

# JEROME KERN

## COLLECTION



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WRITTEN BY  
**HUGH FORDIN**  
AUTHOR OF "GETTING TO KNOW HIM:  
A BIOGRAPHY OF OSCAR HAMMERSTEIN II"  
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# JEROME KERN: THE MAN AND HIS MUSIC



WITH HIS WIFE, EVA

Jerome David Kern was born in New York City on January 27, 1885. This date seems significant in the light of the statement above—Kern was born a generation after Victor Herbert and a generation before Richard Rodgers. Factually as well as stylistically, he was the bridge between the old “Viennese” school and the new indigenous “American” one.

His first published song, “At the Casino” was written while he was attending Newark High School in New Jersey. After high school he studied piano, harmony and composition at the New York College of Music and at Heidelberg’s famous Conservatory in Germany.

In 1905 he returned home and went to work for T. B. Harms & Co., music publishers. He wanted practical experience and knowledge of the publishing business as well as a chance to make contacts and perhaps work his way closer to his goal: writing for the theater. He became the company’s utility man, office boy, piano player and general jack-of-all-jobs. He worked further as a song-plugger at John Wanamaker’s department store; when customers wanted to buy sheet music there, he would play tunes for them, like any salesman demonstrating his product.

Kern’s first entry into show business came when he was sent to Hammerstein’s Victoria Theatre on 42nd Street, in answer to a hurry call for an accompanist by Marie Dressler, then one of vaudeville’s leading knock-about comediennes.

But he was more interested in plugging Kern tunes and he soon found out the best way to do it. Oscar Hammerstein II tells us:

*He became a rehearsal pianist, and he used this job as a device for selling his own compositions. Here is how it would work: about the third week in rehearsals, when the director, producers and the whole company were pretty tired of the Viennese score they had been rehearsing all that time, Jerry would come back early after lunch and start to tinkle a little tune of his own on the piano. Everyone who came in would say, ‘What’s that?’ ‘Oh, just a little thing of my own,’ Jerry would answer. Pretty soon everyone thought he had discovered a great potential hit. Jerry’s tune had a freshness for them that the over-rehearsed score couldn’t possibly have, and the first thing you knew he had interpolated a song into the foreign score!*

Kern got songs interpolated into shows with such unlikely titles as MR. WIX OF WICKHAM AND THE RICH MR. HOGGENHEIMER. The songs themselves had pretty unlikely titles, too: “Poker Love,” for example, and “Don’t You Want a Paper, Dearie?” His first hit was “How’d You Like to Spoon With Me?” from a show called THE EARL AND THE GIRL. That song, incidentally is the first in this collection, written in 1905; Kern was twenty.

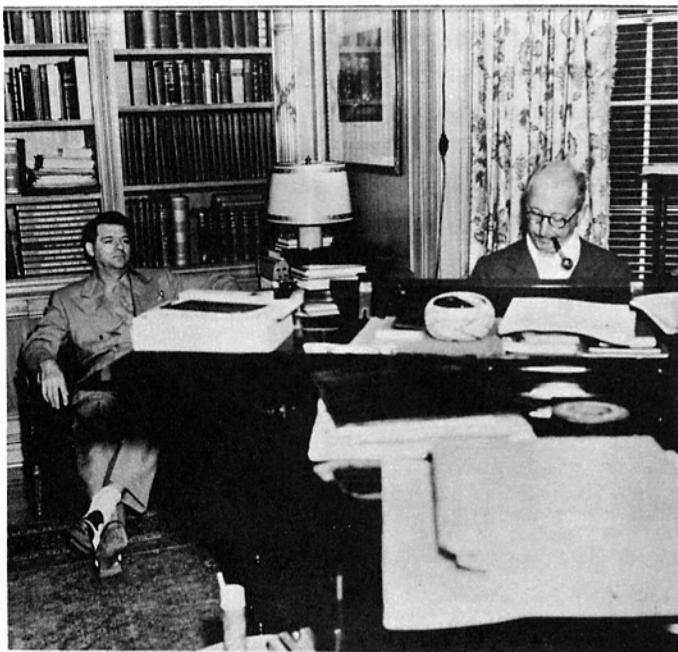
For the next ten years, his interpolations were taken thicker and faster, through a welter of oddly-named shows: FASCINATING FLORA, MORALS OF MARCUS, MIND THE PAINT GIRL and A WINSOME WIDOW, to name a few. The “interpolation” part of Kern’s career was climaxed in 1914 when he wrote one of his loveliest ballads for Julia Sanderson in THE GIRL FROM UTAH: “They Didn’t Believe Me.”



WORKING WITH OTTO HARBACH AT WARNER BROTHERS, 1930

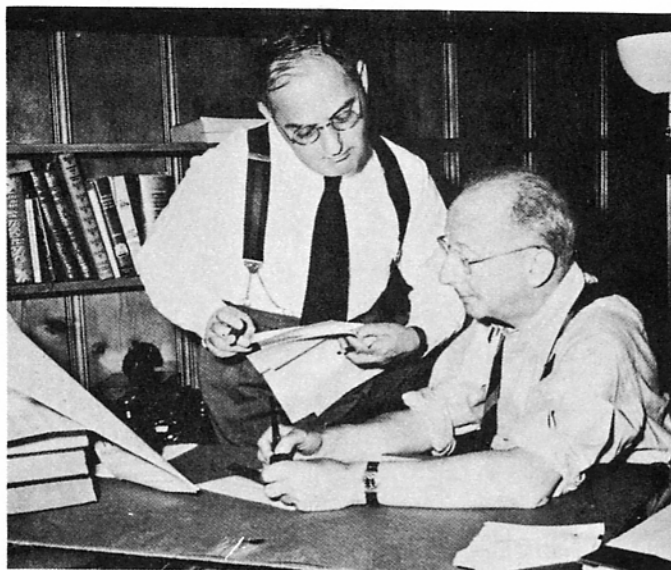
In 1915 Kern formed a collaboration with Guy Bolton and P. G. Wodehouse. Together, the three men turned out a series of musicals often referred to as "The Princess Theatre Shows," the Princess Theatre being where most of them were produced. This was a tiny house—capacity two hundred and fifty—on West Thirty-ninth Street. The Princess Theatre shows had much the same invigorating effect on musical theatre that "The Garrick Gaieties" had nine years later. Both were fresh and even startlingly new in sound and form—and both for the same reason: necessity. As Hammerstein describes The Princess Theatre:

*There was no room on the stage for large choruses, and so there were no choruses at all except for ensemble quartets and sextets. A revolutionary orchestra was devised by Kern and his orchestrator, Frank Sadler. A new instrumentation called for eleven musicians because that was about all the pit would hold. These small shows had an intimate quality and a finesse that could not be matched in the larger houses on Broadway, and for many years the three collaborators were the darlings of the critics as well as the Broadway audiences they strove to please.*



WITH OSCAR HAMMERSTEIN II AT HIS CALIFORNIA HOME, 1938

Kern's career was now under full steam. In 1915 he was represented in seven productions on Broadway—three of them complete scores. In 1917 and 1918 there were five Kern musicals. One of them, LEAVE IT TO JANE, took him only eight days to write. And not only did the titles of his shows be-



WORKING WITH IRA GERSHWIN ON "COVER GIRL"

come less and less outlandish but the titles of his songs were more familiar. The top of his Broadway career was reached in 1927 with the production of SHOW BOAT. I say "top" because although he wrote four successful Broadway shows afterwards SHOW BOAT is generally considered Kern's best and most popular score. It is the only Broadway score, to my knowledge, to contain as many as five standards: "Bill," "Can't Help Lovin' Dat Man," "Make Believe," "Why Do I Love You?," and "Ol' Man River." (This list excludes "You Are Love," which is only slightly less well known than the others.)

After ROBERTA in 1933, Kern wrote mostly for motion pictures. His last show was VERY WARM FOR MAY in 1939. It was a flop, though "All The Things You Are," the first act ballad, will still be around when many of today's hit shows are long forgotten.



