

A LITTLE BUNGALOW

40

SAM H. HARRIS

BS151
44
C.F.

NEW SUMMER EDITION

Presents

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MARX BROTHERS

“ in ”

The COCOANUTS

Lyrics & Music
by

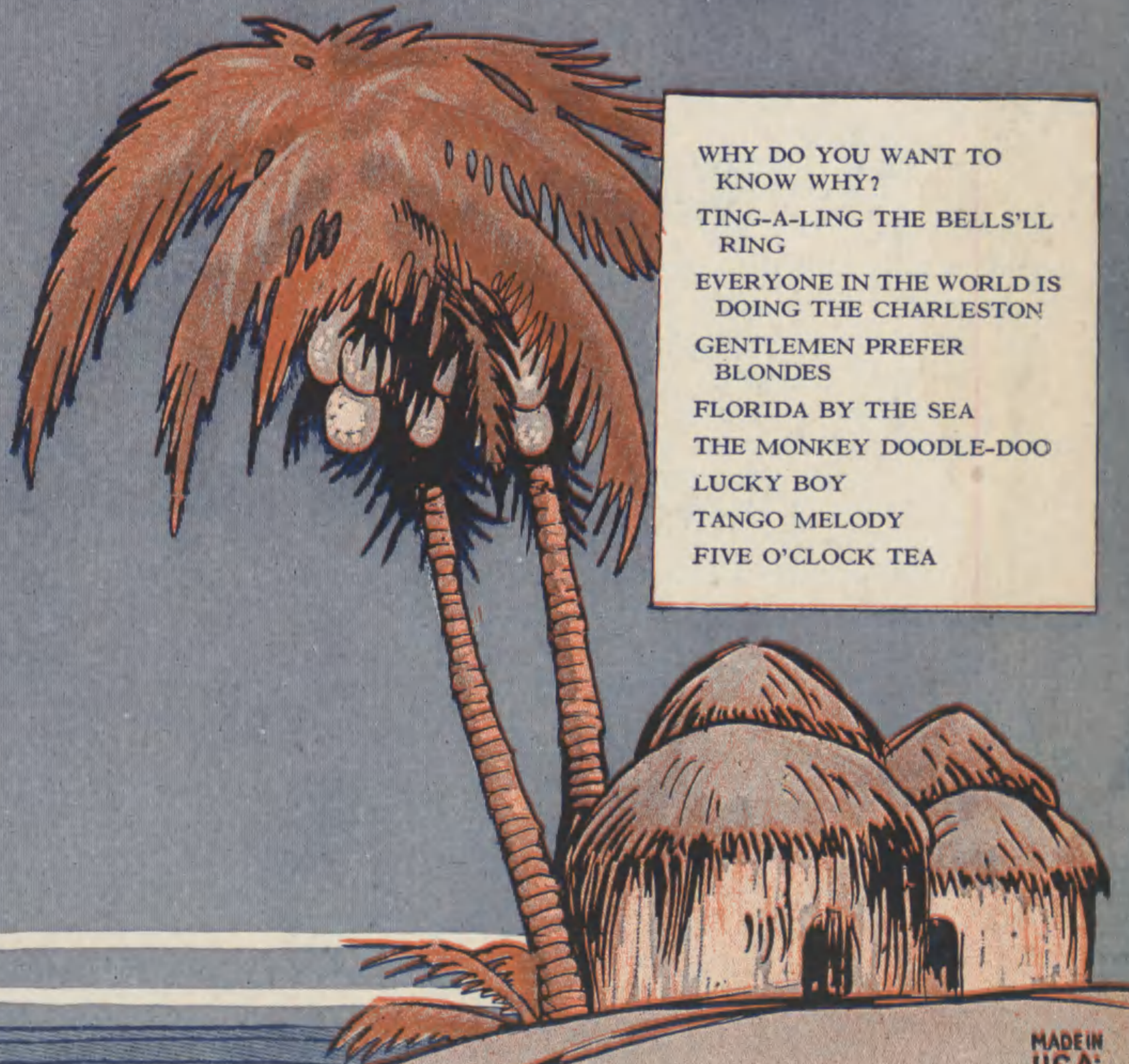
IRVING BERLIN

book by
George S. Kaufman

Musical numbers
staged by
Sammy Lee

book directed by
Oscar Eagle

WHY DO YOU WANT TO
KNOW WHY?
TING-A-LING THE BELLS'LL
RING
EVERYONE IN THE WORLD IS
DOING THE CHARLESTON
GENTLEMEN PREFER
BLONDES
FLORIDA BY THE SEA
THE MONKEY DOODLE-DOO
LUCKY BOY
TANGO MELODY
FIVE O'CLOCK TEA



MADE IN
USA

Irving Berlin, Inc.
MUSIC PUBLISHERS
1607 Broadway New York



LEFT



THE SONG HIT OF THE MUSICAL COMEDY SENSATION

THE "COCOANUTS"

WE SHOULD CARE

CHORUS

By IRVING BERLIN

Let the la - zy 'sun re - fuse to shine, We should care.

Long as I am yours, and you are mine; We should care. Should there come a

day, When the sky is grey, Love is blind, but nev - er mind it's

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A Little Bungalow

Tune Ukulele

A D F# B

Put Ukulele Capo or Ukap on 1st fret

Moderato

By IRVING BERLIN

The piano introduction consists of two staves. The right hand features a series of chords and melodic lines, while the left hand provides a rhythmic accompaniment with eighth notes and rests. The tempo is marked 'Moderato'.

VOICE

Ukulele chord diagrams for the first vocal line: C4, D4, E4, F#4, G4, A4, B4, C5.

If you told me that I'm the luck-y young man,
If you're anx-ious to make me part of your plan,

Piano accompaniment for the first vocal line, starting with a piano (*p*) dynamic. The right hand plays chords and the left hand plays a rhythmic accompaniment.

Ukulele chord diagrams for the second vocal line: C4, D4, E4, F#4, G4, A4, B4, C5.

From that mo-ment I'd know my fu-ture be-gan.
I'm quite read-y to tell the world that you can.

Piano accompaniment for the second vocal line, continuing the rhythmic accompaniment.

Ukulele chord diagrams for the third vocal line: C4, D4, E4, F#4, G4, A4, B4, C5.

I'd get bus-y at-tend-ing, to the hap-py end-ing,
If the plan that you're lay-ing, just needs my o-kay-ing,

Piano accompaniment for the third vocal line, concluding the piece.

Ukulele arr. by MAY SINGHI BREEN

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Let me tell you a - bout my won - der - ful plan.
 Don't let an - y - one try to stop you, young man.

CHORUS

A lit - tle bung - a - low, an hour or so, from an - y - where, A lit - tle

coz - y nest, the kind that's best for two. A - mong the

shad - y trees, with birds and bees, and lots of air. And just e -

nough o' ground to fool a-round with you. A-way from all the crowds, we'll

watch the clouds, go drift-ing by, And when the moon a-love pre-

sents a love - ly view. There'll be a room in blue, the

one that you would oc - cu - py. It's un - der - stood that I would

oc - cu - py it too. A lit-tle too.



SONG GEMS

FROM

THE MUSICAL COMEDY SENSATION THE "COCOANUTS"

Words and Music by
IRVING BERLIN

A Little Bungalow

CHORUS

A lit-tle bung-a-low, an hour or so, from an-y-where, A lit-tle

FLORIDA BY THE SEA

CHORUS

In the love-ly land of Flo-ri-da Sun-ny Flo-ri-da by the

We Should Care

CHORUS

Let the la-zy sun re-fuse to shine, We should care.

The Monkey Doodle Doo!

CHORUS

Oh a-mong the man-gos, where the mon-key gang

Lucky Boy

CHORUS

Luck-y Boy she's a beau-ti-ful thing-

Five O'Clock Tea

CHORUS

One o'clock, two o'clock, three o'clock, four o'clock, Five o'clock and we,-

Tango Melody

CHORUS

They met one night, when the moon shone bright, and they soon ro-manced As togeth-er they

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BS151
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CALL ME UP SOME RAINY AFTERNOON



Call Me Up Some Rainy Afternoon.

Words and Music by
IRVING BERLIN

Moderato

The piano introduction consists of two staves. The right hand starts with a series of chords in the treble clef, while the left hand plays a bass line in the bass clef. The tempo is marked 'Moderato' and the dynamic is 'mf'. The key signature has one sharp (F#).

The vocal line begins with a whole rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4.

Nel - lie Green met Har - ry Lee,
He look'd wise, then looked for rain,

Till ready

The piano accompaniment for the first lyric features a melody in the right hand and chords in the left hand. The dynamic is marked 'p'. The tempo remains 'Moderato'.

The vocal line continues with a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

At a mas - quer - ade the oth - er night;.....
Sure e - nough it rained that Sat - ur - day;.....

The piano accompaniment for the second lyric continues with a melody in the right hand and chords in the left hand. The dynamic is marked 'p'.

