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LULLABY OF BROADWAY

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GLENDA FARRELL
FRANK McHUGH
HUGH HERBERT

DANCES BY
BUSBY BERKELEY

DIRECTED BY
ROBERT LORD

I'M GOIN' SHOPPIN'
WITH YOU
THE WORDS ARE
IN MY HEART
LULLABY OF
BROADWAY

M. WITMARK & SONS
NEW YORK
MADE IN U. S. A.

LYRICS BY
AL DUBIN
MUSIC BY
HARRY WARREN



Lullaby Of Broadway

Lyric by
AL DUBIN

Music by
HARRY WARREN

Allegro moderato

PIANO

pp R.H. *poco a poco cresc.* *mf* *f*

The piano introduction consists of two staves. The right hand (R.H.) starts with a series of chords in the treble clef, marked *pp*. The left hand plays a steady eighth-note accompaniment in the bass clef. The dynamics increase from *pp* to *mf* and finally *f* over the course of the introduction.

Tune Uke
A D F#B

VOICE *D A7 D

Come on a-long and lis-ten to — the lul-la-by of Broad-way.

The vocal line is in the treble clef with a key signature of two sharps (D major). It features a simple melody with lyrics. The piano accompaniment is in the bass clef, providing a harmonic support for the voice.

A7 D

The hip hoo-ray and bal-ly-hoo, — the lul-la-by of Broad-way.

The second vocal line continues the melody with lyrics. The piano accompaniment remains consistent with the first line.



* Symbols over Uke diagrams are for Tenor Banjo, Tenor Guitar and Six String Guitar

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17910-6

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G Em7 Am7 D7 Am7 D7 G

The rum-ble of a sub-way train,— The rat-tle of the tax-is.

The first system of music features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). The piano part includes dynamic markings like *f* and *mf*, and articulation marks like accents and slurs.

Em7 Am7 D7 Am7 D7 G A7

The daf-fy-dils who en-ter-tain — at An-ge-lo's and Max-ie's. When a

The second system continues the melody and accompaniment. The piano part features a mix of chords and rhythmic patterns, with dynamic markings like *f* and *mf*.

D B7 Em A7 Em A7 D

Broad-way ba-by says "Good-night,"— It's ear-ly in the morn-ing.

The third system shows the vocal line and piano accompaniment. The piano part includes dynamic markings like *mf* and *f*, and articulation marks like accents and slurs.

B7 Em Gm A7 F#m A7 D7 dim.

Man-hat-tan ba-bies don't sleep tight — un-til the dawn;

The fourth system concludes the page with the final vocal line and piano accompaniment. The piano part includes dynamic markings like *f* and *dim.*, and articulation marks like accents and slurs.

Chord diagrams: G, C, G, D7

Good - - night, Ba - - by.

pp

Chord diagrams: G, G7, C, Cm, G, D7, G

Good - - night, Milk-man's on his way.

mf

Chord diagrams: C, G, D7

Sleep tight, Ba - - by.

pp

Chord diagrams: G, G7, C, Cm, G, D7, G, A7

Sleep tight, Let's call it a day. Hey!_

mf, *ff*

D A7

Come on a-long and lis-ten to — the lul-la-by of

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment starts with a mezzo-forte (mf) dynamic and includes various chordal textures and melodic lines.

D A7

Broad-way. The hi-dee-hi and boop-a - doo, — The lul-la-by of

The second system continues the musical piece. The vocal line includes the lyrics 'Broad-way. The hi-dee-hi and boop-a - doo, — The lul-la-by of'. The piano accompaniment maintains the established harmonic and rhythmic patterns.

D G Em7 Am7 D7 Am7 D7

Broad-way. The band be-gins to go to town — and ev-'ry one goes

The third system introduces a series of chord changes: D, G, Em7, Am7, D7, Am7, and D7. The vocal line lyrics are 'Broad-way. The band be-gins to go to town — and ev-'ry one goes'. The piano accompaniment features a more active bass line with moving eighth notes.

G Em7 Am7 D7

cra - zy. You rock - a - bye your ba - by 'round —

The final system on the page has chord changes G, Em7, Am7, and D7. The vocal line lyrics are 'cra - zy. You rock - a - bye your ba - by 'round —'. The piano accompaniment concludes with sustained chords and a melodic line in the right hand.

Am7 D7 G A7 D B7

'till ev - 'ry-thing gets ha - zy. "Hush - a - bye, I'll buy you

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams for Am7, D7, G, A7, D, and B7 are shown above the vocal staff.

Em A7 Em A7 D

this and that,—" You hear a dad - dy say - ing.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by notes. The piano accompaniment features a more active bass line. Chord diagrams for Em, A7, Em, A7, and D are shown above the vocal staff.

B7 Em Gm A7 F#m A7 D7 dim.

And ba - by goes home to her flat— to sleep all day.

The third system shows the vocal line and piano accompaniment. The vocal line has a quarter rest followed by notes. The piano accompaniment includes a dynamic marking of 'f' and a 'dim.' (diminuendo) marking. Chord diagrams for B7, Em, Gm, A7, F#m, A7, and D7 are shown above the vocal staff.

G C G D7

Good - - - night, Ba - - - by.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest followed by notes. The piano accompaniment features a 'pp' (pianissimo) dynamic marking. Chord diagrams for G, C, G, and D7 are shown above the vocal staff.

