad - ly ———— And some - times ———— I could leave you

glad - ly ———— You swear love un - dy - ing,

Still my heart keeps cry - ing Ton - ia ———— are you tru - ly

mine? ———— My mine? ————



Other

DE SYLVA, BROWN AND HENDERSON INC.

Song Hits

SOMEDAY, SOMEWHERE

(WE'LL MEET AGAIN)

Tune Ukulele
G C E A

Music by
ERNO RAPÉF
Lyric by
LEW POLLACK

CHORUS

Some-day, Some-where, we'll meet a - gain. Just say you'll spare
your love till then— The moon— the sun— the stars in the sky, They seem to

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SONNY BOY

Tune Ukulele
A D F# B
Put capo on 1st fret

By AL JOLSON,
B.G. DE SYLVA, LEW BROWN
and RAY HENDERSON

CHORUS

When there are gray skies, I don't mind the gray skies
You make them blue, Son-ny Boy — Friends may for-

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MARAHUANA

Music and Lyrics by ARTHUR JOHNSTON and SAM COSLOW

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From the Paramount Picture

Earl Carroll's MURDER at the VANITIES

with the most beautiful girls in the world and Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle and Duke Ellington and his famous orchestra

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Made in U.S.A.

Marahua

Music and Words by
ARTHUR JOHNSTON
and SAM COSLOW

Molto moderato

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with eighth notes and rests. The dynamic marking is *mf*.

Tune Uke
G C E A *Dm
Voice *mp* Em⁻⁵7

Chord diagrams for guitar and voice. The guitar chords are G, C, E, A, and Dm. The voice part is marked *mp*. A specific chord diagram for Em⁻⁵7 is also shown.

Vocal line: I wait a - lone Here in the Mex - i - can
Piano accompaniment: *mp*

Vocal line: sun - light, — But the Mex-i - can sun - light — Seems so life - less and
Piano accompaniment: *mp*

Chord diagrams: Dm, G7, Gm7, A7^{sus}, A7

*Symbols for Guitar

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Dm G sus A7 A7 Dm

cold. Sad and for - lorn

This system contains the first two measures of the piece. The vocal line begins with a whole note 'cold.' followed by a half note 'Sad' and a half note 'and for - lorn'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

-5 Em7 Dm G7 Gm7

I try to find con - so - la - tion With a mad des - per -

The second system covers measures three and four. The vocal line continues with 'I try to find con - so - la - tion' and 'With a mad des - per -'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

sus A7 A7 Dm A7

a - tion That I can - not with - hold.

The third system contains measures five and six. The vocal line concludes the phrase with 'a - tion' and 'That I can - not with - hold.'. The piano accompaniment features more complex chordal textures and melodic fragments.

Refrain Dm Bbm

mp-mf languorous

Soothe me, with your ca ress

mp-mf

The fourth system introduces the 'Refrain' in measure seven. The vocal line says 'Soothe me, with your ca ress'. The piano accompaniment is marked 'mp-mf languorous' and features a triplet of eighth notes in the right hand.

Sweet Ma-ra - hua - na, Ma - ra - hua - na.

A7 Dm

Help me in my dis - tress

A7 Dm Bb7

Sweet Ma - ra - hua - na, Please do.

A7 A+7 D

You a - lone can bring my lov - er back to me:

D7 D+ G Em7 A7 G D

Bb7 Eb

Ev - en tho I know it's all a fan - ta - sy.

And then put me to sleep

Sweet Ma - ra - hua - na, Ma - ra - hua - na.

Please do.

allarg

The musical score is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features complex chordal textures, often with triplets and arpeggiated figures. Chord diagrams for guitar are provided above the vocal lines for various chords: Bb7, Eb, Em7, A+7, A7, Dm, and D. The score includes dynamic markings such as accents (>) and a 'piano' (p) marking. The piece concludes with a 'ritardando' (rit.) and 'allargando' (allarg) instruction.



"Through these portals pass the most beautiful girls in the world!"

That is the famous Earl Carroll slogan which makes his magic stage door entrance the envy of every pretty girl who wishes to seek fame and fortune by means of the graces with which nature has endowed her. Carroll, who went to Hollywood with a bevy of his most beautifuls to aid in the production of Paramount's "Murder at the Vanities", has many unique ideas about beauty.

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IN OLD CHICAGO

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Words and Music by Mack Gordon and Harry Revel

From

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IN OLD CHICAGO

Sung by ALICE FAYE

"You Can't
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(Chère, à toi mon coeur)

Lyric by Adrian Ross

Music by Lao Silesu

REFRAIN

Love, here is my heart, One rose for your hair;
Chère, à toi mon coeur, toi, cet-te fleur.

mp sostenuto espressivo

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A HEART THAT'S FREE

(Valse de Concert)

Lyric by Thomas T. Railey

Music by Alfred G. Robyn

Tempo di Valse

Not a thought, not a care, with a heart de-bon-aire, I am free.
Dans-é-am! Lie-tojil cor Nel pro-fu mo dei fior Ser-bi-a.

p *cresc.*

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ANSWER

by Alfred G. Robyn

Moderato

Could you but read, my love, this heart of mine, You'd find a won-drous sto-ry writ-ten

mp

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Sung by Alice Faye

In Old Chicago

Featured in the 20th Century-Fox Production "In Old Chicago"

Words and Music by
MACK GORDON and
HARRY REVEL

Moderately

Piano introduction for the song, consisting of two staves of music. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Moderately

Guitar chord diagrams for the first line of lyrics: C (open), G7 (3rd fret), C dim. (3rd fret), C (open), F (1st fret), G7 (3rd fret), and Am (2nd fret).

Oh there's no place like home when your home -

Piano accompaniment for the first line of lyrics, featuring a melody in the right hand and a bass line in the left hand. The dynamics are marked as *mf*.

Guitar chord diagrams for the second line of lyrics: D dim. (2nd fret), C7 (3rd fret), Fm6 (3rd fret), G7 (3rd fret), Calt. (3rd fret), and C dim. (3rd fret).

-town is my town, A place you've got - ta like the

Piano accompaniment for the second line of lyrics, including a *l.h.* (left hand) instruction for a specific bass line.