He liked she, and she liked he, Just a case of love at sin - gle
 "Give me three, four, five, six Main, Nel - lie dear, prepare I'm on my

sight;
 way."
 He took Nel - lie home that eve,
 When he rang the front door bell,

Al - so took the num - ber of her phone, Just be - fore he
 No - one there re - spond - ed to his call, Soon he heard his

took his leave, Nel - lie whis - pered in the cut - est tone
 pret - ty Nell, Sing - ing to some bod - y in the hall

CHORUS

Call me up some rain - y af - ter -

p-f

Detailed description: This system contains the first two staves of the chorus. The top staff is a vocal line in treble clef with a common time signature (C). The lyrics are "Call me up some rain - y af - ter -". The bottom two staves are piano accompaniment in treble and bass clefs. A dynamic marking of *p-f* is placed between the piano staves. The music features a repeat sign at the beginning of the vocal line.

noon,..... I'll ar - range for a qui - et lit - tle

Detailed description: This system contains the third and fourth staves of the chorus. The vocal line continues with the lyrics "noon,..... I'll ar - range for a qui - et lit - tle". The piano accompaniment continues with chords and moving lines in both hands.

spoon,..... Think of all the joy and bliss,..... We can

Detailed description: This system contains the fifth and sixth staves of the chorus. The vocal line continues with the lyrics "spoon,..... Think of all the joy and bliss,..... We can". The piano accompaniment continues with chords and moving lines in both hands.

hug and we can talk a - bout the weath - er, We can

Detailed description: This system contains the seventh and eighth staves of the chorus. The vocal line continues with the lyrics "hug and we can talk a - bout the weath - er, We can". The piano accompaniment continues with chords and moving lines in both hands.

have a qui - et lit - tle talk,..... I will

see that my moth - er takes a walk,..... Mum's the

word when we meet, Be a ma - son, don't re - peat, An - gel

eyes are you wise? Good - bye. Call me, bye.....

TWO NEW SONG SUCCESSES

GRIZZLY BEAR

Words by
IRVING BERLIN

Music by
GEORGE BOTSFORD

CHORUS

dance of the griz - sly Bear Hug up close to your
on with yo' griz - sly Bear Hug up close to your

ba - by, Throw your shoulders 'round the coil - in' Law - dy, Law - dy, what a feel - in'
ba - by, Hyp - no tise me like a wis - ard, Shake yo - self just like a bliz - ard,

Sing up close to your la - dy, Close your eyes and do some nap - pi'
Sing up close to your la - dy, If they do that dance in heav - en.

Some - thing nice is gwine to hap - pen, Hug up close - to your
Shoot me 'hen' to - night at sev - en, Hug up close - to your

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Beautifully
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THE DANCE OF
The GRIZZLY BEAR
AS SUNG BY
MAUDE RAYMOND

WORDS BY
IRVING BERLIN

MUSIC BY
GEORGE BOTSFORD

5

TED SNYDER CO.
112 WEST 38th STREET
NEW YORK CITY

WHEN YOU PLAY THAT PIANO, BILL!

Words by
IRVING BERLIN

Music by
TED SNYDER

CHORUS

When I hear you play that pia - no so sweet, My
blood runs cold way down to my feet, You sure do bring forth

mu - sic Like I nev - er heard... - be - fore, When you
start in tear - ing rag by the streak, I could hear you play that

start in tear - ing rag by the streak, I could hear you play that

start in tear - ing rag by the streak, I could hear you play that

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WHEN I HEAR
YOU PLAY
THAT PIANO,
BILL.

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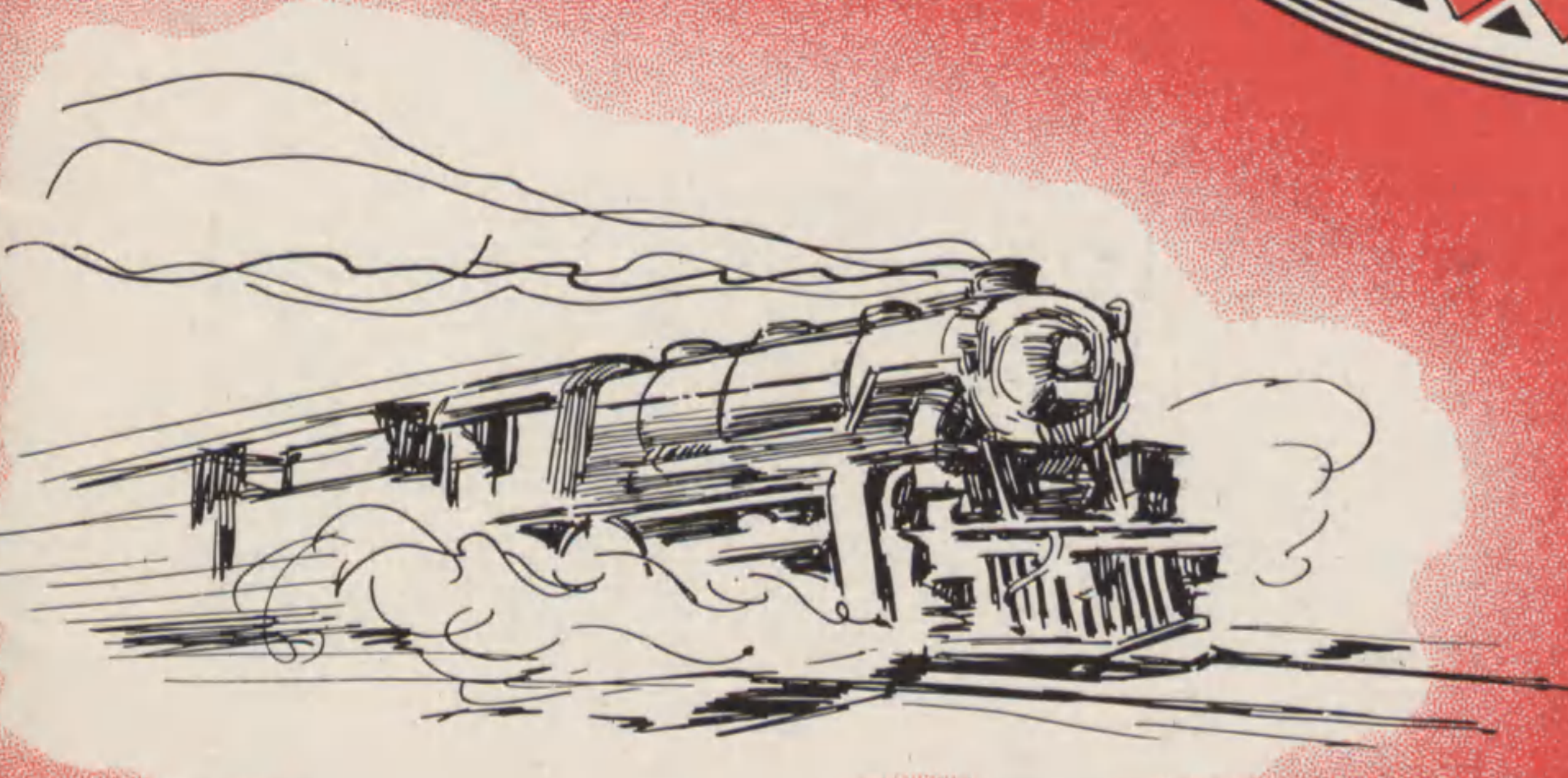
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BETTER TIMES WITH AL

by
IRVING BERLIN



R.S.



CODE WORD
GOOD TIMES

MADE IN
USA

Irving Berlin, Inc.
MUSIC PUBLISHERS
1607 Broadway New York



Good Times With Hoover BETTER TIMES WITH AL

Tune Ukulele
or Banjulele Banjo

G C E A

By IRVING BERLIN

Moderato

f

Vamp
p

VERSE

Wheth-er we e - lect a G. O. P. _____ or the man who

p

Ukulele Arr. by
MAY SINGHI BREEN

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comes from Al - ba - ny _____ We'll re - main O. K.

In a busi-ness way look-ing at the fu-ture we can see. _____

CHORUS

Good times with Hoo - ver BET-TER TIMES
 Good times with Hoo - ver BET-TER TIMES

p-f

WITH AL _____ Blue skies with
 WITH AL _____ Blue skies with

Hoo - ver _____ BLU - ER SKIES WITH AL _____
 Hoo - ver _____ BLU - ER SKIES WITH AL _____

— Pros - per - i - ty does not de - pend on who's in the chair We're
 — They tell us that the fu - ture will be ro - sy and bright But

bound to have pros - per - i - ty no mat - ter who's there So we'll have
 they don't have to tell us, we ad - mit that they're right That we'll have

Good times with Hoo - ver BET-TER TIMES
 Good times with Hoo - ver BET-TER TIMES

WITH AL. AL. _____
 WITH AL. AL. _____



THE SONG HIT OF THE HOUR

TEN LITTLE MILES FROM TOWN

Words by
GUS KAHN
Music by
ELMER SCHOEBEL

CHORUS

Hop in my car ——— Come a - long and see how hap - py we are ———
Hop in my car ——— Come a - long and see how hap - py we are ———

— And you'll find that heav - en's not ve - ry far It's ten lit - tle miles from town
— And you'll find that heav - en's not ve - ry far It's ten lit - tle miles from town

You'll o - pen your eyes ——— in the morn - ing when the sun starts to rise ———
Our house is small ——— but it's pret - ty when the peachblos - soms fall ———

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GOOD-BYE FRANCE

(YOU'LL NEVER BE FORGOTTEN BY THE U.S.A.)