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G G7 C Cm G D7 G

Good - - - night, milk-man's on his way.

The first system of the score features a vocal line with lyrics "Good - - - night, milk-man's on his way." and a piano accompaniment. The piano part includes a *mf* dynamic marking and a crescendo leading to the end of the system.

C G D7

Sleep tight, Ba - - - by,

The second system continues the vocal line with "Sleep tight, Ba - - - by,". The piano accompaniment is marked *pp* and features a steady bass line.

G G7 C Cm G D7 E dim. G Eb7

Sleep tight, Let's call it a day!

The third system has the vocal line "Sleep tight, Let's call it a day!". The piano accompaniment includes a *f* dynamic marking and a *ff* dynamic marking with a crescendo.

Am Bm Em Eb7 D7 G

poco a poco rit. *a tempo*

Lis-ten to the lul-la-by of Old Broad - way.

The fourth system features the vocal line "Lis-ten to the lul-la-by of Old Broad - way." and a piano accompaniment with *f* and *ff* dynamics, a *poco a poco rit.* instruction, and a *a tempo* instruction. The piano part includes a section for the left hand (*L.H. a tempo*) with a *sffz* dynamic marking.

AN SWEET MYSTERY OF LIFE
SONG

WHEN IRISH EYES ARE SMILING
SONG

GYPSY LOVE SONG
SONG

SMILIN' THROUGH
SONG

MOTHER MACHREE
SONG

GRATEFUL O LORD AM I
SACRED SONG

DEAR LITTLE BOY OF MINE
SONG

LAMPLIT HOUR
SONG

CAN'T YOU HEAR ME CALLIN'
CAROLINE
SONG

THE KISS WALTZ
SONG

LET THE REST OF THE WORLD
GO BY
SONG

I'LL FORGET YOU
SONG

IT WAS FOR ME
SACRED SONG

MA LITTLE SUNFLOWER
GOOD NIGHT
SONG

MY ROSARY FOR YOU
SONG

ALL FOR YOU
SONG

THERE'S A LONG, LONG TRAIL
SONG

I COME TO THEE
SACRED SONG

KISS ME AGAIN
SONG

TO THE LAND OF MY
OWN ROMANCE
SONG

TEACH ME TO PRAY
SACRED SONG

THINE ALONE
SONG

GOD SHALL WIPE AWAY
ALL TEARS
SACRED SONG

MY WILD IRISH ROSE
SONG

MEM'RIES
GOLDEN MEMORY DAYS
SONG

SUNRISE AND YOU
SONG

THERE'S A SUNNY SMILE
WAITING FOR ME
SONG

WHERE THE RIVER SHANNON FLOWS
THE IRISH SWANEE RIVER
SONG

WHO KNOWS?
SONG

IN A LITTLE TOWN NEAR BY
SONG

CLOSER STILL WITH THEE
SACRED SONG

MOTHER O' MY MOTHER
SONG



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LYRIC BY
B. G. DE SYLVA
MUSIC BY
VICTOR HERBERT

M. WITMARK & SONS
NEW YORK

SOLO—Three Keys
C, (e² to e) D, (d² to f²)
DUET—Two Keys
C, (Melody High) E² (Melody High)—50c
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QUARTET
Male and Mixed Voices—15c

Moderate Waltz-Time

RECALL the mad delight of a lovely
dance
And a stroll into a night, trembling
with romance.
There he told me of my charms, how could
I resist?
Suddenly within his arms I was held and
kissed!

Oh! that kiss in the dark was to him just
a lark,
But to me 'twas a thrill supreme!
Just a kiss in the dark but it kindled the
spark,
The awak'ning of love's young dream.

That was love in all its pow'r, yet today
it seems
Like a sweet but fleeting hour, in the land
of dreams.
There we parted in the dawn, he had played
a part;
But the mem'ry lingered on in my trembling
heart.

Oh, that Kiss
in the dark
Was to him
just a
lark,
But to me
'twas a thrill
su-
preme!
Just a Kiss
in the dark

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SONG

WHO KNOWS?
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CLOSER STILL WITH THEE
SACRED SONG

MOTHER O' MY MOTHER
SONG

SORTER MISS YOU
SONG

MY EVENING SONG
SONG

HONEY IF YO' ONLY KNEW
SONG

MOTHER O' MY MOTHER
SONG

THE SILENT VOICE
SACRED SONG

RESIGNATION
SONG

HOWDY DO
MIS' SPRINGTIME
SONG

HOWDY DO
MIS' SPRINGTIME
SONG

ASLEEP IN THE DEEP
SONG

KISS ME GOODNIGHT
SONG

OH LORD
REMEMBER ME
SACRED SONG

OH LORD
REMEMBER ME
SACRED SONG

FOR YOU
SONG

IN THE GARDEN OF MY HEART
SONG

OH LORD
REMEMBER ME
SACRED SONG

OH LORD
REMEMBER ME
SACRED SONG

DAWN BROUGHT ME LOVE
AND YOU
SONG

IN THE GARDEN OF MY HEART
SONG

OH LORD
REMEMBER ME
SACRED SONG

OH LORD
REMEMBER ME
SACRED SONG

ITALIAN STREET SONG
T'AMO

THAT WONDERFUL MOTHER
OF MINE
SONG

JUST BEEN WOND'RING
ALL DAY LONG
SONG

JUST BEEN WOND'RING
ALL DAY LONG
SONG