Guitar chord diagrams for the third line of lyrics: Dm7 (2nd fret), G7 (3rd fret), Dm7 (2nd fret), G7 (3rd fret), Cmaj.7 (3rd fret), A7 (2nd fret), Dm (2nd fret), D7 (2nd fret), and D7-5 (2nd fret).

best, A bit of Heav-en in the mid-dle West.

Piano accompaniment for the third line of lyrics, concluding the musical phrase with a final chord in the right hand.

6950-3

CODE: Chicago

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G7 G+ C Cdim. C F G7 Am

Oh you won't want to roam when you make

Ddim. C7 Fm6 G7 C alt. Cdim.

my town your town, So brother, take a tip from

G G+ Em Ddim. D7alt. D7 G7

me, You'll be haphap - hap - py if you happen to be

Chorus. Moderately

In Old Chi - ca - go There's life and there's

Cm6 G7 Cdim.

love where Lake Mich - i - gan flows, In Old Chi -

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Dm7 G7 F Dm7 G7 F Dm7 G7 C

-ca - go Where mu - sic and laugh - ter come af - ter your woes,

E7 D Gm E7 Am6 Ddim Amalt Edim. Am

And when you find that you're part of it —

D7 Dm7 Bbm6 G7 C C dim. G7

You'll be the beat ing heart of it — In Old Chi -

C Dm7 G7 Dm7 G7 E7 E dim. A7

-ca - go — Where La - dy Luck will give you your chance — for

Dm7 G7 Dm7 G7 1. C Cdim. G7 2. C

for - tune fame — and ro - mance — mance —

6950-3 In Old Chicago

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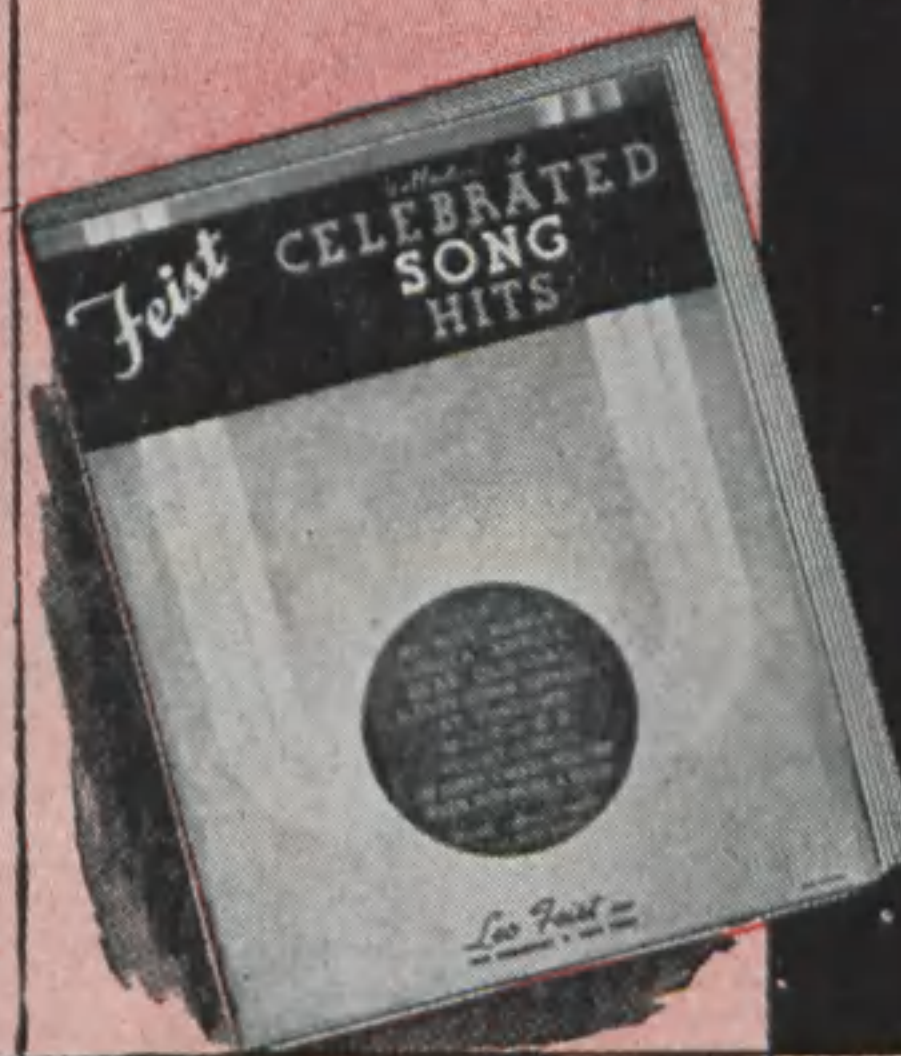
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Leo Feist inc.

NEW YORK, N.Y.

M9355
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WARNER BROS. VITAPHONE EDITION



LOVE WILL FIND A WAY

SON THINKS THE MOVIES

never thought I'd see Al Jolson, now theatre in Warner 'Singing Fool.'

wildest flights of fancy, able to visualize a motion picture star. I see myself even as

I was thoroughly convinced if there was one place where I did not go in front of the business camera.

ago D. W. Griffith said that I would be a success. His arguments were so plausible that I had been unkind to doubt them as a preliminary test. I had my makeup one fine day underwent what is known as a camera test.

the next day I saw the screen! I was shocked beyond expression—that I promptly went to my place and took the rope. I felt that I had enough room in this both me and my

year or so ago, the camera surrounded me.

rendered, and someone said I was so awful.

In fact, I thought I had died. But little did I know I would have to go through the unfeeling hands of the camera crew with me. I had entirely new surroundings there was nothing at the foot of the

the 'Jazz Singer' and the public was under the impression now 'The Singing folks—you ain't



WHAT JOI NOW OF

"You know, I was converted," said Al Jolson at the time. . . . The Warner Bros. "The Singing Fool."

"Even in my wildest fancy, I was never myself as a motion picture star. I could hardly see myself as an extra. In fact, I was so convinced that I did not belong in the world of the business end of a camera.

"A few years ago I was assured that my success on the screen would be so sound that it would have led me to them. And so, the next morning, I donned the camera and known as a camera test.

"And the result on the screen was so and agitated so much so, that I went away from the first boat for Europe. There was not a shadow of a country for shadow.

"Then, a year ago, I was at Warner Bros.