By Sergeant
IRVING BERLIN

B5151
442
c.d.



**WATERSON-
BERLIN
&
SNYDER CO.**
Music Publishers
Strand Theatre Bldg
Broadway at 47th St.
NEW YORK

Good-Bye France

By IRVING BERLIN

Marcia

Piano

The piano introduction is in 2/4 time, marked 'Marcia' and 'f'. It features a rhythmic melody in the right hand and a supporting bass line in the left hand, both consisting of eighth and sixteenth notes.

Voice

Till ready

p

I can pic-ture the boys "o-ver there," —
They are wait-ing for one hap-py day, —

The first vocal line begins with a rest, then enters with the lyrics. The piano accompaniment is marked 'p' and features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Mak-ing plen-ty of noise, "o-ver there;" — And if I'm not wrong, It
When the word comes to start on their way; — With a tear-dimmed eye, They'll

The second vocal line continues the melody. The piano accompaniment remains consistent with the previous section.

won't be long, Ere a cer-tain song will fill the air; — It's all ver-y
say good - bye, But their hearts will cry, Hip-hip hoo-ray; — The friends that they

The third vocal line continues the melody. The piano accompaniment remains consistent.

clear, The time's draw-ing near, Whenthey'll be march-ing down to the pier, — sing-ing:
made, Will wish that they stayed, As they start on their home-ward pa-rade, — sing-ing:

The fourth vocal line concludes the piece. The piano accompaniment remains consistent.

Chorus

Good - bye France, We'd love to ling - er long - er, but we must go

home; — Folks are wait - ing to wel - come us, a - cross

the foam; — We were glad to stand side by side with you, —

Might - y proud to have died with you; — So good - bye France, You'll nev - er be for -

got - ten by the U. S. A. — A. —

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Oh! How I Wish I Could Sleep Until My Daddy Comes Home.

Words by
SAM M. LEWIS &
JOE YOUNG.

Music by
PETE WENDLING.

Chorus *a tempo.*

Oh! how I wish I could sleep, un-til my Dad-dy come home; Oh! mam-ma
p-mf a tempo.
why must we, al-ways be, All a-lone? I miss him more ev-ry day,
- How can you ask me to play; You're al-ways sigh-ing and cry-ing since

The musical score is written for voice and piano. It features a chorus with lyrics and musical notation on a grand staff. The tempo is marked 'a tempo' and the dynamics are 'p-mf a tempo'.

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GOOD-BYE FRANCE

(YOU'LL NEVER BE FORGOTTEN BY THE U.S.A.)

By Sergeant
IRVING BERLIN

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Music Publishers
Strand Theatre Bldg
Broadway at 47-50
NEW YORK

Good-Bye France.

(You'll Never Be Forgotten By The U. S. A.) By IRVING BERLIN.

Marcia.

Piano.

Voice.

Till ready.

I can pic-ture the boys "o-ver there,"
They are wait-ing for one hap-py day,

— Mak-ing plen-ty of noise, "o-ver there," — And if I'm not wrong, It
— When the word comes to start on their way; — With a tear-dimmed eye, They'll

won't be long, Ere a cer-tain song will fill the air; — It's all ver-y
say 'good - bye; But their hearts will cry, 'Hip-hip hoo - ray!' — The friends that they

clear, The time's draw-ing near, When they'll be march-ing down to the pier, — sing-ing:
made, Will wish that they stayed, As they start on their home-ward pa-rade, — sing-ing:

Chorus.

"Good - bye France, We'd love to ling - er long - er, but we must go

home; Folks are wait - ing to wel - come us a - cross

the foam; — We were glad to stand side by side with you, —

Might - y proud to have died with you; — So good - bye France, You'll nev - er be for -

got - ten by the U. S. A." A."

THAT TUMBLE-DOWN SHACK IN ATHLONE. CHORUS

Lyrics by
RICHARD W. PASCOE

Music by
MONTE CARLO and
ALMA M. SANDERS

Oh! I want to go back to that tum - ble down shack, Where the
wild ros - es bloom 'round the door; Just to pil - low my head, in that
ould trun - dle bed, Just to see my ould moth - er once

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IRVING BERLIN'S BUGLE SONG

OH! HOW I HATE TO GET UP IN THE MORNING

35151
443



HORACE WRIGHT
RENE DIETRICH

BY
**IRVING
BERLIN**

WATERSON
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Broadway at 47th St.
NEW YORK



BARBELLE

to my friend "Private Howard Friend" who occupies the cot next to mine and feels as I do about the "bugler?"
Oh! How I Hate To Get Up In The Morning.

By IRVING BERLIN.

Marcia.

f attacca

Voice

The oth - er day I
A bu - gler in the

Till ready

p

p

chanced to meet a sol - dier friend of mine, — He'd been in camp for sev - 'ral weeks and
arm - y is the luck - i - est of men, — He wakes the boys at five and then goes

he was look - ing fine; — His mus - cles had de - vel - oped and his cheeks were ros - y
back to bed a - gain; — He does - n't have to blow a - gain un - til the af - ter -

red, — I asked him how he liked the life, and this is what he said:
noon, — If ev - 'ry thing goes well with me I'll be a bu - gler soon.

Chorus.

"Oh! how I hate to get up in the morn - - ing, Oh! how I'd

mf-f attacca

love to re-main in bed; For the hard-est blow of all, is to hear the bu-gler

call; You've got to get up, you've got to get up, you've got to get up this morn - ing! Oh! boy the

p

going to mur-der the bu - - gler, Some day they're going to find him dead;
min-ute the bat-tle is ov - - er, Oh! boy the min-ute the foe is dead;

I'll am - pu-tate his rev-eil-le, and step up-on it heav - i - ly, And spend the
I'll put my un - i - form a-way, and move to Phil-a - del - phi - a,

rest of my life in bed?" bed?"

fz DS

HOW CAN I FORGET

(WHEN THERE'S SO MUCH TO REMEMBER)

By IRVING BERLIN

Chorus.

How can I for - get, _____ When there's so much

to re - mem - ber; Your smil - ing face, your

fond em - brace, Your voice so sweet and ten -

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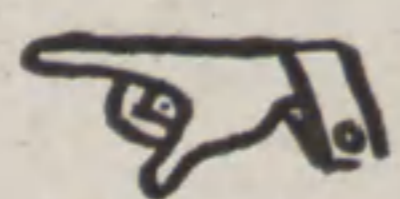