WITH DOROTHY FIELDS AND GEORGE GERSHWIN





hospital where he remained in a state of unconsciousness. Hammerstein's description of this is very moving:

*He lay unconscious, in the same institution in which Stephen Foster had died. The critical nature of Jerry's condition did not permit his removal to a private hospital. [Kern was moved two days later]. He was in a ward with some fifty or sixty other patients—mental cases, drunks and derelicts for the most part. The doctors had gathered this heterogeneous group together and explained to them slowly and clearly who the new patient was, and asked them to be very quiet and not create the usual disturbances that characterized this room. Not one man disobeyed. The nurse in charge did not go home that night. She extended her duty for that day to twenty-four hours. When Mrs. Kern expressed her gratitude, the nurse answered simply that he had given so much pleasure to her and to the world that she thought she would like to give something to him. It was clear to us all that special consideration and loving care were being granted to this man in a public hospital not because he was wealthy or powerful but because he had devoted almost all his lifetime to giving the world something it needs and knows it needs—beauty.*

Jerome Kern died at 1:10 P.M. on November 11, 1945 of a cerebral thrombosis at Doctors Hospital, East End Avenue and Eighty-eighth Street. He was sixty years old.

The songs in this book, selected from over 1,000 songs and 108 complete scores, are divided into two sections: JEROME KERN ON BROADWAY and JEROME KERN IN HOLLYWOOD. They are all in chronological order.

In the course of his career, Kern worked with almost sixty collaborators. The lyricists who worked with him most consistently were P. G. Wodehouse, Otto Harbach, Dorothy Fields and Oscar Hammerstein II. According to the latter, Kern was a sharp-tongued, quick-humored man who demanded almost as much from others as from himself. "He could be reasonably tolerant of incompetence, but he could not stand incompetence masquerading as genius," Hammerstein says. "When he met cheapness of any kind he was merciless and shattering."

Vocal affectations also distressed him. Once he was directing an actress who stressed her R's so outrageously that Kern could bear it no longer. When the actress drawled, in her stogy accent, "Tell me, Mr. Kern—you want me to c-r-r-ross the stage, but I'm behind the table. How shall I get ac-r-r-ross?" Kern, gazing at her like an amiable macaw, countered: "Why, my dear, just r-r-roll over your R's!"

In 1945, Kern came East from California not only to attend rehearsals of a revival of *SHOW BOAT* but also in connection with the score he was about to write, *ANNIE OAKLEY*, marking his return to Broadway. A few days after his arrival, he collapsed on Park Avenue and was taken to the Welfare Island



THE LAST KNOWN PICTURE OF KERN. LEFT TO RIGHT, KAY THOMPSON, ROBERT ALTON, LENNIE HAYTON, LUCILLE BREMER, ARTHUR FREED AND KERN.





THE EARL AND THE GIRL. A musical comedy with book by Seymour Hicks, lyrics by Percy Greenbank and music by Ivan Caryll. "How'd You Like To Spoon With Me" lyrics by Edward Laska and music by Jerome David Kern. Produced by Messrs. Shubert at the Casino Theatre on October 27, 1905. 198 Performances. Cast included Eddie Foy, Georgia Caine and Victor Morely.

From the MGM Release "Till The Clouds Roll By," © 1946 Loews, Incorporated



ANGELA LANSBURY SINGING "HOW'D YOU LIKE TO SPOON WITH ME?" IN THE 1946 FILM MUSICAL "TILL THE CLOUDS ROLL BY."

Edward Laska reminisces about his collaboration with Kern on his first song hit, in 1905, when the composer was twenty:

*I used to hang out at the T. B. Harms offices, and I became acquainted with a chap there who was aspiring to become a composer and he asked me to toss him a lyric sometime . . . One day while I was walking there I conceived a sort of burlesque love song centered around the word SPOON. Reaching the office, I discovered my young friend as usual at the piano and, as usual playing melody after melody into the atmosphere and never bothering to write them down.*

*"Get this, Jerry," I said — his full name was Jerome David Kern but he dropped the David right after this song's publication [he did continue to use his middle initial] — get this." I gave him the title line and a rough rhythm. At once, as though it were an old song he knew, he played a chorus in the exact length of time it takes to play the chorus now — and it was corking. "Swell," I said. "Now shoot me a verse." And again, the same thing happened!*

*"How'd You Like To Spoon With Me?" became a "swinging sensation" as the advertisements of the time referred to it. Six girls singing on flower-decorated swings floated from the stage into the audiences of New York's Casino Theatre, and later, in London's Gaiety.*

*Laska adds an interesting anecdote that was contained in a letter he once received from Jerome Kern's wife, Eva Leale: "She told me how she met Jerry when she was seventeen, and when he mentioned that he had composed 'How'd You Like To Spoon With Me?' she thought he was jesting, for since her childhood she had known it and always thought it was an old English song . . . Sweetly, she added that the little song had been a great part of the beginning of their thirty-five-year romance."*



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# HOW'D YOU LIKE TO SPOON WITH ME

Words by EDWARD LASKA  
Music by JEROME KERN

Moderato

*p*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The music is in a 4/4 time signature and begins with a piano (*p*) dynamic.

F

G7

*She:* I don't know why I am so ver - y shy, I  
*He:* Well I should say I'd spoon with you all day, You

*mp*

C7

B $\flat$

C7

F

al - ways was de - mure, I nev - er knew what  
 fas - ci - nate me so, You are so cute, you

C Dm7 G7

sil - ly lov - ers do, No flirt - ing with I'd en -  
 real - ly are a beaut, Through life with you I'd

C Eb7 Eb+ Ab

ture; In all my life I've nev - er kissed a man, I've  
 go. If we were wed our mar - ried life would be one

Eb7 Bbm7 Eb7 Ab Eb7 Eb+

nev - er winked my eye. But now at last I'm  
 stead - y hon - ey - moon, From six A. M. 'til

Ab C Cdim Dm7 G7 C Fm6 C C7+

going to break the ice So how'd you like to try?  
 twelve o'clock at night Why all we'd do is spoon.

*rit.*



Refrain

F D C7 Gm C7

She: How'd you like to spoon with me? He: I'd like to

*mp a tempo*

E F C F6

She: How'd you like to spoon with me? He: Well rath - er

F C A7 C Bb D7+ D7

She: Sit be - neath an oak tree large and sha - dy,

G7 C Ddim C7

Call me lit - tle toot - sy woot - sy ba - by,

F D C7

How'd you like to hug and squeeze? *He:* In - deed I would

Gm6 C7 E F

*She:* Dan - gle me up - on your knees. *He:* Oh if I could

F(G) F A7 C Bb D7+ D7

*Both:* How'd you like to be my lov - ey dov - ey

*rit.*

G7 Bbm C7

How'd you like to spoon with me? me?

1. F Fdim Gm7 C7 2. F

*a tempo*

**THE GIRL FROM UTAH.** A musical comedy with book and lyrics by James F. Tanner. Music by Paul Ruben and Sidney Jones. Additional songs by Jerome D. Kern. Presented by Charles Frohman at the Knickerbocker Theatre on August 24, 1914. 120 Performances.

Shortly after Kern had completed his songs for this show his publisher, Max Dreyfus, had him play them for Victor Herbert at the Harms offices. "Max," Herbert spouted after Kern finished, "someday this young man will inherit my mantle!"



JULIA SANDERSON AND DONALD BRIAN IN "THE GIRL FROM UTAH."

*"They Didn't Believe Me" is Kern's first standard and a song that refuses to date because — apart from the easy, fluid melody — the form is still fresh.*

*The lyric credit is curious — Herbert Reynolds' name as Kern's collaborator appears on this song for the first time. And yet, the ASCAP records indicate that Reynolds and Michael E. (M. E.) Rourke were one and the same person. In any event, Rourke/Reynolds collaborated on many of Kern's songs during the years 1906-1916.*



# THEY DIDN'T BELIEVE ME

Words by HERBERT REYNOLDS  
Music by JEROME KERN

Andante moderato

*p dolce*

The piano introduction is in E-flat major, 4/4 time, and consists of 8 measures. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody begins with a quarter rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Eb7 Db Gbm Eb7

1. He: Got the cut - est lit - tle way, Like to watch you all the  
2. She: Don't know how it hap - pened quite, May have been the sum - mer

*p*

Ab Bbm Bdim Abmaj,7

Eb9

Eb7

day And it cer - tain - ly seems fine Just to think that you'll be  
night May have been, well, who can say Things just hap - pen an - y

Ab

Eb7

Db

Gbm

mine. When I see your pret - ty smile  
way, All I know is I said "yes!"