"Well, I surmise how I didn't think as I had before. I was pretty good, but I realize how much I had to unlearn before the camera would find me in my own roundings, and to do but start class.

"We made 'The Singing Fool' the verdict of a mistake. An 'Singing Fool!' Really, I have seen nothin' yet!"

"SINGING FOOL" NOT IN

Arthur Housman served in the navy during the war. He was in the navy for months.

MARION NIXON *and* GRANT WITHERS IN THE HEADLINES

"SINGING FOOL" HEAVY NAVY NOW

served in the navy, and during

Lyrics by AL DUBIN



Music by JOE BURKE

PRINTED IN U.S.A.

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NEW YORK

VICTOR HERBERT'S GREATEST SONG SUCCESSES

Solo 4 Keys - 40¢
Duet 2 Keys - 50¢

Ah! Sweet Mystery Of Life

Lyric by
RIDA JOHNSON YOUNG

Moderato

cresc. molto *ff*

For 'tis love, and love a-lone, the world is seek-ing, For 'tis
love, and love a-lone that can re-pay! 'Tis the an-swer, 'tis the end and all of liv-ing!—

The musical score for 'Ah! Sweet Mystery Of Life' is written for piano. It features a treble and bass clef with a common time signature. The tempo is marked 'Moderato'. The score includes dynamic markings such as 'cresc. molto' and 'ff'. The lyrics are written below the notes, with some words hyphenated across lines. The piece concludes with a fermata over the final note.

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Solo 3 Keys - 40¢
Duet 1 Key - 50¢

Gypsy Love Song (Slumber on my little Gypsy Sweetheart)

Lyric by
HARRY B. SMITH

dolcissimo

Slum-ber on, my lit-tle gyp-sy sweet-heart, Dream of the field and the
grove. Can you hear me, hear me in the dream-land,

The musical score for 'Gypsy Love Song' is written for piano. It features a treble and bass clef with a common time signature. The tempo is marked 'dolcissimo'. The score includes dynamic markings such as 'ppp' and 'pp'. The lyrics are written below the notes, with some words hyphenated across lines. The piece concludes with a fermata over the final note.

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Solo 4 Keys - 40¢
Duet 2 Keys - 50¢

Kiss Me Again

Lyric by
HENRY BLOSSOM

Valse lente
ppp molto espress.

Sweet sum-mer breeze, whis-per-ing trees, Stars shin-ing soft-ly a-bove;
pp
Ros-es in bloom waft-ed per-fume, Sleep-y birds dream-ing of

The musical score for 'Kiss Me Again' is written for piano. It features a treble and bass clef with a 3/4 time signature. The tempo is marked 'Valse lente'. The score includes dynamic markings such as 'ppp molto espress.' and 'pp'. The lyrics are written below the notes, with some words hyphenated across lines. The piece concludes with a fermata over the final note.

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Love Will Find A Way

Ukulele in D

B \flat E \flat G C

Tune Uke thus when used with Piano

Lyric by
AL DUBIN

Music by
JOE BURKE

Moderato

Introduction musical notation for piano, featuring a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *ff*.

Vocal line and piano accompaniment for the first verse. The vocal line includes the lyrics: "Till ready All my life I've tried to find that Sun-nyskies to tir-ed eyes are". Dynamics include *ffz* and *p*. Ukulele chord diagrams are shown above the vocal line.

Vocal line and piano accompaniment for the second verse. The vocal line includes the lyrics: "pot of gold all in vain, That would bring me all I'm long-ing for, When a heart is des-o-late and blue,". Ukulele chord diagrams are shown above the vocal line.

Vocal line and piano accompaniment for the final line. The vocal line includes the lyrics: "Now I know that I don't need a lot of gold, Still your heart can go on sing-ing in the rain,". Ukulele chord diagrams are shown above the vocal line.

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You taught me that love can bring me more; _____
 When you love some - one who cares for you; _____

REFRAIN

Is-nt it fun - ny, Life can be sun - ny, tho' skies are grey, —

p-f

Love will find a way; _____ And for each troub - le,

Joy will come doub - le some hap - py day, — Love will find a

way, — For ev-'ry bro - ken heart — love does the mend - ing, —

— Gives each play — a hap - py end - ing. —

How can I dare to think that you'll care? But I'll hope and pray, —

rit.

Love will find a way. way.

ffz



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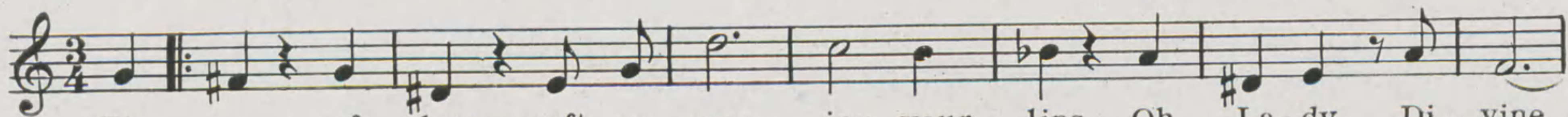
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THEME SONGS

LADY DIVINE

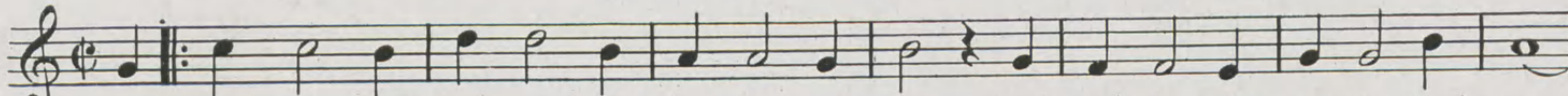
by RICHARD KOUNTZ and NAT. SHILKRET
from THE DIVINE LADY — starring CORINNE GRIFFITH



The rose of love soft ca - ress - ing your lips, Oh, La - dy Di - vine, -

I'M THIRSTY FOR KISSES, HUNGRY FOR LOVE

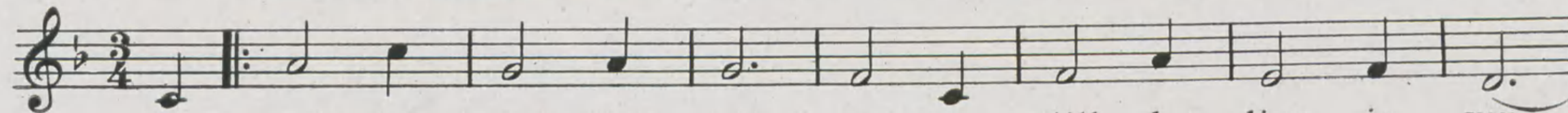
by LOU DAVIS and J. FRED COOTS
from WHY BE GOOD — starring COLLEEN MOORE