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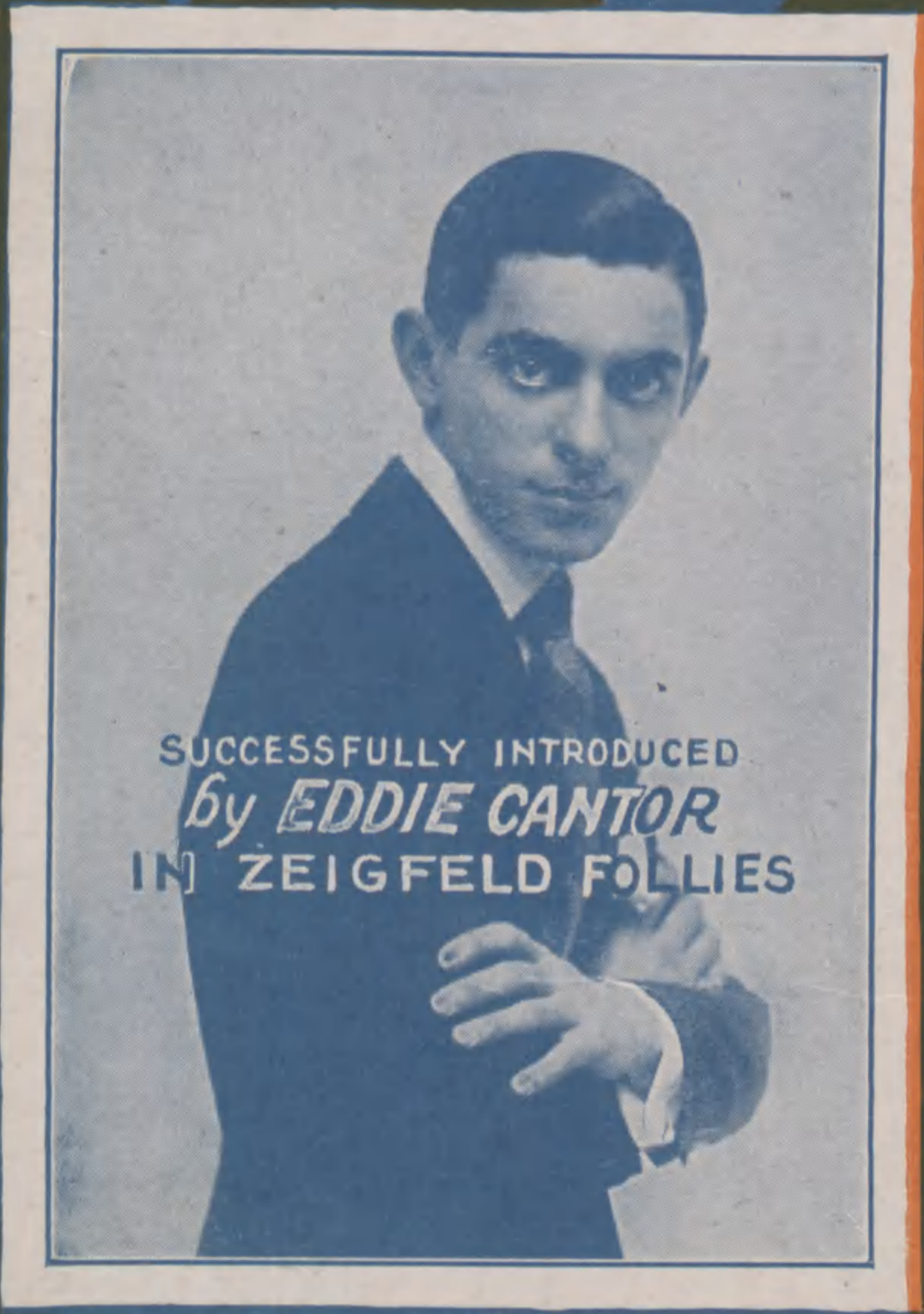


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IRVING BERLIN'S BUGLE SONG

OH! HOW I HATE TO GET UP IN THE MORNING



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by **EDDIE CANTOR**
IN ZEIGFELD FOLLIES



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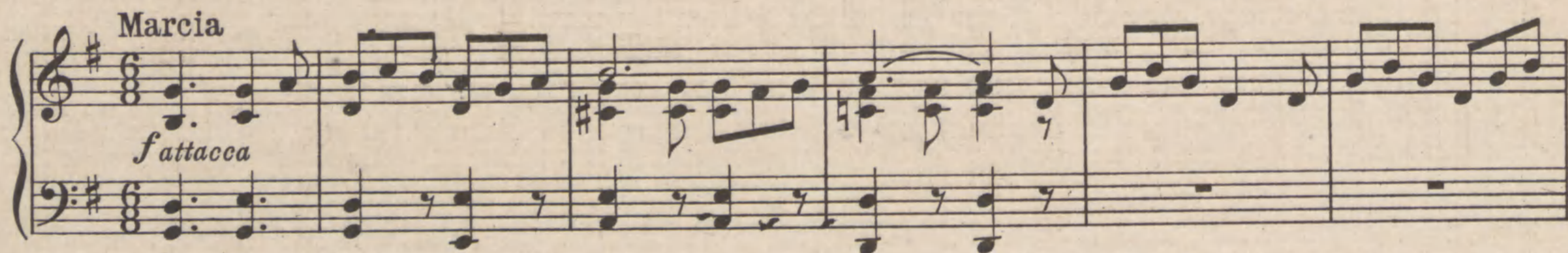
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2 Dedicated to my friend "Private Howard Friend" who occupies the cot next to mine and feels as I do about the "bugler"

Oh! How I Hate To Get Up In The Morning

By IRVING BERLIN

Marcia



f *attacca*

VOICE

The oth - er day I
A bu - gler in the

Till ready

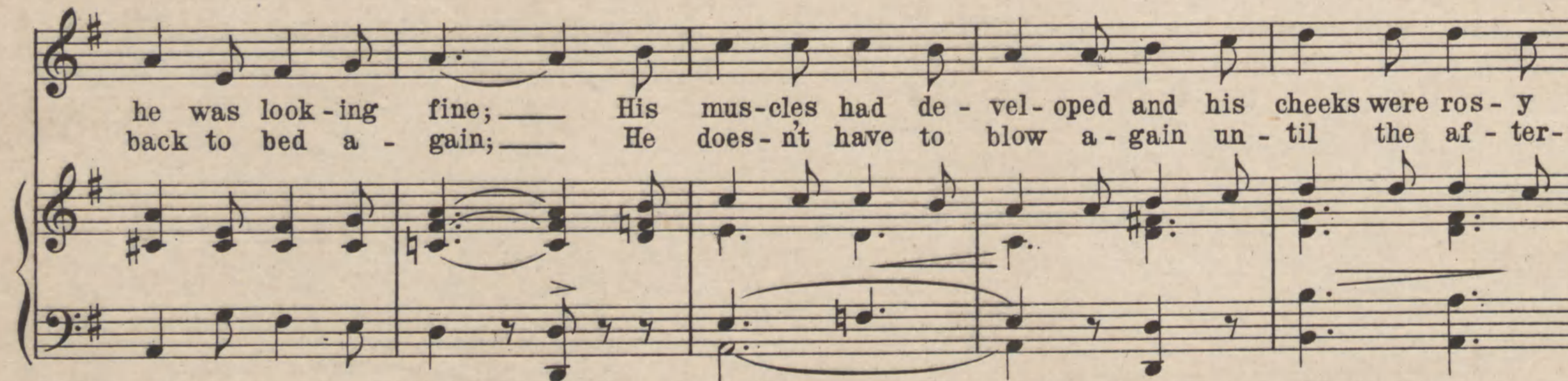


p *p*

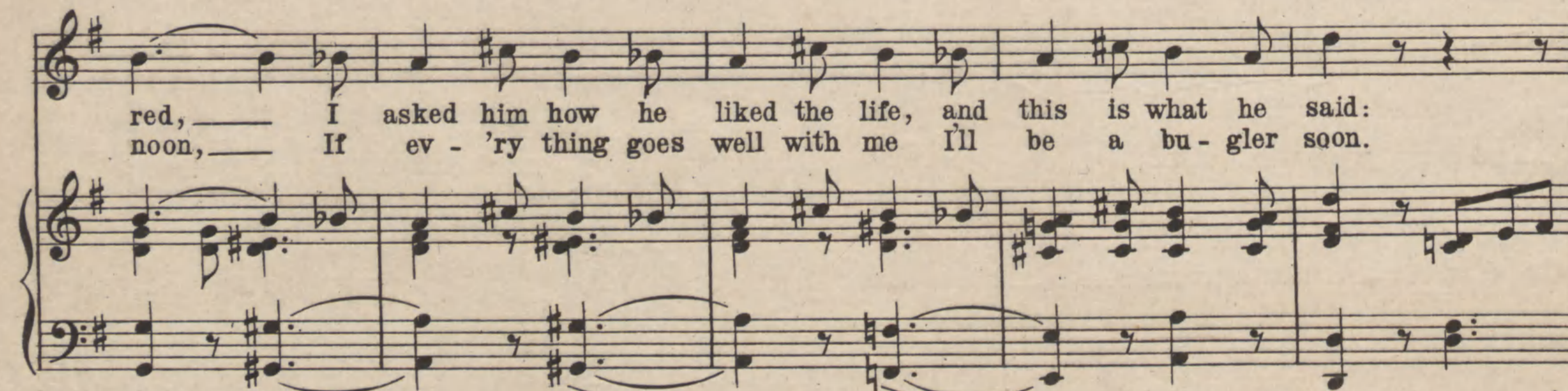
chanced to meet a sol - dier friend of mine, — He'd been in camp for sev - ral weeks and
arm - y is the luck - i - est of men, — He wakes the boys at five and then goes



he was look - ing fine; — His mus - cles had de - vel - oped and his cheeks were ros - y
back to bed a - gain; — He does - n't have to blow a - gain un - til the af - ter -



red, — I asked him how he liked the life, and this is what he said:
noon, — If ev - 'ry thing goes well with me I'll be a bu - gler soon.



CHORUS

"Oh! how I hate to get up in the morn - - - ing, Oh! how I'd

mf. faticca

love to re-main in bed; For the hard-est blow of all, is to hear the bu-gler

call; You've got to get up, you've got to get up, you've got to get up this morn-ing!

p

Some day I'm go-ing to mur-der the bu - - gler, Some day they're go-ing to find him
Oh! boy the min-ute the bat-tle is ov - - er, Oh! boy the min-ute the foe is

dead; I'll am-pu-tate his rev-eil-le, and step up-on it heav-i-ly, And
dead; I'll put my un-i-form a-way and move to Phil-a-del-phi-a,

spend the rest of my life in bed. bed.

fz D.S.