Eb7

Fm

— Makes the liv - ing worth the while \_\_\_\_\_ So I've got to run a -  
 — Hes - i - tat - ing more or less \_\_\_\_\_ And you kissed me where I

Cm

G7

Cm

G

Eb7

round \_\_\_\_\_ Tell - ing peo - ple what I've found. \_\_\_\_\_  
 stood \_\_\_\_\_ Just like an - y fel - low would. \_\_\_\_\_

Refrain (slowly)

Eb7

Bbm

Ab

Boy: And when I told them \_\_\_\_\_ How beau - ti - ful you are \_\_\_\_\_  
 Girl: And when I told them \_\_\_\_\_ How won - der - ful you are \_\_\_\_\_

Dbm6

Eb7

Ab(Bb)

Ab

— They did - n't be - lieve me \_\_\_\_\_ They did - n't be - lieve me!  
 — They did - n't be - lieve me \_\_\_\_\_ They did - n't be - lieve me!

Db Ab Bbm Eb7

— Your lips, your eyes, your cheeks, your hair are in a  
 — Your lips, your eyes, your curl - y hair are in a

*poco animato*

Cm Eb Ab Eb Ab Fm7 Cm Cm6

class be - yond com - pare, You're the love - li - est girl  
 class be - yond com - pare, You're the love - li - est thing

*rall.*

G7+ G7 G7sus.6 G7 Cm Cm7 F7(b9) F7 Bbm Bbm7

— that one could see! — And when I tell them, —  
 — that one could see! — And when I tell them, —

*a tempo*

Eb7 Bbm Ab Cm7 Fm7

— And I cert'n - ly am goin' to tell them, — That I'm the  
 — And I cert'n - ly am goin' to tell them, — That I'm the



**OH BOY!** A musical comedy with books and lyrics by Guy Bolton and P. G. Wodehouse. Presented by William Elliott and F. Ray Comstock at The Princess Theatre on February 20, 1917. 463 Performances. Staged by Edward Royce. Cast included Tom Powers, Anna Wheaton, Edna Mae Oliver and Marion Davies.

From the point of view of output, the year 1917 was a fabulous one for Jerome Kern. January 11th marked the opening of his **HAVE A HEART** at the Liberty Theatre, and just four nights later on January 15th, another Kern show, **LOVE O' MIKE** had its first performance at the Shubert. On February 20th, after a five week hiatus, **OH BOY!**, his third and most successful of The Princess Theatre shows, was next, with its popular "Till The Clouds Roll By."

Another great hit, **LEAVE IT TO JANE**, the show that took him eight days to write, came along on August 28th, and the last of the quintet for that year, **MISS 1917**, opened on November 5th.

Though "MISS 1917" boasted a cast and collaborators among Broadway's most prominent, it closed after only 48 performances and is remembered today mostly for one fascinating aspect—its rehearsal pianist was 19-year old George Gershwin. During rehearsal breaks, Gershwin, who idolized Kern, would entertain the entire company by playing his own improvisations of the score. This whole experience struck a familiar chord with Kern. It was a variation on the same theme—reminiscent of his own tinkering during the early days.



JUSTINE JOHNSTONE (LEFT) AND MARION DAVIES IN "OH BOY."

Aside from being one of many Kern standards “Till The Clouds Roll By” also served as the title for his screen biography. The Metro-Goldwyn-Mayer picture also turned out to be the last project Kern had a hand in.

Arthur Freed, the brilliant musical specialist and a close friend of the composer’s took charge of producing TILL THE CLOUDS ROLL BY. On September 6, 1945, when principal photography began, Kern was sitting on the side lines in a supervisory capacity.

Satisfied with the proceedings Kern left for New York on November 4th to attend to other business matters. One week later he was dead. When the news reached Freed at the studio he closed down production. Two months later, with an entirely new screenplay, CLOUDS resumed filming.

For the most part, TILL THE CLOUDS ROLL BY was a fictionalized accounting of Kern’s career but he would have wanted it that way. During the early script conferences he remarked: “If it tells the truth, it’ll be the duller picture in the world.” In any event, the picture stands as a lasting record of Jerome Kern’s genius. TILL THE CLOUDS ROLL BY. An M-G-M (Technicolor) Production based on the life and music of Jerome Kern with Robert Walker as the composer. An all-star cast included Judy Garland, Van Heflin, Lucille Bremer, Dinah Shore, June Allyson, Tony Martin, Kathryn Grayson, Lena Horne, and Frank Sinatra. Featuring Cyd Charisse, Gower Champion, The Wilde Twins, Ray McDonald and Van Johnson. Produced by Arthur Freed. Directed by Richard Whorf. Musical Numbers staged by Robert Alton. Musical Director Lennie Hayton. Orchestrations by Conrad Salinger. Vocal Arrangements by Kay Thompson. Associate Producer Roger Edens.



# TILL THE CLOUDS ROLL BY

Words and Music by JEROME KERN  
and P.G. WODEHOUSE

Allegretto

*mf*

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody in the right hand features a series of eighth-note chords and eighth-note runs, while the left hand provides a simple bass line with quarter notes and half notes.

E $\flat$

Fm

B $\flat$ 7

*She:* I'm so sad to think that I have had to drive you from your home so  
*She:* What bad luck, It's com - ing down in buck - ets; Have you an um - brel - la

*p*

E $\flat$

B $\flat$

Cm

Fm7

cool - ly.  
hand - y?

*He:* I'd be gain - ing noth - ing by re - main - ing,  
*He:* I've a warm coat, wat - er - proof, a storm coat,

Bb9

D+

Eb

What would Mis - sus Grun - dy say?  
I shall be all right, I know.

Her con - ven - tions,  
Lat - er on, too,

Fm

Bb7

Abmaj.7 Bb7

Eb

kind - ly re - col - lect them! We must please re - spect them du - ly.  
I will ward the gripe off, with a lit - tle nip of bran - dy.

F#7

B6

B

D7

*She:* My in - tru - sion needs ex - plain - ing:  
*She:* Or a glass of tod - dy drain - ing,

I felt my cour - age  
You'd find that more sus -

G6

G

Bb7

Eb

wan - ing. Please, I beg don't men - tion it! I should not mind a  
tain - ing. Don't be wor - ried, I en - treat, I've rub - bers for my



Bb9 Eb

while the world is sleep - ing, Trou - ble heap - ing

Fm F9 Bb7 Gm6

on our head.

*dim.*

Bb7 Eb Bb7

It is vain to re - main and

*p*

Eb

chat - ter, And to wait

Bb7 Eb Db Eb7

— for a clear - er sky, Hel - ter

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note chord Bb7, followed by a half note Eb, and ends with a quarter note Db and a quarter note Eb7. The lyrics are "— for a clear - er sky, Hel - ter". The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line, both spanning the duration of the vocal line.

Ab Ab6 Bb9 Eb Bbm

skel - ter I must fly for shel - ter

*mf*

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a whole note chord Ab, followed by a half note Ab6, and ends with a quarter note Bb9 and a quarter note Eb. The lyrics are "skel - ter I must fly for shel - ter". The piano accompaniment includes a dynamic marking of *mf* at the beginning.

C7 Bb C7 Fm9 Bb7

Till the clouds roll

The third system of music shows the vocal line and piano accompaniment. The vocal line starts with a whole note chord C7, followed by a half note Bb, and ends with a quarter note C7 and a quarter note Fm9. The lyrics are "Till the clouds roll". The piano accompaniment features a right hand with a melodic line and a left hand with a bass line.

1. Eb Fm Eb Cm Bb7 2. Eb Cm Bb Eb

by. Oh, the by.

*mf* *p* *mf* *p*

The fourth system of music includes a first and second ending. The vocal line starts with a whole note chord Eb, followed by a half note Fm, and ends with a quarter note Eb and a quarter note Cm. The lyrics are "by. Oh, the by.". The piano accompaniment includes dynamic markings of *mf* and *p* for both the first and second endings.



# Leave it to Jane

LEAVE IT TO JANE: A musical comedy based on George Ade's 1903 comedy "The College Widow" with book and lyrics by Guy Bolton and P. G. Wodehouse. Presented by Morris Gest and Ray Comstock at the Longacre Theatre on August 28, 1917. 167 performances, staged by Edward Royce. The cast included: Edith Hallor, Oscar Shaw, Ann Orr, Arlene Chase, Robert G. Pitkin, Jane Carrol, Georgia O'Ramey, Olin Howland, Rudolf Cutten, Helen Rich and Tess Mayer.