I'm thirst-y for kiss-es, I'm hung-ry for love, And lone-ly, with on-ly just me -

I STILL BELIEVE IN YOU

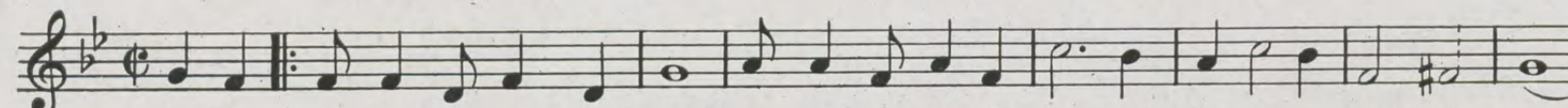
by GRANT CLARKE, BENNY DAVIS and HARRY AKST
from SATURDAY'S CHILDREN — starring CORINNE GRIFFITH



No mat - ter what they tell me, I still be - lieve in you. -

I'VE NEVER SEEN A SMILE LIKE YOURS

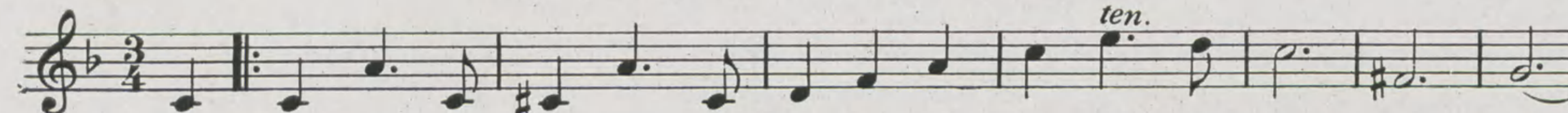
by JUSTIN JOHNSON and EDDIE FRAZIER
from ROLAND WEST'S ALIBI — A United Artists' Picture



For I've trav-elled the whole wide world, Seen all there is to see, But nev-er a smile like yours

I LOVE YOU, I HATE YOU

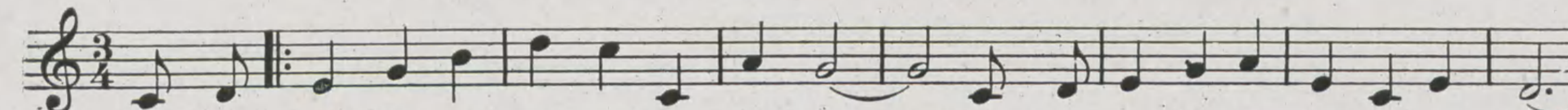
by AL. BRYAN and GEO. W. MEYER
Sung by CARMEL MEYERS in CAREERS



I love you, I hate you, and O how I hate me For lov - ing you; -

A WEE BIT O' LOVE

by HERMAN RUBY and NORMAN SPENCER
from SMILING IRISH EYES — starring COLLEEN MOORE



Shure you don't have to ask why I'm smil-ing, — There's a wee bit o' love in my heart

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IN THE NAVY



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WE'RE IN THE NAVY • OFF TO SEE THE WORLD
A SAILOR'S LIFE FOR ME • FLOTSAM AND JETSAM

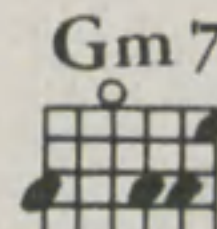
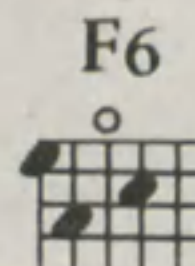
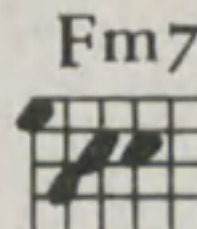
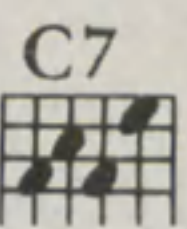
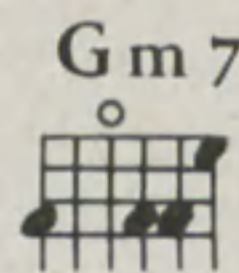


From The Universal Picture IN THE NAVY
Off To See The World

by DON RAYE
and GENE de PAUL

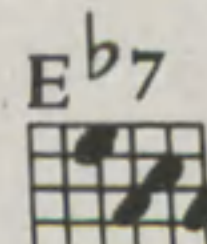
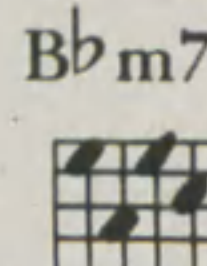
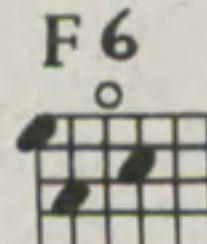
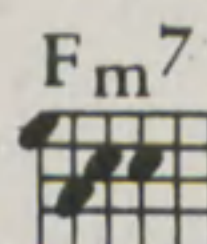
Bright

VERSE

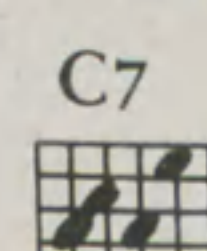
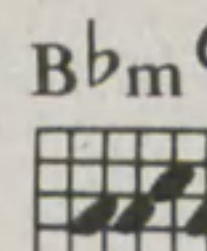
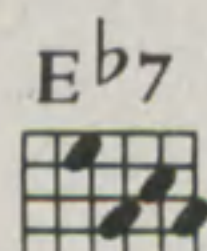
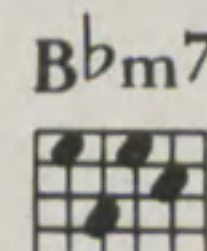
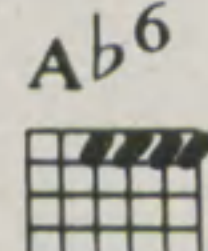
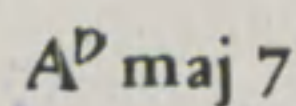