Down The Lane And Home Again

Words by
EDGAR LESLIE
and BERT KALMAR

Music by
M. K. JEROME

Chorus *with expression*

Home a - gain, home a - gain;

p-f

Night and day, through-out the wea - ry way, A can - dle light, burn - ing bright,

Seems to say; 'There is no place so prec - ious to me, As

subito

back on the knee, of moth - er, Down the

874-2

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OH! HOW I HATE TO GET UP IN THE MORNING



SUCCESSFULLY INTRODUCED
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IN 'ZEIGFELD FOLLIES



THIS SONG REPRODUCED ON THE FOLLOWING MECHANICAL INSTRUMENTS

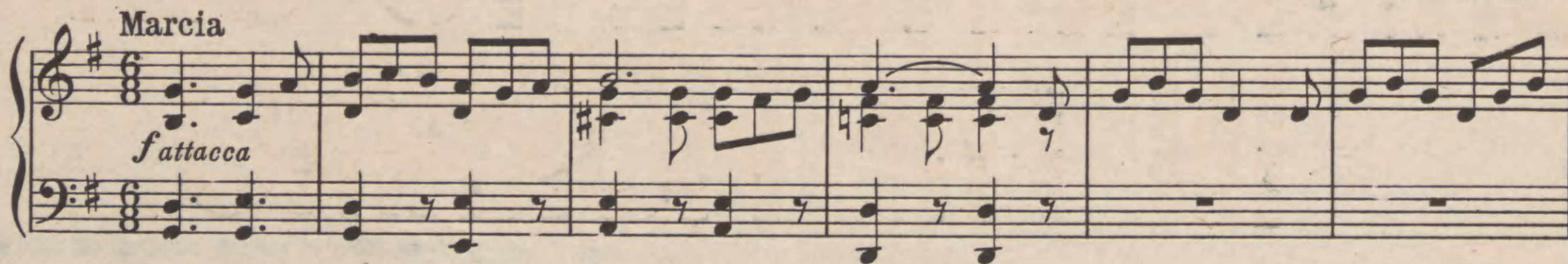
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2 Dedicated to my friend "Private Howard Friend" who occupies the cot next to mine and feels as I do about the "bugler"

Oh! How I Hate To Get Up In The Morning

By IRVING BERLIN

Marcia



f *attacca*

VOICE

Till ready

The oth - er day I
A bu - gler in the

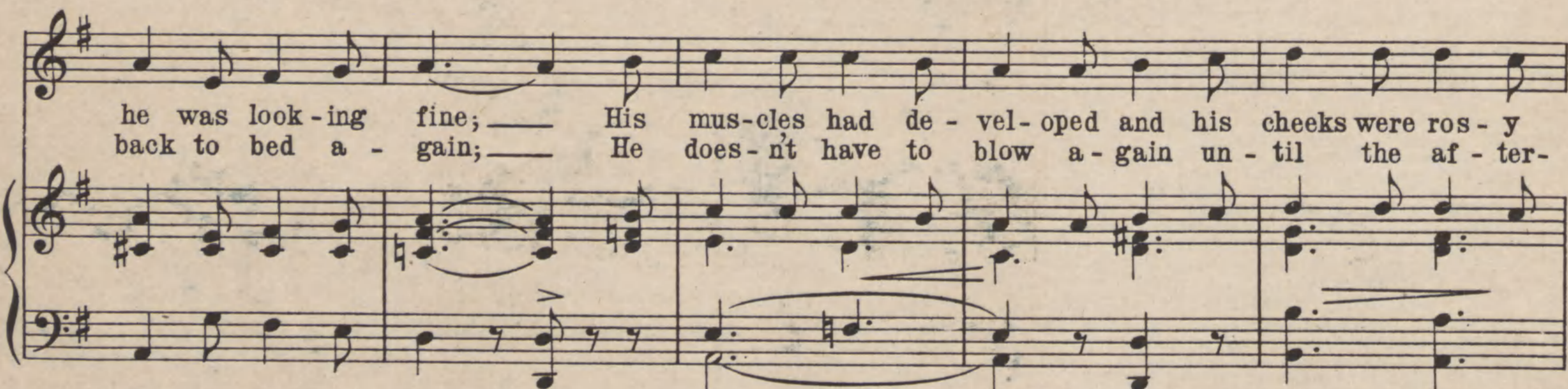


p *p*

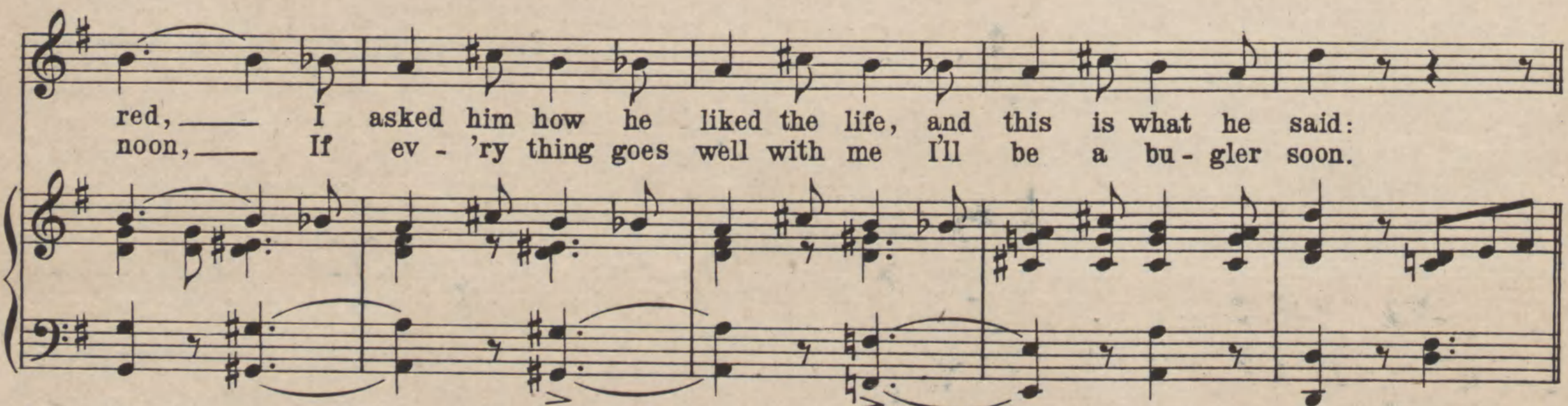
chanced to meet a sol - dier friend of mine, — He'd been in camp for sev - 'ral weeks and
arm - y is the luck - i - est of men, — He wakes the boys at five and then goes



he was look - ing fine; — His mus - cles had de - vel - oped and his cheeks were ros - y
back to bed a - gain; — He does - n't have to blow a - gain un - til the af - ter -



red, — I asked him how he liked the life, and this is what he said:
noon, — If ev - 'ry thing goes well with me I'll be a bu - gler soon.



HELP WIN

AMERICA'S PROBLEM
SHIPS AND FOOD - TO SEND THE MOST FOOD POSSIBLE IN LEAST SHIPPING SPACE

DO YOUR
PART

CHORUS

"Oh! how I hate to get up in the morn - - - ing, Oh! how I'd

mf. faticca

love to re-main in bed; For the hard-est blow of all, is to hear the bu-gler

call; You've got to get up, you've got to get up, you've got to get up this morn-ing!

p

Some day I'm go-ing to mur-der the bu - - gler, Some day they're go-ing to find him
Oh! boy the min-ute the bat-tle is ov - - er, Oh! boy the min-ute the foe is

dead; I'll am-pu-tate his rev-eil-le, and step up-on it heav-i-ly, And
dead; I'll put my un-i-form a-way and move to Phil-a-del-phi-a, And

spend the rest of my life in bed. bed.

fz D.S.

SHIPS AND FOOD - TO SEND THE MOST FOOD POSSIBLE IN LEAST SHIPPING SPACE
 SOLUTION
 DEAT MORE FISH. CHEESE. EGGS. POULTRY AND SAVE BEEF, PORK & MUTTON FOR OUR FIGHTERS

BIT

OUR LATEST CATALOGUE JUST OFF PRESS COPY SENT FREE ON REQUEST

Mammy's Little Pansy.

Words by
GEO. GRAFF JR.

Music by
BERT GRANT.

Allegro Moderato. Andante Moderato.

Voice. Some folks loves de li - ly,

Piano. *f* > > *dim. e rall.* *p*

pp

Some folks loves de rose, Yose' yo' mam - my's pan - sy,

Poco animato.

Black - est flow'r dat grows; God made all de flow - ers,

rall. *a tempo.*

The musical score is presented in three systems. Each system consists of a voice line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is common time (C). The first system is marked 'Allegro Moderato' and 'Andante Moderato'. The piano part includes dynamic markings of *f*, *dim. e rall.*, and *p*, and a *pp* marking. The second system includes the instruction *Poco animato.* The third system includes *rall.* and *a tempo.* The lyrics are: 'Some folks loves de li - ly, Some folks loves de rose, Yose' yo' mam - my's pan - sy, Black - est flow'r dat grows; God made all de flow - ers,'.