"Gingerbread on the bandstand, banjos, college blazers, secret fraternity meetings, soft-shoe routines, a touchdown in the last few minutes of the football game and a glorious melodic score by Jerome Kern" is how Emory Lewis described a revival of LEAVE IT TO JANE in his review for Cue Magazine.

Though the plot is simple and lighthearted by today's standards, Alan Dale's review of the 1917 opening for New York American reveals how important LEAVE IT TO JANE was in the transition taking place in musical theatre at the time—a transition, largely spearheaded by Kern, that, when completed, would forever distinguish American musical theatre from shows that were either European in origin or based on European traditions:

"The old timers will soon begin to grieve sorely," wrote Dale, "to tear their hair and gnash their teeth, as they view the new form of rational musical comedy 'getting over' and pushing the old style where it belongs. No more are we asked to laugh at the bottle-nosed comedian as he falls down stairs, no longer is the heroine a lovely princess masquerading as the serving maid, and no more is the scene Ruritania or Monte Carlo. Today is rationally American and the musical show has taken a new lease of life."

Two of the most charming songs from the score are "The Siren's Song" and "Cleopatterer."



# THE SIREN'S SONG

Words by P.G. WODEHOUSE  
Music by JEROME KERN

Moderato

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: C6, G7, C6, G+, C6, and G7. The left hand provides a simple harmonic accompaniment with a steady bass line. The dynamic marking is *mf*.

C6                      G7                      C6                      G+                      C6    G7

On an is - land far a - way,                      So the old world  
Now long years have passed a - way,                      Si - rens are a

The vocal line is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff. The dynamic marking is *mp*.

C6                      G+                      C6                      G                      G7                      C                      Cdim                      Dm7                      G7

le - gends say,                      Sat wick - ed si - rens . all day long,  
myth, they say,                      But you still find them none the less,

The vocal line continues in the same treble clef. The piano accompaniment includes a *p* (piano) dynamic marking in the second measure and a *mf* (mezzo-forte) dynamic marking in the fourth measure.

C D7 F# G7 C6 G7

sing - ing their sweet de - ceit - ful song. Ma - rin - ers came  
sing - ing to - day in mod - ern dress. Just the same they

*p* *mf* *mp*

C6 G+ C6 G7 C6 G+ C6

sail - ing near, Heard that song so soft and clear,  
set their snare, Sweet - ly smil - ing false and fair,

G7 C G# D7 G7 Gdim

An - swered the call that lured them all, And up - on the reef came  
Turn a deaf ear when you are near, Or up - on the reef you'll

*p*

Dm G7 C

straight to grief.  
come to grief.

*con moto*

## Refrain

C G7

Come to us, we've wait - ed so long — for you,  
 Come to us, we've wait - ed so long — for you,

*mf*

Am Fmaj.7 G7

Ev - 'ry day we'll make a new song — for you,  
 We'll make life one beau - ti - ful song — for you,

C Am6

Come, come, \_\_\_\_\_ to us we love you  
 Come, come, \_\_\_\_\_ to us we love you

A9 F6

so. \_\_\_\_\_ Leave be - hind the  
 so. \_\_\_\_\_ That's the song the

*mf*



world and its fret - ting and we will give you  
 si - rens will sing - you, and if you hark, to

C6

*mf*

rest and for - get - ting, So sang the si - rens to  
 ship - wreck they'll bring - you, Just as they used to

G7 Dm

*poco dim.*

a - ges and a - ges a - go.  
 a - ges and a - ges a -

G G9 G7 1. C

*scherzando*

go.

E G7 2. C C9 Ab Cm6 C

*cresc.* *sf*

# CLEOPATTERER

Words by P.G. WODEHOUSE

Music by JEROME KERN

*mf* *p*

In days of old be - side the Nile A  
 And when she tired as girls will do, Of  
 She danced new danc - es now and then The

fam - ous or Queen there dwelt; Her clothes were few, but  
 Bill sort that Jack make you Jim, blush. The time had she come, his  
 Each time she did them,

*Cm*

full of style; Her fig - ure slim and svelt; On  
 friends all of knew, To say good - bye in to him. She  
 scores of men Got in - jured in the rush. They'd

*Bb*

Asus A7 A+ Dm6/A Asus A7

ev - 'ry man that wan - dered by She pulled the The - da  
 could - n't stand gap - ing, an in - y a means, Re - proach - ful, storm - da  
 stand there, by ing, in a line And watch her ag - y i -

A+ Dm6/A A/C# Cdim7 Bm7 E7

Ba - ra eye; And ev - 'ry one ob - served with awe That her  
 fare - well scenes; To such sim - ply used she would knock not them stoop; So she  
 taste her spine; It such - ply used to knock them flat, When she

A/C# Cdim7 Bbmaj7 rit. A7 D Em7b5 A+

work was swift, but nev - er raw. I'd  
 just put like poi - son and in his soup. When  
 went like this and then like that. At

Burden or Refrain

D

be like Cle - o - pat - ter - er, If I could have my way, Each  
 out with Cle - o - pat - ter - er, Men al - ways made their wills, They  
 danc - ing Cle - o - pat - ter - er, Was al - ways on the spot. She

A7 D

man she met she went and kissed. And she'd doz - ens on her  
 knew there was no time to waste ginks When the gum - bo had that  
 gave these poor E - gyp - tian Some - thing else to watch be -

A+ D

wait - ing list. I wish that I had and lived there. Be -  
 fun - ny taste. They'd take her hand and squeeze it: They'd  
 sides the sphinx. Mark An - to - ny ad - mit - ted That

D7 D/C E7/B Bb7b5 D/A A7

side the Py - ra - mid; For a girl — to - day — don't  
 mur - mur "Oh, you kid!" But they nev - er liked — to  
 what first made him skid Was the wib - bly, wob - bly,

D7 G C#/G# D/A A7 1 D 2 D

get — the scope That Cle - o - pat - ter - er did. — did. —  
 start - to feed Till Cle - o - pat - ter - er did. — did. —  
 wig - gly dance That Cle - o - pat - ter - er did. did. did.

*mf* *fz*

D.S. al



SALLY. A musical comedy with book by Guy Bolton and P. G. Wodehouse, lyrics by Clifford Grey and B. G. (Buddy) DeSylva, and ballet music by Victor Herbert. Presented by Florenz Ziegfeld at the New Amsterdam Theatre on December 21, 1920. 570 Performances. Staged by Edward Royce. Cast included Marilyn Miller, Walter Catlett and Leon Errol.

With SALLY Kern reverted back to a more traditional kind of musical theatre than The Princess Theatre Shows,

a theatre dependent on stars, sets, cast, routines and songs.

As Sally, Marilyn Miller dominated the production. "A Degas figure turned American . . . A Titania of the jazz age," proclaimed the noted critic John Mason Brown. One of the unforgettable moments from the show was her delivery of the touching song "Look For The Silver Lining." The critics also found favor with "Whip-poor-will."



THE MULTI-TALENTED MARILYN MILLER WITH LEON ERROL IN A SCENE FROM "SALLY."

# LOOK FOR THE SILVER LINING

Words by BUDDY DeSYLVA  
Music by JEROME KERN

Moderato

*mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and a final half-note chord. The left hand provides a harmonic accompaniment with a steady eighth-note bass line and chords.

*E<sub>b</sub>* *B<sub>b</sub>* *C<sub>m</sub>* *G<sub>m</sub>* *F<sub>m</sub>* *E<sub>b</sub>* *F<sub>m</sub>* *B<sub>b</sub>7*

*Boy:* Please don't be of - fend - ed if I preach to you a while,  
*Girl:* As I wash my dish - es, I'll be fol - low - ing your plan,

*p*

*E<sub>b</sub>* *C<sub>m</sub>* *G<sub>m</sub>* *F<sub>m</sub>* *B<sub>b</sub>7*

Tears are out of place in eyes that were meant to smile.  
Till I see the bright - ness in ev - 'ry pot and pan.