The ships are all shined up, The brass is a-glow, The fleet is all lined

mf

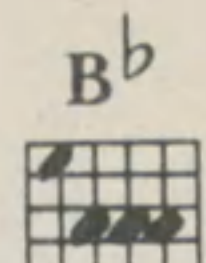
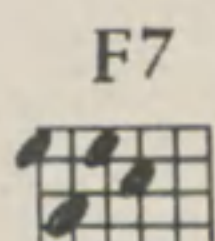


up and rar-in' to go; The weath-er man dreamed up a

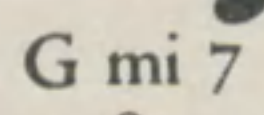
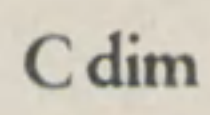
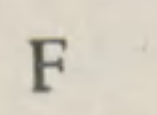
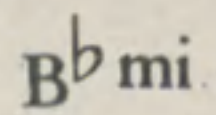


sky full of red, The boil-ers are steamed up so full speed a-head!

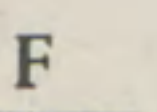
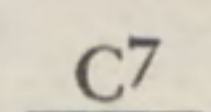
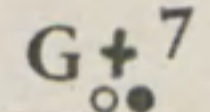
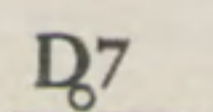
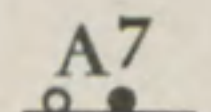
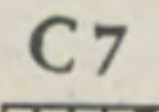
CHORUS



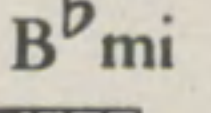
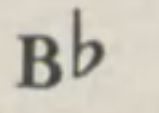
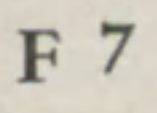
You're OFF TO SEE THE WORLD, — You're off to find out just what makes it tick;



you're gon-na have a look at all of the o - ceans, and earn your pro-mo-



- tions, But quick! — You're OFF TO SEE THE



WORLD! — Be-fore you get back in - to port a - gain, — They want to

F C dim G mi 7 E7

prove to you the beans and the gra - vy They serve in the Na - vy make men!

E dim D7 G7 B b C7 F

Up an - chor! Hit the deck, You gobs!

C dim Gmi 7 A b dim F C7 F Ami 7

You're on the way tho' we can't say which way you may go. To Ri - o, or Rome,

D7 G maj 7 G 6 Gmi 7 G mi

Nice, or Nome; — Lab-ra - dor, Sing-a-pore, And back to San Di - Or Ter - ra Del Fu -

C7 F F7 Bb

eg - o. You're put-ting out to sea _____ to see what kind of sail-ors you can be -

Bbm F Cdim Gm7

_____ But, sail-or, you can bet where-ev-er you're sent, _____ you're bent for ad-ven-

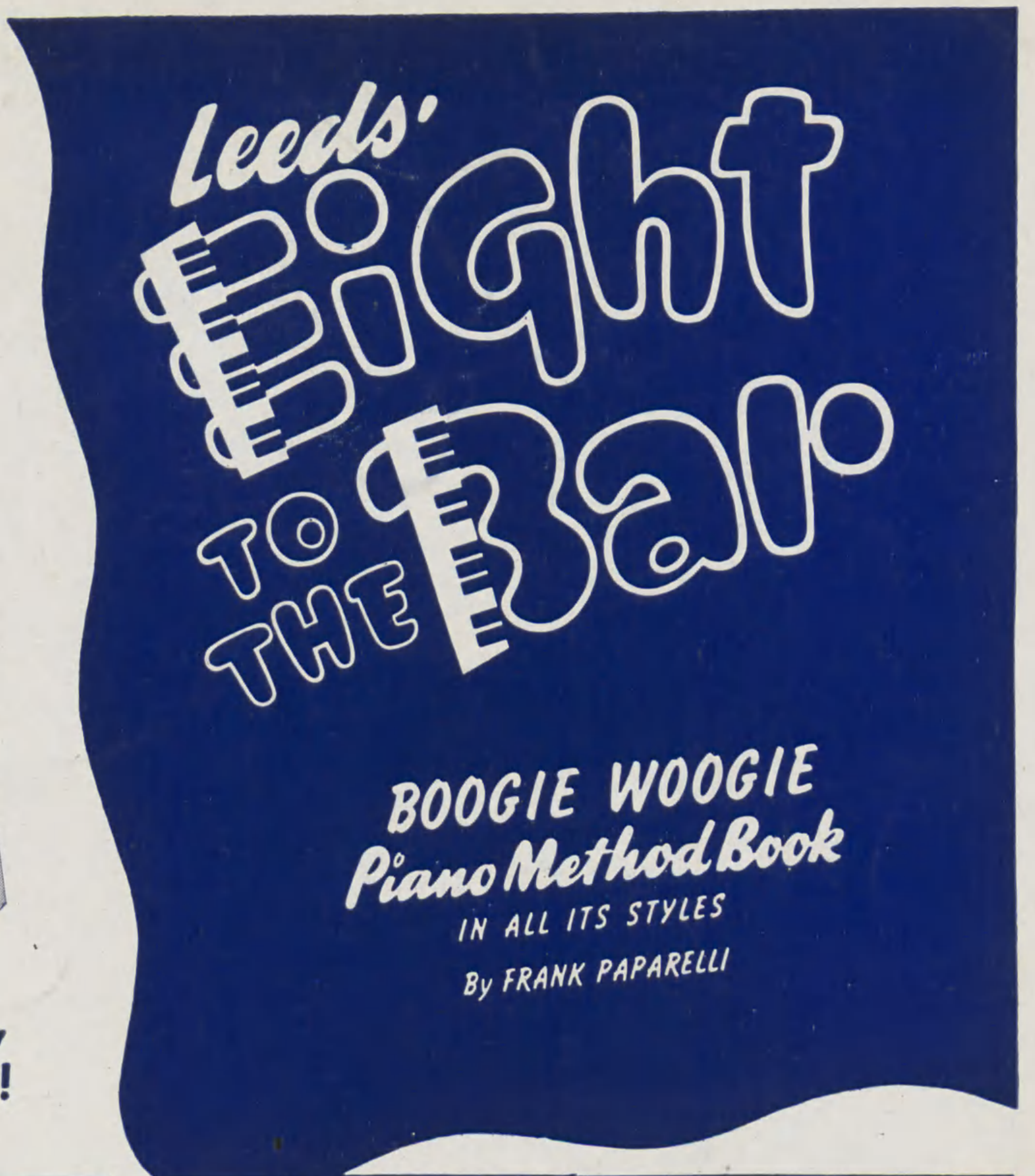
C#dim F C7 F Am Am7 D7 Gm7

- ture, So, while there's still a world left to see, _____ You're off to sea _____