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MOONSHINE LULLABY



RODGERS and HAMMERSTEIN
PRESENT

ETHEL
MERMAN

in
GET YOUR
GUN

ANNIE

LYRICS and MUSIC by

IRVING

BERLIN

BOOK BY

HERBERT

and

DOROTHY

FIELDS

DIRECTED BY JOSHUA LOGAN



DANCES BY HELEN TAMIRIS

SCENERY BY

JO MIELZNER

COSTUMES BY LUCINDA BALLARD

| | |
|---------------------------------|--------------------------------|
| Moonshine Lullaby | I'm An Indian Too |
| I'm a Bad Bad Man | Colonel Buffalo Bill |
| The Girl That I Marry | Anything You Can Do |
| My Defenses Are Down | I Got Lost In His Arms |
| They Say It's Wonderful | I'll Share It All With You |
| Who Do You Love I Hope | Doin' What Comes Natur'ly |
| I've Got the Sun in the Morning | You Can't Get a Man With a Gun |
| There's No Business | Like Show Business |

IRVING BERLIN MUSIC COMPANY
1650 BROADWAY
NEW YORK, 19, N.Y.

Moonshine Lullaby

Words and Music by
IRVING BERLIN

Slow Blues Tempo

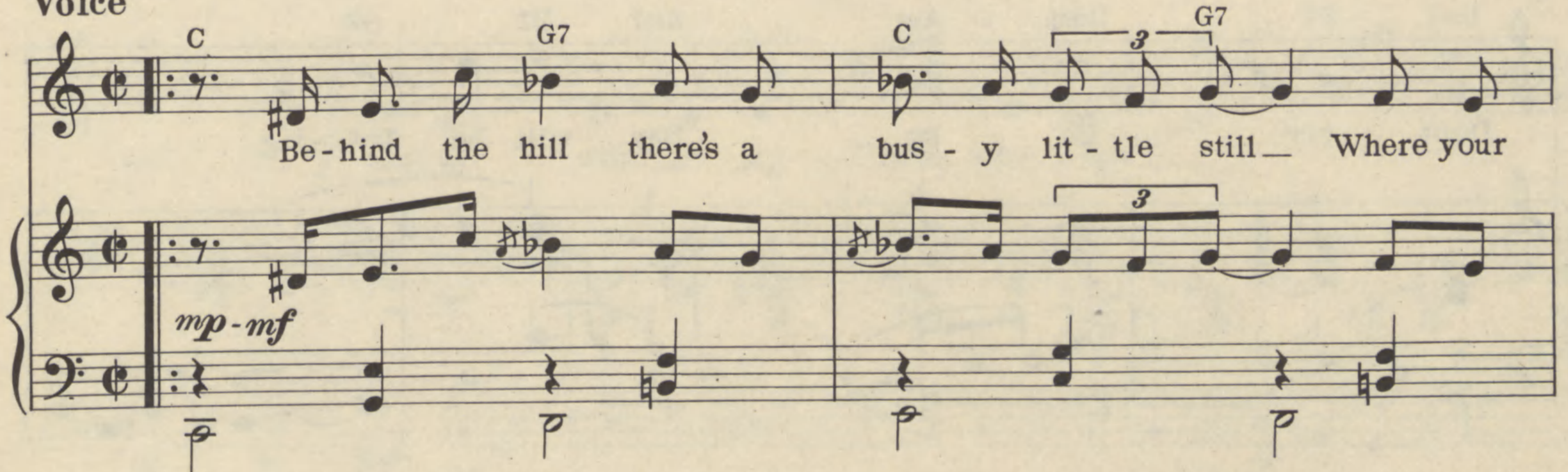
Piano



mf

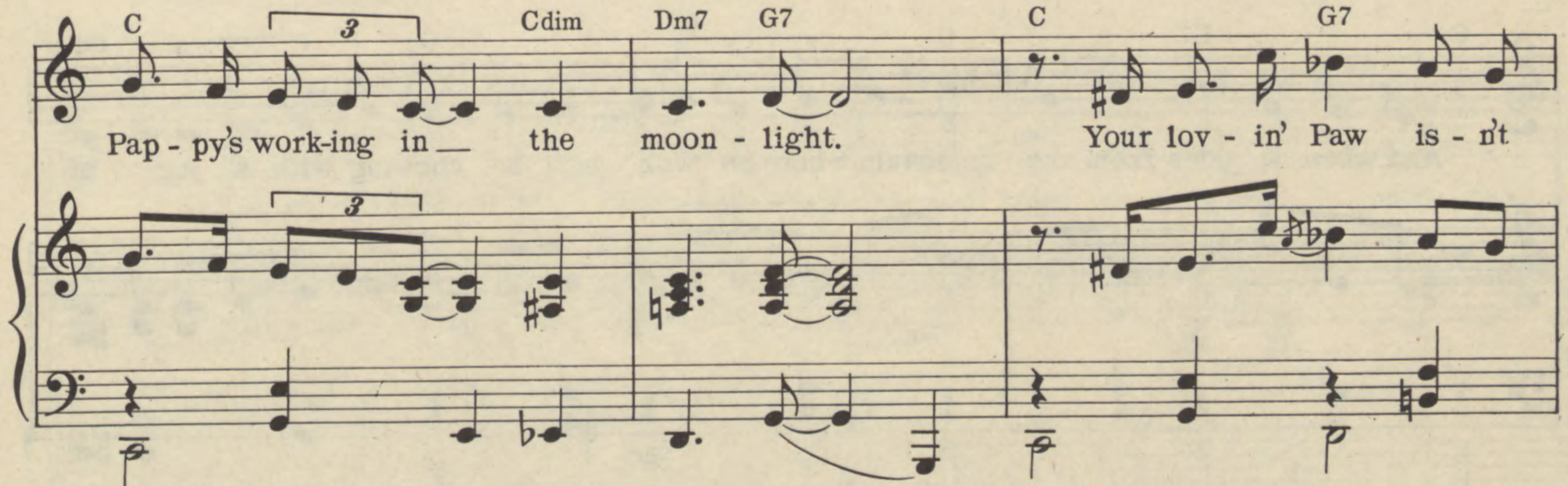
The piano introduction consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the second measure. The left hand provides a steady bass line with a mix of quarter and eighth notes.

Voice



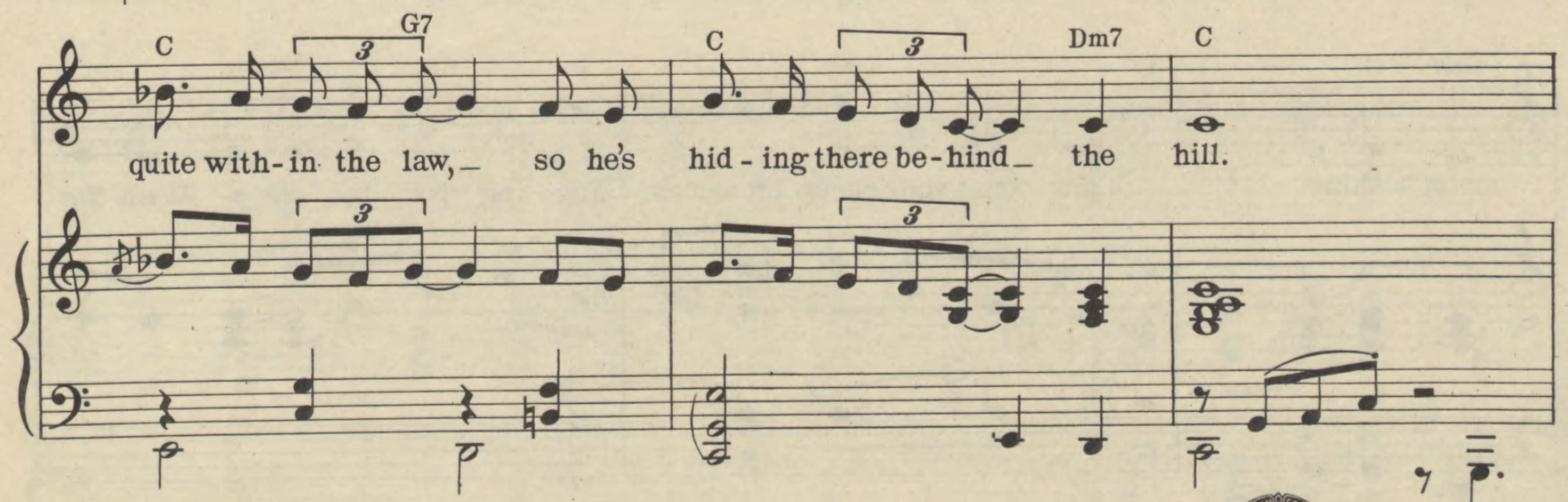
Be-hind the hill there's a bus - y lit - tle still — Where your

The first system of the vocal line includes a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a bass line with quarter notes. The vocal line begins with a C major chord and a G7 chord.