E $\flat$  B $\flat$  C $\flat$  G $\flat$  F $\flat$  E $\flat$  F $\flat$  B $\flat$ 7

There's a way to make your ver - y big - gest troub - les small,  
I am sure your point of view will ease the dai - ly grind,

E $\flat$  F7 B $\flat$ 7 E $\flat$  B $\flat$ 7

Here's the hap - py se - cret of it all. \_\_\_\_\_  
So I'll keep re peat - ing - in my mind. \_\_\_\_\_

Refrain (*slowly, with warm expression*)

E $\flat$  B $\flat$ 7 E $\flat$

Look for \_\_\_\_\_ the sil - ver lin - ing \_\_\_\_\_

*p* molto legato

A $\flat$

— When - e'er a cloud ap - pears in the

**E<sub>b</sub>** **B<sub>b</sub>7 (E<sub>b</sub>)**

blue. ————— Re - mem - ber some where —————

**B<sub>b</sub>7** **E<sub>b</sub>(F)** **E<sub>b</sub>**

— the sun is shin - ing ————— And so the

**C<sub>m</sub>** **F9** **F7** **B<sub>b</sub>7**

right thing ————— to do is make it

*mf* *espressivo*

**E<sub>b</sub>** **B<sub>b</sub>7** **E<sub>b</sub>** **B<sub>b</sub>7**

shine for you. A heart, full ————— of joy and

E<sup>b</sup> E<sup>b</sup>7 D<sup>b</sup> E<sup>b</sup>7

glad - ness — Will al - ways ban - ish sad - ness and

A<sup>b</sup> maj.7 A<sup>b</sup>6 F7

strife — So al ways look for — the sil - ver

*mf*

E<sup>b</sup> A<sup>b</sup>m6 B<sup>b</sup>7

lin - ing — And try to find the sun - ny side of

1. E<sup>b</sup> B<sup>b</sup>7 F<sup>m</sup>7 B<sup>b</sup>7 2. E<sup>b</sup>

life. life. —

*mf*







# WHIP-POOR-WILL

Words by BUD DeSYLVA  
Music by JEROME KERN

Con moto

The piano introduction is in 4/4 time, key of B-flat major (two flats). It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with sustained chords. The dynamic marking is *mf*.

Fm Bbm6 Fm Bbm6 Fm Bbm Fm

Mem - 'ry takes me back a - way  
While the dusk - y night bird flew

To an ear - ly child - hood  
To the eve - ning ren - dez -

*p*

G7 C7 Fm Bbm

day,  
vous,

When I stood with - in a  
In the dell, - I've heard the

lit - tle wood, - As day was  
ves - per bell, - So soft - ly

Fm

fad - ing. I re - mem - ber, oh so  
ring - ing. As its mus - ic died a -

Fm6 Db Fm G7 C7

well, Stroll - ing in the dusk - y dell, —  
way, And the sky be - gan to gray, —

Fm C+

I would thrill, — be - cause the whip - poor - will — Was ser - e -  
All was still, — and then the whip - poor - will — Would start his

Ab6 Db7 C7

nad - ing, Trill - ing while  
sing - ing, Trill - ing while

Bbm C7 C+ C7

stars were rap - id - ly fill - ing the sky.  
 stars were rap - id - ly fill - ing the sky.

*dim.*

Refrain (*gracefully*)

Fm C7 C7(b9) C9 C7 Fm C+

Whip-poor - will, I used to love to hear you call to

*mf*

C7 Fm C7 C7(b9) C9 C7

me. Whip - poor - will, - I know he meant the world and

Bbm7 Eb7 Ab C7 Fm

all to me. When the sun had

Bbm

Bbm7

Eb7

Abmaj.7 A|6

Fm6

C

gone to rest,— I could hear you from your nest,— Whip-poor-will;

G7

C

Dm

Gm

C

You used to whis-tle ten-der-ly. ————— And when the

F

C7

C9

Eb

C7

F

Fmaj.7

moon would swing— A - cross the branch-es of the trees A -

C7

F

C7

C9

Eb

C7

bove, You would sing— Your plain-tive lit-tle mel-o-

F Fmaj.7 F7 Bb

dies of love. Now though you're no

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'dies', followed by a quarter note 'of', and a half note 'love.'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols F, Fmaj.7, F7, and Bb are placed above the staff.

Bb6 Gm7 F D7 D9

long - er near, In my dreams I still can hear

Detailed description: This system contains the next two measures. The vocal line continues with 'long - er near,' followed by 'In my dreams I still can hear'. The piano accompaniment continues with similar rhythmic patterns. Chord symbols Bb6, Gm7, F, D7, and D9 are placed above the staff.

Gm Bbmaj.7 C C9 1. F Fmaj.7 F6

Whip - poor - will Ev - er call - ing to me.

*rall.* *a tempo*

Detailed description: This system contains the next two measures. The vocal line has 'Whip - poor - will' followed by 'Ev - er call - ing to me.'. The piano accompaniment includes a 'rall.' (ritardando) marking and then returns to 'a tempo'. Chord symbols Gm, Bbmaj.7, C, C9, F, Fmaj.7, and F6 are placed above the staff.

C7 C+ C7 2. F

me.

*morendo*

*Red.*

Detailed description: This system contains the final two measures. The vocal line ends with 'me.'. The piano accompaniment features a 'morendo' (decrescendo) marking and ends with a double bar line. Chord symbols C7, C+, C7, and F are placed above the staff.

Good Morning Dearie with book and lyrics by Anne Caldwell. Presented by Charles Dillingham at the Globe Theatre on November 1, 1921. 347 performances. Staged by Edward Royce. Cast included: Louise Groody, Oscar Shaw, William Kent, Ada Lewis, and Harland Dixon. While lavish praise was given to the score as a whole, virtually no critic called specific attention to KA-LU-A, the song that would quickly become the show's most popular and enduring composition.

# KA-LU-A

Words by ANNE CALDWELL  
Music by JEROME KERN

Moderato

The piano introduction is in 4/4 time, marked Moderato. It begins with a forte (f) dynamic. The right hand features a series of chords and a triplet of eighth notes. The left hand provides a simple harmonic accompaniment with long notes.

Cm Cm6 Eb+ Cm G+

Where the feath - ered palm trees light - ly sway,  
Shad - ows fall from ev - 'ry haunt - ed pine,

*p*

G7

Cm Cm6 Eb+ Cm Eb+ Cm

High a - bove the blue Ha - wai - ian  
Where the moon - rays on the wa - ter



Fm7

G7

bay;  
shine;

Set in o - pal,  
There's a road of

Cm

Bb9

Bb7

Eb

rose and pearl,  
spang- led blue,

Are my mem - 'ries  
That would lead me

of a girl;  
straight to you;

Gm

Cm6

D7+

D7

Gm

Could I send a  
Could I on - ly

mes - sage to her I'd say.  
fol - low the sil - ver line.

Fm

Gm

G9

C Cmaj.7 C7 F Fmaj.7 F7 C6 C

When it's moon - light in Ka - lu - a, \_\_\_\_\_ Night like

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are "When it's moon - light in Ka - lu - a, \_\_\_\_\_ Night like". The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand features a melodic line with a long slur over the first four measures, and the left hand provides a steady bass line. The chords are indicated above the vocal line: C, Cmaj.7, C7, F, Fmaj.7, F7, C6, and C.

G7 C

this is \_\_\_\_\_ di - vine: \_\_\_\_\_

The second system continues the musical score. The vocal line has the lyrics "this is \_\_\_\_\_ di - vine: \_\_\_\_\_". The piano accompaniment continues with the same melodic and bass lines as the first system. The chords are indicated above the vocal line: G7 and C.

C Cmaj.7 C7 F Fmaj.7 F7 C6 C

It was moon - light in Ka - lu - a, \_\_\_\_\_ When your

The third system continues the musical score. The vocal line has the lyrics "It was moon - light in Ka - lu - a, \_\_\_\_\_ When your". The piano accompaniment continues with the same melodic and bass lines. The chords are indicated above the vocal line: C, Cmaj.7, C7, F, Fmaj.7, F7, C6, and C.

G7 C

kiss - es \_\_\_\_\_ met mine: \_\_\_\_\_

The fourth system concludes the musical score. The vocal line has the lyrics "kiss - es \_\_\_\_\_ met mine: \_\_\_\_\_". The piano accompaniment continues with the same melodic and bass lines. The chords are indicated above the vocal line: G7 and C.