Bb Adim Bb C7 1. F C7 2. F Guitar Tacet F

_____ to see the world! _____ You're world! _____ *8va*

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JOSEPH M. SCHENCK

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GLORIA SWANSON

ix

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AND
ARTHUR LAKE

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DIRECTED BY
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A UNITED
ARTISTS
PICTURE



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"COME TO ME"

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If You Haven't Got Love

By B. G. DE SYLVA,
LEW BROWN & RAY HENDERSON

Moderato

PIANO

f

Tune Uke
B \flat E \flat G C

Till ready

* A7 D \sharp dim.7 A7

sffz *mp*

VOICE

A7 D \sharp dim.7 A7

I have the pro - per num - ber of eyes and mouth and nose

p

C D A \sharp dim.7 Bmi. E A7 E \flat i.7 A7

Al - so arms and legs and things And luck - i - ly, some clothes. I've

*Letters over Uke diagrams are for Guitar and Banjo but are written one half tone lower for simplicity.

Uke arr. by Geo. J. Trinkaus

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A7 D#dim.7 A7 D A Bb7

al - ways been ro - man - tic I have a fam - 'ly - tree

B7 Emi. F#7 Bmi. E7 A7

Now if Fate would send a mate How hap - py I would be!

REFRAIN D A7 D A7

Most things in life I've plen - ty of

D Bmi. Cmi. G Gmi. add E A7

What good's this, that or the oth - er . If You Have - n't Got

D A7 D A7 D

Love? Three meals a day, A roof a -

A7 D Bmi. Cmi. G

bove What good's this, that or the oth - er,

Gmi. add E A7 D F#mi.

If You Have - n't Got Love? Life is sweet but

B7

love pro-vides the zest of it;

C E7 A7 D#dim.7

Give me love and you can keep the rest of it — I'd have the

A7 Gmi. addE A7 D A7

best of it! — For love and joy

D A7 D Bmi. Cmi. G

Go hand in glove What good's this, that and the oth - er

Gmi. addE A7 1. D A+ 2. D

If You Have-n't Got Love? Love?



Other

DE SYLVA, BROWN AND HENDERSON INC.

Song Hits

ON A CERTAIN SUNDAY

REFRAIN

Words and Music by MACK GORDON and HARRY REVEL

On A Cer-tain Sun-day, *Hm!* Walk-in' arm in arm;
 On A Cer-tain Sun-day, *Hm!* Folks'll crowd the aisles;
 On A Cer-tain Sun-day, *Hm!* Folks'll sing a psalm.
 On A Cer-tain Sun-day, *Hm!* Tears'll mix with smiles.

p-f

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Ain't That The Way It Goes?

REFRAIN

Words by ROY TURK Music by FRED E. AHLERT

(Male) *p-f* I'm so in love with Ma - ry, I'm bored to tears with Rose,
 Rose is the one who loves me; Ain't That The Way It Goes?

p-f

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COME TO ME

M9355
317

JOSEPH M. SCHENCK

P R E S E N T S

GLORIA SWANSON

ix

"INDISCREET"

WITH
BEN LYON
AND
ARTHUR LAKE

STORY, LYRICS AND MUSIC BY

B.G. LEW RAY
DE SYLVA BROWN & HENDERSON

DIRECTED BY
LEO McCAREY

A UNITED
ARTISTS
PICTURE



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"COME TO ME"

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MADE IN U.S.A.

COME TO ME

Tune Ukulele

4	3	2	1
A	D	F#	B

By B. G. De SYLVA, LEW BROWN
and RAY HENDERSON

Andante moderato

PIANO

VOICE

p

* G D7 G

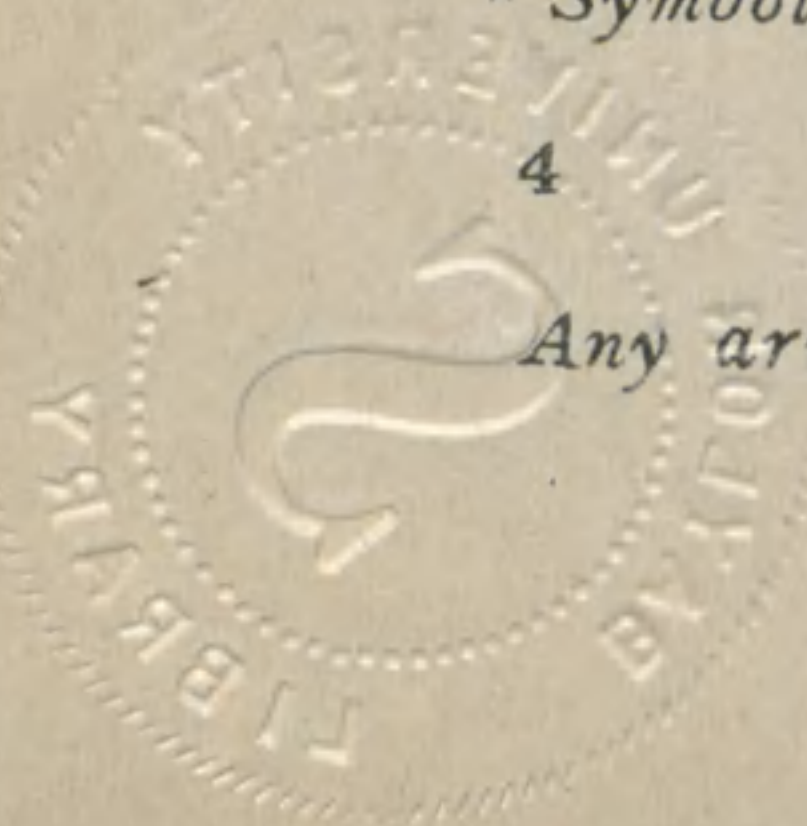
In by-gone days when skies were al-ways blue, You

p a tempo

D7 Dmi.add B E7 A mi. E7

told me that I could de-pend on you To come to me, when skies were darkest

* Symbols for Guitar and Banjo



C mi. add A

A 7

A mi. 7

D 7

poco rall.

grey; Sweet - heart, now they're that way.

poco rall.