Pap - py's work-ing in — the moon - light. Your lov - in' Paw is - n't

The second system continues the vocal and piano accompaniment. The piano part includes a triplet of eighth notes. The vocal line features a Cdim chord, a Dm7 chord, and a G7 chord.



quite with-in the law, — so he's hid - ing there be-hind — the hill.

The third system concludes the vocal and piano accompaniment. The piano part features a triplet of eighth notes. The vocal line includes a G7 chord, a C major chord, a Dm7 chord, and a final C major chord.



Dm7 G7 C Dm7 G7 Dm7 C

Bye, Bye — Ba - by, — Stop your — yawn-ing

Dm7 G7 Ddim Am Am7 D7 G7

Don't cry — Ba - by, — Day will be dawn-ing

C G7 C G7 C Cdim

And when it does from the moun-tain where he wuz he'll be com-ing with a jug of

Dm7 G7 C C7 F Fm

moon - shine So count your sheep Mam-ma's sing-ing you to sleep With the

C Cdim Dm7 C F

MOONSHINE LULLA - BY — Dream of Pap-py

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The key signature has one flat (Bb).

C Gm A7 D7 G7

ver - y hap-py with his jug of moun-tain rye —

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and a melodic line. The key signature remains one flat.

C C7 F Fm7

So count your sheep Mam-ma's sing - ing you to sleep with the

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and a melodic line. The key signature remains one flat.

C Cdim Dm7 C 1. Dm7 Db9 2. Db7 C

MOONSHINE LULL-A - BY. —

The fourth system concludes the piece with a vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and a melodic line. The key signature remains one flat.

Excerpts from the MUSICAL PRODUCTION...

ANNIE GET YOUR GUN

WORDS AND MUSIC by IRVING BERLIN

THEY SAY IT'S WONDERFUL

1. They say that fall-ing in love is won - der-ful — it's

I GOT THE SUN IN THE MORNING

I GOT THE SUN IN THE MORN-ING and the moon at night —

I GOT LOST IN HIS ARMS

I GOT LOST IN HIS ARMS and I had to stay — It was

WHO DO YOU LOVE I HOPE

WHO DO YOU LOVE I HOPE? Who would you kiss — I hope?

DOIN' WHAT COMES NATUR'LLY

1. Folks are dumb_Where I come from they ain't had an - y learn-in'

IRVING BERLIN
Music Company

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HAL
WENSTEIN

DROWSY HEAD

WALTZ-SONG



6

By IRVING BERLIN *and* VAUGHN DE LEATH



Irving Berlin Inc
 MUSIC PUBLISHERS
 1587 Broadway New York

The Quickest And Biggest Song Success Ever Written
Say It With Music

By IRVING BERLIN

REFRAIN

Say it with music, Beau-
-ti-ful music; Some-how they'd

p-mf dolce e legato
mf-f molto marc.

A Real Irving Berlin Masterpiece
Everybody Step

By IRVING BERLIN

CHORUS

Ev-ry-bo-dy step to the syn-co-pa-ted rhy-thm let's be
go-in' with 'em when they be-gin; You'll be say-in' Yes Sir the

p-f leggiero
fz
fz
v

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Drowsy Head

By IRVING BERLIN and
VAUGHN DE LEATH

Valse Moderato

The piano introduction is in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and features a series of chords in the right hand and single notes in the left hand. The music concludes with a piano (*p*) dynamic.

Shad - ows fall on nurs - ery wall
Shad - ows fall on nurs - ery wall

The vocal line consists of two lines of lyrics. The piano accompaniment is in 3/4 time, with a treble clef and a key signature of one sharp. It features a melody in the right hand and a bass line in the left hand. The dynamic is marked *p dolce*.

It is the end of the day, _____ Mam - my comes and
Day - light is pass - ing by, _____ Ba - by calls _____

The vocal line continues with two lines of lyrics. The piano accompaniment is in 3/4 time, with a treble clef and a key signature of one sharp. It features a melody in the right hand and a bass line in the left hand.

soft - ly hums to her child at play. _____
to her dolls that same lul - la - by. _____

The vocal line concludes with two lines of lyrics. The piano accompaniment is in 3/4 time, with a treble clef and a key signature of one sharp. It features a melody in the right hand and a bass line in the left hand. The dynamic is marked *dim.* and the tempo is marked *rall.*

Simply

Drow - sy head, Drow - sy head, Close _____ your

eyes _____ and go _____ to bed. Go put your toys a -

way, You've played e-nough to - day, Shad - ows are

fall - ing; Sand - man is call - ing; Go _____ to

sleep Go _____ to sleep Pray _____ the

Lord _____ your soul _____ to keep Hush a - bye my

ba - by don't you dare to peep Mam - my's lit - tle drow - sy

1. head 2. head _____

STANDARDS OF THE WORLD

"STERLING" ON SILVER
"IRVING BERLIN" ON SONGS

A SONG THAT WILL LIVE FOREVER

GRANNY

YOU'RE MY MAMMY'S MAMMY

By the writers of "TUCKY HOME" and "MY MAMMY"

Words by JOE YOUNG and SAM M. LEWIS

Music by HARRY AKST

Chorus

Gran - ny You're my mam-my's mam - my

p-mf dolce

I owe a lot to you Gran -

ny You gave me my mam my The gran-est thing a

The musical score consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features various musical notations such as triplets, accents, and dynamic markings like *p-mf dolce*. The lyrics are written below the vocal line.

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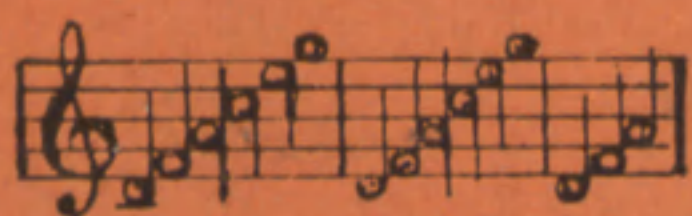
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ALWAYS

*Always,
Irving Berlin.*

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ALWAYS

Tune Ukulele

G C E A

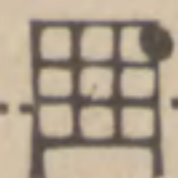
By IRVING BERLIN

Valse Moderato

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a half note G3, followed by quarter notes A3, B-flat3, and C4. The left hand starts with a bass clef and a half note G2, followed by quarter notes A2, B-flat2, and C3. The music is marked with a forte 'f' dynamic.

This system shows the piano accompaniment for the first vocal line. It features two staves. The right hand has a treble clef and a key signature of one flat. It includes a 'Vamp' section marked with a 'p' dynamic. The left hand has a bass clef and a key signature of one flat. The music is marked with a piano 'p' dynamic.

Voice



The vocal line and piano accompaniment for the first vocal line. The vocal line is on a treble clef staff with a key signature of one flat. The lyrics are: "Ev - 'ry - thing went wrong, and the whole day long — I'd". The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one flat. It is marked with a piano 'p' dynamic and includes a 'marcato' section.

feel

so

blue

The vocal line and piano accompaniment for the second vocal line. The vocal line is on a treble clef staff with a key signature of one flat. The lyrics are: "feel so blue". The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one flat. It is marked with a piano 'p' dynamic.

Ukulele Arr. by MAY SINGHI BREEN

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For the long - est while, I'd for - get to smile — Then

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "For the long - est while, I'd for - get to smile — Then". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A guitar chord diagram is shown above the first measure of the vocal line. The word "marcato" is written in the right hand of the piano accompaniment.

I met you —

The second system of music continues the vocal line and piano accompaniment. The lyrics are "I met you —". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A guitar chord diagram is shown above the second measure of the vocal line.

Now that my blue days have passed, —

The third system of music continues the vocal line and piano accompaniment. The lyrics are "Now that my blue days have passed, —". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Three guitar chord diagrams are shown above the first, second, and third measures of the vocal line.

Now that I've found you at last —

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "Now that I've found you at last —". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Three guitar chord diagrams are shown above the first, second, and third measures of the vocal line.

CHORUS

I'll be lov - ing you, al - ways

p-f

with a love that's true, al - ways

When the things you've planned, Need a help - ing hand,

I will un - der - stand, al - ways, al - ways.