E7    Dm   E7   Am

Al - though the rose and jas - mine bloom as fair, \_\_\_\_\_

*mf*

D7    C   D7   G    F7

And love is call - ing through the scent - ed air, -                          ev - 'ry - where,

C   Cmaj.7 C7   F   Fmaj.7 F7   C6   C    G7

It is lone - ly in Ka - lu - a, \_\_\_\_\_ Be - cause you are \_\_\_\_\_

*p*

1. C    F    2. C

not there. \_\_\_\_\_ there. \_\_\_\_\_

**SUNNY.** A musical comedy with book and lyrics by Otto Harbach and Oscar Hammerstein II. Presented by Charles Dillingham at the New Amsterdam Theatre on September 22, 1925. 517 Performances. Staged by Hassard Short. Cast included Marilyn Miller, Paul Frawley, Jack Donahue, Mary Hay and Clifton Webb. [Marilyn Miller's musical numbers staged by Fred Astaire.]

Hammerstein recalls an amusing episode:

*Before we went into rehearsal Marilyn Miller returned from Europe and met us in Dillingham's office to listen to the story and score we had written so far. We went through the whole plot and described it, and sang whatever numbers we had written up to that point. She seemed to be listening very attentively. When we were all finished there was a pause, and then Marilyn said, "When do I do my tap specialty?"*



THE STAR-STUDED CAST OF "SUNNY," LEFT TO RIGHT: ESTHER HOWARD, JOSEPH CAWTHORN, DOROTHY FRANCIS, CLIFTON WEBB, MARILYN MILLER, PAUL FRAWLEY, MARY HAY AND JACK DONAHUE.

# SUNNY

Words by OSCAR HAMMERSTEIN II, OTTO HARBACH  
Music by JEROME KERN

Moderato

The piano introduction is in 4/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The melody starts with a whole rest, followed by quarter notes G4, A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4. The piece ends with a double bar line and a fermata over the final chord.

Eb Cm Ab

Here you come a - run - ning back in - to my mem - 'ry's

*p leggiero*

The first line of lyrics is set to a piano accompaniment. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has two flats. The tempo is marked Moderato. The dynamics are marked *p* (piano) and *leggiero* (light). The accompaniment consists of quarter notes in the right hand and quarter notes in the left hand.

Gm Bb7 Eb Cm

eye, Lit - tle play - mate once my gay - mate

The second line of lyrics is set to a piano accompaniment. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has two flats. The tempo is marked Moderato. The dynamics are marked *p* (piano). The accompaniment consists of quarter notes in the right hand and quarter notes in the left hand.

Ab Bb7 Eb B

in a day gone by. Rag - ged dress - es,

*mf*

The third line of lyrics is set to a piano accompaniment. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has two flats. The tempo is marked Moderato. The dynamics are marked *mf* (mezzo-forte). The accompaniment consists of quarter notes in the right hand and quarter notes in the left hand.

G#m C#m7 F#7 B

tan - gled tress - es fly - ing o'er the hill, Heav - en bless us!

G#m Eb Eb6 Eb Fm7 Eb Ab

You've no less a share of Jack than Jill. You fun - ny lit - tle

Eb Bb7 Eb Bb7 Eb Bb9 Bb7

will - o - wisp - y, Sass - y lit tle lisp - y

Eb Bb7 Eb Abmaj.7 Bb7

Sun - ny.

Refrain (*gracefully*)

E<sup>b</sup> E<sup>b</sup>dim A<sup>b</sup> E<sup>b</sup> F7

Ne - er comb - your hair Sun - ny!

*mf* *a tempo*

Fm7 B<sup>b</sup>dim B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>maj.7 E<sup>b</sup> E<sup>b</sup>(F)

Leave the breez - es there Sun - ny! Let your stock -

E<sup>b</sup>dim Fm7 Gm B<sup>b</sup>dim B<sup>b</sup>7 B<sup>b</sup>7(E<sup>b</sup>) B<sup>b</sup>7 B<sup>b</sup>9 B<sup>b</sup>7

- ing fall down, For shock - ing the town is all -

B<sup>b</sup>9 E<sup>b</sup> E<sup>b</sup>6 E<sup>b</sup> E<sup>b</sup>dim A<sup>b</sup> E<sup>b</sup>

that you do. Smil - ing all the while

*p*



F7 F9 Fm7 Gdim Bb7

Tom ————— boy, where'd you get — your smile

The first system of the score features a vocal line and piano accompaniment. The vocal line starts with a whole note chord F7, followed by a half note chord F9 with a circled '3' above it, then a half note chord Fm7, and finally a half note chord Gdim Bb7. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with various articulations like accents and slurs.

Eb Ebmaj.9 Eb6 F7 F9 Ebdim

from boy? Lit - tle sun - ny girl,

The second system continues the vocal line and piano accompaniment. The vocal line has chords Eb, Ebmaj.9, Eb6, F7, F9, and Ebdim. The piano accompaniment includes a dynamic marking of *mf* and various articulations.

Eb Bbm C7+ C7 F7 Bb7

Be my hon - ey girl, I'm for

The third system features the vocal line and piano accompaniment. The vocal line has chords Eb, Bbm, C7+, C7, F7, and Bb7. The piano accompaniment includes dynamic markings of *dim.*, *p*, and *poco rit.*

1. Eb Cm6 Bb7 2. Eb Ab6 Eb

you! ————— you! —————

The fourth system shows the vocal line and piano accompaniment for the final phrase. The vocal line has chords Eb, Cm6, Bb7, Eb, Ab6, and Eb. The piano accompaniment includes dynamic markings of *mf a tempo*, *f*, and *sf*. The system ends with a double bar line and a fermata over the final chord.

# WHO?

Words by OTTO HARBACH and OSCAR HAMMERSTEIN II  
 Music by JEROME KERN

Brightly

*mf* *poco rit*

The piano introduction is in G major, 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moving to A4, B4, and C5. The bass line starts on G2, moving to F#2, E2, and D2. The piece is marked *mf* and *poco rit*.

Dm A7 Dm

*He:* When a girl's in love with some - one, He must be in -  
*He:* Can't say that I'm sure that I know what you're driv - ing

*P a tempo*

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts on G4, moving to A4, B4, and C5. The piano accompaniment is in G major, 4/4 time, with a treble clef and a key signature of one sharp (F#). The piece is marked *P a tempo*.

A7 Dm A7 A7+

deed a dumb one If her se - cret he can - not un -  
 at De - ny no fur - ther if you choose to feel that

The second line of the song features a vocal melody and piano accompaniment. The vocal line starts on G4, moving to A4, B4, and C5. The piano accompaniment is in G major, 4/4 time, with a treble clef and a key signature of one sharp (F#). The piece is marked *P a tempo*.

Dm

Em7

A7

Dm

A7

mask. \_\_\_\_\_  
 way. \_\_\_\_\_

*She:* Then if I'm in love with some - one,  
*She:* Make your mind up, don't be shy, no

Dm

A7

D

Bm

I must wait un - til there'll come one Boy, who'll know the  
 game of ee - nie, mee - nie - mi - no Can be played with

E7

A

G

Cm6

A7

an - swer when I ask: \_\_\_\_\_  
 la - dies when they say: \_\_\_\_\_

### Refrain (*Smoothly*)

D6

Who \_\_\_\_\_ stole my heart \_\_\_\_\_

A7 Em7 Cm6 A7

a - way? Who makes me dream -

A9 A7(6) A7(b9) A9 A7(C#)

all day? Dreams, I know, can

A7 D6 D6(E) D6(F#) D6

nev - er be true. — Seems as tho' I'll

A9 A7 G6

ev - er be blue. — Who

*mf*

D6

— means my hap - pi - ness, Who \_\_\_\_\_

A7

Em7

Cm6

A7

— would I an - swer: "yes," to? \_\_\_\_\_

A9

D

— Well you ought \_\_\_\_\_ to guess who, \_\_\_\_\_  
 — Darned if I \_\_\_\_\_ can guess who, \_\_\_\_\_

1.