CHORUS

a tempo

G

with expression

E mi.

dim.

C mi. add A

D 7

p - mf

If you can hear me call - ing, dear, Come To Me,

a tempo *p - mf*

C mi. add A

D 7

A mi. 7

D 7

C mi. 7

D +

Come To Me; My life, my love, my

G

all. From near or far, wher -

E mi.

dim.

C mi. add A

D 7

C mi. add A

D 7

e'er you are,

Come To Me,

Come To Me; In

A mi. 7

D 7

C mi.

D 7

G

an - - - swer to

my call.

G 7

C

C mi. add A

Some-where on a hill,

B

B mi.

Bb

There's a whip - poor - will

Call - ing with me

A Cmi.add A D7 C D7

as the shad - ows fall. I

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "as the shadows fall." and ends with a fermata over the word "I". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Chord diagrams for A, Cmi.add A, D7, C, and D7 are provided above the vocal line.

G E mi. dim. Cmi.add A D7

need you now, so keep your vow; Come To Me,

The second system continues the musical score. The vocal line has the lyrics "need you now, so keep your vow; Come To Me,". The piano accompaniment continues with chords and a bass line. Chord diagrams for G, E mi., dim., Cmi.add A, and D7 are shown above the vocal line.

C mi.add A D7 A7 D7 D+

Come To Me; My life, my love, my

The third system of the score features the lyrics "Come To Me; My life, my love, my". The piano accompaniment continues with chords and a bass line. Chord diagrams for C mi.add A, D7, A7, D7, and D+ are provided above the vocal line.

1. G C7 B mi. D7 mf 2. G C Cmi.add A G

all. If all.

f *mf* *allarg.*

The fourth system contains the lyrics "all. If all." and includes first and second endings. The piano accompaniment features dynamic markings *f*, *mf*, and *allarg.* Chord diagrams for G, C7, B mi., D7, G, C, Cmi.add A, and G are shown above the vocal line.



Other

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I'M IN LOVE WITH YOU

Words and Music By BERT KALMAR and HARRY RUBY

REFRAIN

p-f a tempo

May-be I'm right, and may-be I'm wrong, And may-be I'm weak, and
a tempo p-f
 ter-ri-ble chanc-es I'm tak-ing:

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Let Me Sing A Hymn To Her Tonight

REFRAIN

Words by JOE YOUNG

Music by LITTLE JACK LITTLE

p-f

Let Me Sing A Hymn To Her To-night,
p-f
 Let me let her know that I'm all right. At her ra-di-

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HOW STRANGE

M9353
318

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Music adapted by
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EARL BRENT

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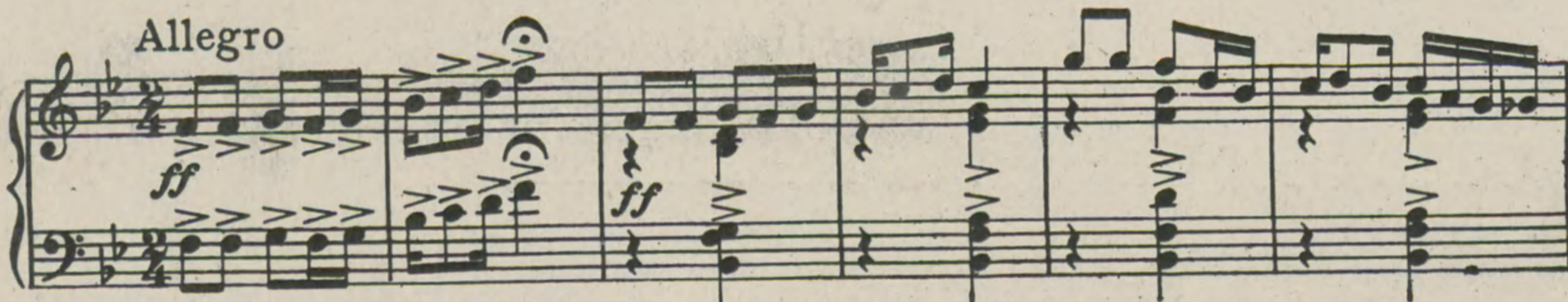


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Lyric by
Gus Kahn

Music Adapted by
Herbert Stothart & Earl Brent

Moderately

mf

p

Moderately

How _____ can I be - lieve, _____ That all the world was
Kak _____ po - ve - rit mnie, _____ Chto leash vche - ra ves

mp

mine last night? _____ How _____ can I con -
mir biil moy? _____ Kak _____ po - ve - rit

ceive, _____ That all I loved has passed from sight?
mnie, _____ Chto vsia liu - bov oush - la sto - boy?

Fm Db7 Fm6 Fm7 Bbm7 Eb Eb+ Abmaj6 Ab6 Bbm7 C7 Fm Db7 Fm6 Fm7 Ab+ Fm G7 Bbm7 Bbm6 C7 Fm6 C7

CODE Strange
7078-3

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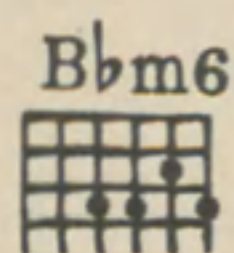
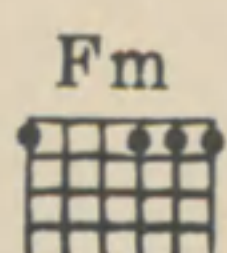
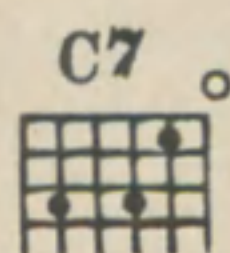
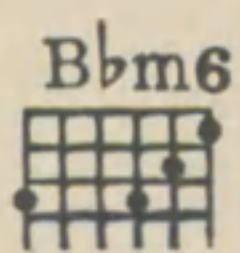
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(Guitar Tacet)
Chorus, Moderately (*with feeling*)