Days may not be fair, al - ways _____

That's when I'll be there, al - ways _____

Not for just an hour, Not for just a day,

Not for just a year, But al - ways. — al - ways. —



THE MASTER SONG BY THE MASTER WRITER
IRVING BERLIN'S

REMEMBER

CHORUS

By IRVING BERLIN

Re - mem - ber the night, — the night — you said — "I

love you" — Re - mem - ber? — Re -

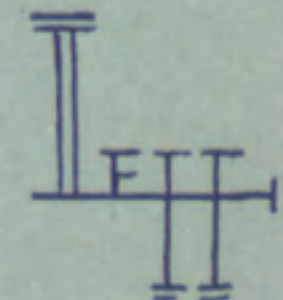
mem - ber you vowed — by all — the stars — a -

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IRVING BERLIN'S AT PEACE WITH THE WORLD



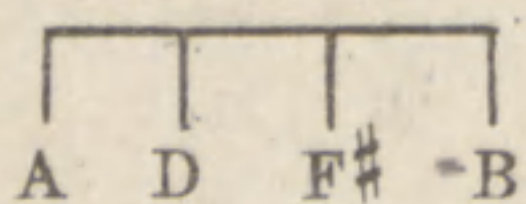
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ORDER CODE
"PEACE"

MADE IN
USA

At Peace With The World

Tune Ukulele



Put Uke Capo on 1st fret

By IRVING BERLIN

Valse moderato

Piano introduction musical notation in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The first measure starts with a forte (*f*) dynamic. The melody includes a trill in the fourth measure.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a bass clef. The lyrics are: "The day is done, the". Above the vocal line, there are two guitar chord diagrams. The piano part includes a *Vamp* section and a *p* (piano) dynamic marking.

Vocal and piano accompaniment for the second line of lyrics. The vocal line continues with the lyrics: "gold - en sun Is sink - ing be - hind the blue, ——— And on its". Above the vocal line, there are six guitar chord diagrams. The piano accompaniment continues with the same bass line and melodic accompaniment.

Ukulele Arr. by MAY SINGHI BREEN

way it seems to say I'm glad that my work is through.

Night is draw - ing near Stars will soon ap - pear,

Build - ings are be - gin - ning to light up their win - dows And

rall. *a tempo*

as for me, I'm glad to be At peace with the world with you.

rall.

CHORUS

The musical score is written for voice and piano. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings like *p-f*, *rall.*, and *a tempo*. There are also guitar chord diagrams indicated by grids above the vocal line.

I love to spend the eve - ning At
 peace with the world with you, A co - zy
 room, a comf' - ta - ble chair And nev - er a care As
 long as you're there. The day may have its

wor - ries For skies are not al - ways

blue, But when the day has flown, How

sweet to be a - lone. At peace with the world, in the

1. eve - ning with you. I 2. eve - ning with you.



HIS GREATEST ACHIEVEMENT

IRVING BERLIN'S

THE SONG IS ENDED

BUT THE MELODY LINGERS ON

CHORUS

The song — is end - ed — but the mel - o - dy ling - ers

on, You and the song are gone, But the mel - o - dy ling - ers

on. — The night — was splen - did, and the mel - o - dy seemed to

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IRVING BERLIN'S BLUE SKIES



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"SKIES"



BETTER THAN "ALWAYS" AND "REMEMBER"

IRVING BERLIN'S

BECAUSE I LOVE YOU

CHORUS

Be - cause I love you I've

tried so hard but can't for -

get Be - cause I love you

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Blue Skies

Tune Ukulele or
Banjulele Banjo
A D F# B

By IRVING BERLIN

Moderato

VOICE

I was blue just as blue as I could be, Ev-'ry day was a
I should care if the wind blows east or west, I should fret if the

cloud-y day for me, Then good luck came a - knock-ing at my
worst looks like the best, I should mind if they say it can't be

door, _____ Skies were gray but they're not gray an-y more. _____
 true I should smile that's ex - act - ly what I do.

CHORUS

Blue Skies _____ smil-ing at me _____ Noth-ing but Blue Skies _____

do I see, _____ Blue - birds _____ sing-ing a

song _____ Noth-ing but blue - birds _____ all day long, _____

Nev-er saw the sun shin-ing so bright, Nev-er saw things

go-ing so right No-tic-ing the days hur-ry-ing by, When you're in love my! how they fly,

Blue days _____ all of them gone _____ Noth-ing but blue skies _____

from now on. _____

rit.



THE MASTER SONG BY THE MASTER WRITER

IRVING BERLIN'S WHAT DOES IT MATTER?

CHORUS

What does it mat - - ter if the sun won't shine 'long as
you are mine What does it mat - ter? What does it mat -
ter if the clouds ap - pear 'long as you are near What does it

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Begging for Love

written by
IRVING BERLIN

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1607 Broadway New York



TRADE MARK
MADE IN
USA

Begging For Love

* Tune Ukulele
or Banjulele Banjo

By IRVING BERLIN

G C E A

Moderato

PIANO

The piano introduction consists of two staves. The right hand features a series of chords and triplets, starting with a half note G4, followed by quarter notes Bb4, G4, and F4, then a triplet of G4, A4, Bb4. The left hand provides a bass line with a half note G2, followed by quarter notes Bb2, G2, and F2, and a triplet of G2, A2, Bb2.

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

This section shows the piano accompaniment for the first vocal line. It includes a 'Vamp' section marked with a double bar line and a repeat sign. The right hand has a triplet of G4, A4, Bb4. The left hand has a triplet of G2, A2, Bb2. The vamp section features a half note G4 in the right hand and a half note G2 in the left hand.

Dmi

VOICE

C7

F

I said good - bye to you _____ with head un - bowed, _____

The piano accompaniment for the first vocal line, featuring a half note G4 in the right hand and a half note G2 in the left hand.

Dmi

A7

dim

G7

C7

F

— I could - n't cry to you _____ I was too proud _____

The piano accompaniment for the second vocal line, featuring a triplet of G4, A4, Bb4 in the right hand and a triplet of G2, A2, Bb2 in the left hand.

Ukulele Arr. by
MAY SINGHI BREEN

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Dmi F aug5 F E 7 A 7 D 7

I said I'm through with you _____ So un-con-cerned _____

G 7 C 7 Fmi C 7

No more to do with you _____ But I've re-turned _____

CHORUS Fmi Bbmi

I'm here _____ un-der your win-dow _____ A mis'-ra-ble

F C 7 F C 7

beg-gar _____ beg-ging for love _____ All of my

Fmi G 7 Gmi C 7 Cmi

skies are gray _____ since we part - ed _____ Don't

D 7 Gmi

send me a - way _____ emp - ty heart - ed _____ So

Bbmi F Dmi Faug5 F Bbmi C 7

hum - bly I stand _____ my heart in my hand _____ Just

F Gmi Bbmi C 7 C 7 F

1 3 2 3

beg - ging for love _____ I'm beg - ging for love _____



THE SONGS OF YESTERDAY

BY THE WORLD'S GREATEST SONG WRITER
IRVING BERLIN

(Ballads)

All Alone
Always
Because I Love You
Blue Skies
Crinoline Days
Girl on the Magazine Cover
Lady of the Evening
Listening
Marie
Pretty Girl Is Like A Melody
Remember
Roses of Yesterday
Russian Lullaby
Say It With Music
Song Is Ended
Sunshine
Tell Me Little Gypsy
To Be Forgotten
What'll I Do?
What Does It Matter?
When I Leave the World Behind
When I Lost You
With You
Where is the Song of Songs for Me?

(Novelty Songs)

Alexander's Ragtime Band
Call Me Up Some Rainy Afternoon
Cohen Owes Me Ninety-Seven Dollars
Everybody's Doin' It Now
How Many Times?
I'm Going Back to the Farm
I Want to Be in Dixie
I Wanna Go Back to Michigan
Lazy
My Wife's Gone to the Country
Oh! How I Hate to Get Up in the Morning
Pullman Porters on Parade
That Mysterious Rag
When It's Night Time in Dixie Land
When The Midnight Choo Choo Leaves for Alabam'
He's a Devil in His Own Home Town
Araby
My Bird of Paradise
At the Devil's Ball
Snookey Ookums

BY OTHER FAMOUS SONG WRITERS OF THE WORLD

(Ballads)

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Tuck Me to Sleep in My Old 'Tucky Home
When You and I Were Seventeen
Oh, How I Miss You Tonight
Remem'bring
I Never Had A Mammy
Are You Lonesome Tonight?
Back in Your Own Back Yard
Beloved
Me and My Shadow
Yearning
Weary River
When You Come To the End of the Day
Love (Your Spell Is Everywhere)
I'm Following You

(Novelty Songs)

That Old Gang of Mine
Yes! Sir, That's My Baby
What Do We Do on A Dew, Dew, Dewy Day?
Get Out and Get Under the Moon
Then I'll Be Happy
I'll Get By
Miss Annabelle Lee
There's A Rainbow 'Round My Shoulder
That Certain Party
Yankee Rose
Waiting at the End of the Road
I'd Climb the Highest Mountain
Miss Annabelle Lee

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THE SONG SUPREME WHY DANCE?

Words by
ROY TURK

Music by
FRED E. AHLERT

CHORUS 

Why dance? — Let us stroll through the gar-den where

p-f

no one is near — Why dance? —

mf *p*

dim   

— When my lips long to whis-per sweet words in your ear —

mf

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