2.

no one but you. \_\_\_\_\_





Hammerstein tells how SHOW BOAT first started:

*One day Jerry called me up and said, "How would you like to do a show for Ziegfeld? It's got a million dollar title, Show Boat. I said, "Isn't that Edna Ferber's new book?" Jerry said, "Yes. I haven't finished it yet, but I've already bought it from Ferber. Get a copy and read it right away." "Is Ziegfeld enthusiastic?" I asked. "He doesn't know anything about it yet," said Jerry.*

SHOW BOAT. A musical comedy with book and lyrics by Oscar Hammerstein II; adapted from Edna

Ferber's novel of the same name. Produced by Florenz Ziegfeld at the Ziegfeld Theatre on December 27, 1927. 572 Performances. Dances and ensembles arranged by Sammy Lee. Scenery by Joseph Urban. Dialogue staged by Mr. Hammerstein. Costumes designed by John Harkrider. Musical director Victor Baravalle. Jubilee singers directed by Will Voudry. Cast included Norma Terris, Howard Marsh, Helen Morgan, Charles Winninger, Edna Mae Oliver, Jules Bledsoe, and Aunt Jemima.



PERHAPS THE MOST DRAMATIC PHOTO OF HELEN MORGAN AS SHE SANG "BILL" IN "SHOW BOAT."

*Perhaps the most famous of all the Wodehouse-Kern collaboration will remain the delicately shaped torch song "Bill," which was written in 1918 but was dropped from OH, LADY! LADY! Two years later it was used in the Marilyn Miller show SALLY. Again it was dropped. Finally, in a revised version by Hammerstein, it came to rest in SHOW BOAT. When Helen Morgan sang "Bill" she made it sound as though it had been written expressly for her by Kern and Hammerstein. And, although the lyric credit reads P. G. Wodehouse and Oscar Hammerstein II, the latter made it a point of writing:*

*I am particularly anxious to point out that the lyric for the song "Bill" was written by P. G. Wodehouse. Although he had always been given credit in the program, it has frequently been assumed that since I wrote all the other lyrics for "Show Boat," I also wrote this one, and I have had praise for it which belonged to another man.*



# SHOW BOAT

THE MUSICAL THAT REVOLUTIONIZED THE AMERICAN THEATER

CHARLES WINNINGER IN A SCENE FROM ORIGINAL FLORENZ ZIEGFELD PRODUCTION OF "SHOW BOAT."







# BILL

Words by P.G. WODEHOUSE and OSCAR HAMMERSTEIN II  
 Music by JEROME KERN

Andante moderato

The piano introduction consists of two staves of music in a 6/8 time signature with a key signature of two flats (Bb and Eb). The melody is written in the right hand, and the accompaniment is in the left hand. The dynamic marking is *mf* (mezzo-forte). The music features a series of chords and moving lines that establish the mood of the piece.

F7

Bb(C)

Bb

Bb6

F7(Bb)

F7

I used to dream that I would dis - cov - er\_ The per - fect lov - er some  
 He can't play golf, or ten - nis, or po - lo, - Or sing a so - lo, or

*p*

Bb

F7

F9

Dm

F7

Bb6

day. I knew I'd re - cog - nize him If ev - er he  
 row. He is - n't half as hand - some As doz - ens of

F7(Bb) F7 Bb(C) Bb Gm6 Dm Bbmaj.7 Gm6 Dm Gm6 C#dim

came 'round my way. I al-ways used to fan - cy then, He'd be  
men that I know. He is - n't tall and straight and slim, And he

A7 A7+ Dm A7 Dm Dm6 F C9 C7

one of the God - like kind of men; With a gi - ant brain and a  
dress-es far worse than Ted or Jim; And I can't ex - plain why he

F F6 F C9 C7 F C7(F)

no - ble head, Like the he - roes bold in the books I read,  
should be just The — one, one man in the world for me.

Refrain (*very slowly*) F7 Bb Bb6 Cm7 F9 F+ Bb Bbdim

But a - long came Bill, Who's not the type at all, You'd meet him on the street and nev - er  
He's just my Bill, An or - di - nar - y boy, He has - n't got a thing that I can

F7(Bb) F7 G Cm F7 F7+ Bb6 Bb Bbmaj.7 Gm C9

not-ice him; His form and face, His man-ly grace Are not the kind that you Would  
brag a - bout; And yet to be Up - on his knee So com-fy and room-y Feels

F7 Cm7 F7 Bb Bb6 Cm F9 F+7

find in a sta-tue, And I can't ex-plain, It's sure-ly not his brain That  
nat-ur - al to me, And I can't ex-plain, It's sure-ly not his brain That

Bb7 Ebmaj.7 Eb6 C7

makes me thrill. I love him — Be - cause he's  
makes me thrill. I love him — Be - cause he's

*rall.*

Bb Bb6 Cm7 F7 1. Bb 2. Bb

won - der - ful, — Be - cause he's just old Bill. — He's  
I don't know, — Be - cause he's just my Bill. —



SHOW BOAT (First Revival) Produced by Florenz Ziegfeld at the Casino Theatre on May 19, 1932. 180 Performances. Essentially the same cast as the original production, with the major exceptions of the substitution of Paul Robeson and Dennis King. Including Eva Puck, Sammy White, William Kent, Helen Morgan, and Norma Terris.

SHOW BOAT. (Film—1936) A second screen version with screenplay by Mr. Hammerstein. Produced by Carl Laemmle, Jr. for Universal Pictures. Directed by James Whale. Released on May 14, 1936. Cast included Irene Dunne, Allan Jones, Charles Winninger, Paul Robeson, Helen Morgan, Helen Westley, Donald Cook, Queenie Smith, Sammy White, Hattie McDaniel and Patricia Barry.



MIRIAM HOPKINS, IRENE DUNNE, HELEN MORGAN, DONALD COOK AND CHARLES WINNINGER FROM THE 1936 SCREEN PRODUCTION OF "SHOW BOAT."

# CAN'T HELP LOVIN' DAT MAN

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Tempo di Blues (*slowly*)

Piano introduction in E-flat major, 4/4 time, marked *p*. The left hand (L.H.) plays a descending eighth-note pattern: E-flat, D-flat, C, B-flat, A, G, F, E-flat. The right hand (R.H.) plays a descending eighth-note pattern: G, F, E-flat, D-flat, C, B-flat, A, G. The piece concludes with a sustained E-flat major chord.

Oh lis - ten, sis - ter, I love my Mis - ter man — and I can't —

Musical notation for the first line of the song, including vocal line and piano accompaniment. Chords: Eb, Eb7, F7, Bb+, Bb7, Eb(F), Eb.

— tell yo' why, — Dere ain't no rea - son why I should love dat

Musical notation for the second line of the song, including vocal line and piano accompaniment. Chords: Eb maj.7, Eb7, Eb+, Ab, Ab7, Abm, Abm6.

man. — I must be sump - in' dat —

Musical notation for the third line of the song, including vocal line and piano accompaniment. Chords: Eb, Bb7.



Bb7+ Bb7

Eb

De an - gels done plan.

Eb

Eb7

F7

Bb+

Bb7

Eb(F)

Eb

De chimb-ley's smok-in', De roof is leak-in' in, But he don't.

Eb maj.7

Eb7

Ab

Abm

seem to care, He can be hap-py Wid jus' a sip of

Eb

Bb7

gin. I ev - en loves him when

Bb7+ Bb7 Eb

— his kiss - es got gin.

Refrain (slowly)

Eb Cm Fm7 Bb7 Eb Cm

Fish got to swim and birds got to fly, — I got to love — one

*mp* *espressivo*

Ab6 Abm6 Eb(F) Eb Cm(D) Cm Bb7 Bb7

man till I die, — Can't help lov - in' dat man — of

Eb Ab6 Eb Cm

mine. — Tell me he's la - zy,

*p* *delicately*

*p*

Fm7

Bb7

Eb

Cm

Ab6

Abm6

tell me he's slow,

Tell me I'm cra - zy, may-be, I know,-

Eb(F) Eb Cm(D) Cm

Bb7

Bb7

Eb

Can't help

lov - in' dat man - of mine.

Ab

Gm

Ab6

Eb

Ab6

Ebdim

When he goes a - way

*cresc. e più appassion.*

Eb

F7

Eb

Dat's a rain - y day,

And when he comes

*cresc.*

Ebdim

Bb7

Bb9

Gm

Bb7

back dat day is fine, — De sun will shine.

Eb

Cm

Fm7

Bb7

Eb

Cm

He can come home — as late as can be, — Home wid - out him — ain't

Ab

Ab6

Abm(G) Abm

Eb(F) Eb

Cm(D) Cm

Bb7

Bb7

no home to me, — Can't help lov - in' dat man — of

1.

Eb

B7(b5) Bb7

Bb9+

2.