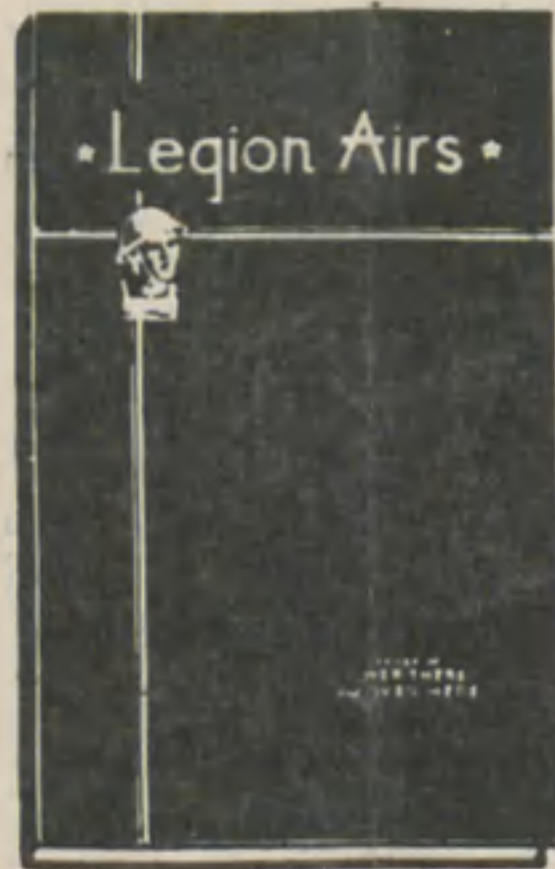
How Strange, my love — That you and I —
 Yo o - di - nok — Ouge mno - go liet.

— should kiss in the moon - light, — Then whis - per "Good bye," —
 — Ves mir isz - me - nil - sia — Ee jisz - nyi mnie niet —

— And all of the love - li - ness — I dreamed I could hold, —
 — Ee ka - nou - li v vech - nost — Te grie - zii mech - tii, —

— Has gone with the night, — And I am old. — How Strange, my
 — Oush - lii v ne - isz - vest — nost, Kak vsee snii. — Nash saad sza-

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- Keep The Home Fires Burning
- Goodbye Broadway, Hello France!
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Bbm6 C7 Fm Bbm6 Fm Fm7 Bbm7

love — That all too soon — Our beau-ti-ful cas-tles —
 - roos, — Loo - na oush - la, — Ec - ro - szii - nce pach - nout

Eb7 Ab Bbm6

— should fade with the moon. — You whis-pered "My heart is yours —
 — krou - gom pous - to - ta. — Kak Stran - no mir isz - me - nen, —

C7 Fm Bbdim F7 Bb Fm Db

— I vow that my love will nev - er change" And now you're gone, Gone with my
 — Liu - bev jie visa ta, Ya miis - liu ya szi - vou - to boy, Ec straj - dou

Bb7 C+ 1. Fm Bbm6 C7 (Guitar Tacet) 2. Fm Bbm Fm

heart How Strange How Strange, my Strange.
 ya bez kon - za Yo - o - di - za.

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My Mother's Eyes

58

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by the writers of "RAMONA"

"MY ANGELINE"

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L. WOLFE GILBERT

(MY ANGEL-EEN)

Music by
MABEL WAYNE

CHORUS

My Angel - ine — when all is green — in Ar - ca - dy, — I'll re - turn to
you, — sweet — heart; — My Angel - ine — my ev - ry
dream — of Ar - ca - dy — makes me yearn for you, — sweet

p-f

p.

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 has one flat (B-flat) and the time signature is 3/4. The first system is labeled 'CHORUS' and includes a guitar chord diagram above the first measure. The second system includes a piano dynamic marking 'p-f' and a piano dynamic marking 'p.' in the bass line. The third system includes guitar chord diagrams above the first and fourth measures.

6185 - 3

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My Mother's Eyes

Lyric by
L. WOLFE GILBERT

FOX-TROT SONG
(Ukulele arr.-see note below*)

Music by
ABEL BAER

Moderato

First system of piano introduction musical notation, featuring treble and bass clefs with chords and melodic lines.

Second system of piano introduction musical notation, including a repeat sign and a piano (p) dynamic marking.

Vocal melody and piano accompaniment for the first line of lyrics. Includes guitar chord diagrams above the vocal line.

Back in child-hood days, I can re - mem - ber — Lov - ing ca - ress - es —
When I'm all a - lone, no one a - round me, — I find the fu - ture —

Vocal melody and piano accompaniment for the second line of lyrics. Includes guitar chord diagrams above the vocal line.

— showered on me, — Moth - er's eyes would gaze at me so
— dark as can be, — Sor - rows I have known, always sur -

* Ukulele arr. by
MAY SINGHI BREEN
Tune Ukulele
A D F# B
Put capo on 1st fret

ten-der, What was their mean-ing? now I can see,
 -round me Then through the shad - ows I al-ways see

CHORUS

One bright and guid-ing light - That taught me wrong from right - I found in

my moth-er's eyes Those ba-by tales she told, That road all

paved with gold, I found in my moth-er's eyes

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Just like a wand-ring spar-row one lone-ly soul, I walked the

straight and nar-row to reach my goal. God's gift sent from a - bove,

A real un - self - ish love - I found in my moth - er's

eyes. eyes.

6149 - 3

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Music by TED FIORITO
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The Charming Fox Trot Song

CHORUS
Im sor-ry Sal-ly, So sor-ry
Sal-ly, What more is there to
say? Tho' we pre-
-tend-ed love's dream had end-ed.

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QUERIDA
(Sweet heart)
Spanish Serenade
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Lyrics by JOSÉ VALLEZ
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115
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44
81
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In a bun-ga-low with a ra-di-o and you, Where the
ros-es bloom an-der-neath the skies so blue, I'd be con-

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CHORUS
In all my dreams I dream of you Que-ri-da, I spend my days in
think-ing, love, of you, In all my dreams it seems that you, Que-ri-da,

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CHORUS
Love was just a mem-o-ry un-til I brought her
back to me, My old girl's my new girl
now, I looked in each
smil-ing face, but no one else could take her place, My

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**My Old Girl's
My New Girl Now**
FOX TROT
SONG
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