Eb

F9

E+9

Eb7

Eb

mine.

mine.

gva.;

fz

mf

sf

**SHOW BOAT.** (Revival—1946) A third New York production presented by Mr. Kern and Mr. Hammerstein. Staged by Hassard Short. Directed by Oscar Hammerstein II. Costumes by Lucinda Ballard. Sets Designed by Howard Bay. Musical Director, Edwin MacArthur, Dances by Helen Tamaris. At the Ziegfeld Theatre on January 5, 1946. 418 Performances. Cast included Buddy Ebsen, Carol Bruce, Jan Clayton, Max Showalter, Pearl Primus, Ethel Owen and Charles Fredericks.

**SHOW BOAT.** (Revival—1948) A fourth New York production presented by Richard Rodgers and Oscar Hammerstein II at The New York City Center on September 7, 1948 with a cast including Carol Bruce, Norwood Smith, Ruth Gates and Billy House.

**SHOW BOAT.** (Film—1951) A third screen version presented by Metro-Goldwyn-Mayer in Technicolor and released on July 19, 1951. Produced by Arthur Freed. Directed by George Sidney. Musical Numbers Staged by Robert Alton. Associate Producer Roger Edens. Musical Direction by Adolph Deutsch. Orchestrations by Conrad Salinger. Vocal Arrangements by Robert Tucker. Costumes designed Walter Plunkett. Director of Photography Charles Rosher. Art Direction by Jack Martin Smith. Cast included Kathryn Grayson, Ava Gardner, Howard Keel, Joe E. Brown, Marge and Gower Champion, Robert Sterling, Agnes Moorehead, Adele Jergens, Leif Erickson and William Warfield.

From the MGM Release "Show Boat" © 1951 Loew's Incorporated



MGM'S ALL-STAR "SHOW BOAT" CAST (LEFT TO RIGHT) KATHRYN GRAYSON, HOWARD KEEL, AVA GARDNER, JOE E. BROWN, AGNES MOOREHEAD AND ROBERT STERLING.

# MAKE BELIEVE

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

*Allegro grazioso*

*p*

*8va.....*

*rall. e dim.*

*Ed.* \*

Detailed description: This block contains the piano introduction for the song. It is written in 4/4 time and begins with a treble clef. The music starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked *Allegro grazioso*. There are dynamic markings for *8va.....* and *rall. e dim.* (rallentando and diminuendo). The piece concludes with a double bar line, a repeat sign, and the initials *Ed.* followed by an asterisk.

C                      Cmaj.7                      C7                      F                      Fm6

The game of "just sup - pos - ing" is the sweet - est game I know, —

*mp*    *a tempo*

Detailed description: This block shows the first line of the song. The vocal line is on a treble clef staff, with lyrics: "The game of 'just sup - pos - ing' is the sweet - est game I know, —". Above the staff are the chords: C, Cmaj.7, C7, F, and Fm6. The piano accompaniment is on a grand staff (treble and bass clefs). The dynamic is marked *mp* and the tempo is *a tempo*. The music is in 4/4 time.

C                      G7                      C

Our dreams are more ro - man - tic than the world we see.

Detailed description: This block shows the second line of the song. The vocal line is on a treble clef staff, with lyrics: "Our dreams are more ro - man - tic than the world we see." Above the staff are the chords: C, G7, and C. The piano accompaniment is on a grand staff. The music is in 4/4 time.

C Cmaj.7 C7 F Fm6

And if the things we dream a - bout don't hap - pen\_ to be so, —

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, followed by eighth notes G4, F4, and E4, and finally a quarter note D4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (Bb).

C Dm G9 G7 C

That's just an un - im - por - tant tech - ni - cal - i - ty. —

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, followed by eighth notes G4, F4, and E4, and finally a quarter note D4. The piano accompaniment continues with chords and a bass line.

Gdim G7  
Refrain *At a slow even pace (expressively)* G9 C6 C

We could make be - lieve — I love you, — On - ly make be - lieve —

The third system introduces the Refrain. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, followed by eighth notes G4, F4, and E4, and finally a quarter note D4. The piano accompaniment includes a dynamic marking of *p dolce* and a repeat sign. The key signature has one flat (Bb).

C(D) Cdim G7 Dm7 G F

— that you love me. — Oth - ers find peace of mind in pre -

The fourth system continues the Refrain. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, followed by eighth notes G4, F4, and E4, and finally a quarter note D4. The piano accompaniment continues with chords and a bass line. The key signature has one flat (Bb).



G9 G7(#9) G7 C D7 G

tend - ing; — Could - n't you? Could - n't I? Could - n't we —

G7 Gdim G7 G9

— make be - lieve our lips — are blend - ing — In a

C6 C D7 F6

phan - tom kiss, — or two, or three? — Might as well make be -

*cresc.* *mf*

Cdim C Cmaj.7Gdim G7

lieve I love you, — For, To tell the truth, — I

*rall. e dim.*

1. C Gdim 2. C 3. last time C

do. \_\_\_\_\_ We could do. \_\_\_\_\_ do. \_\_\_\_\_ Your par-don I

*a la Valse*

*smorzando* *p*

Dm7 G7 C maj.7 C6 G9

pray, \_\_\_\_\_ 'twas too much to say, \_\_\_\_\_ The words that be - tray

G7 Cmaj.9 C G7

my heart. \_\_\_\_\_ We on - ly pre - tend, \_\_\_\_\_ You do not of -

C6 Dm7 G7 C

fend, \_\_\_\_\_ In play - ing a lov - er's part. \_\_\_\_\_

*rall.*

*In her autobiography, A PECULIAR TREASURE, Edna Ferber describes her emotional response when she first heard this song:*

*As the writing of the musical play proceeded I heard bits and pieces of the score . . . I had heard "Can't Help Lovin' Dat Man" with its love-bemused lyric . . . I had melted under the bewitching strains of "Make Believe" and of "Why Do I Love You?" . . . And then Jerome Kern appeared at my apartment late one afternoon with a strange look of quiet exultation in his eyes. He sat down at the piano. He didn't play the piano particularly well and his singing voice, though true, was negligible. He played and sang "Ol' Man River." The music mounted, mounted, and I give you my word my hair stood on end, the tears came to my eyes, I breathed like a heroine in a melodrama. This was great music. This was music that would outlast Jerome Kern's day and mine. I never have heard it since without that emotional surge.*



WILLIAM WARFIELD GIVES HIS MAGNIFICENT RENDITION OF "OL' MAN RIVER" IN THE MGM/ARTHUR FREED 1951 FILM VERSION OF "SHOW BOAT."

# OL' MAN RIVER

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Moderato

*ff* *deliberato*

*mf* *rit.*

The piano introduction consists of two staves. The right hand starts with a series of eighth notes in the treble clef, while the left hand plays a steady eighth-note accompaniment in the bass clef. The tempo is marked 'Moderato'. The first section is marked 'ff' and 'deliberato'. The second section, starting with a fermata, is marked 'mf' and 'rit.'.

$E_b$   $A_b$   $E_b$   $Bb7$

Col-ored folks work on de Mis-sis-sip-pi, Col-ored folks work while de white folks play,

*p* *a tempo*

$E_b7$   $A_b6$   $E_b$   $Cm7$   $F7$   $Bb7$   $E_b$

Pull-in' dose boats from de dawn to sun-set, Git-tin' no rest till de judg-ment day.

Gm Cm Cdim Gm Cm Cm6 Gm Cm Gm Gm7 D7

Don't look up an' don't look down, you don't dast make de white boss frown;

*mf*

Gm Cm6 Gm Cdim Gm Gm7 Am7 Cdim Gm Fm7 Bb7

Bend yo' knees an' bow yo' head, an' pull dat rope un - til yo're dead.

*rall.*

Eb7 Ab C7

Let me go 'way from de Mis - sis - sip - pi, Let me go 'way from de

*p a tempo*

C7+ Fm(Bb) Fm Fdim Eb

white men boss, Show me dat stream called de riv - er Jor - dan,

*dim*

Db7

Bb7

Eb

Abm7 Bb7(b9)Bb7 Bb9

Dat's de ol' stream dat I long to cross. \_\_\_\_\_

Refrain (*very slowly, with deep expression*)

Eb

Cm

Eb

Ab

Eb

Ab

Ol' man riv - er, dat ol' man riv - er, He must know sump - in', but

*p* molto legato

don't say noth - in', He jus' keeps roll - in', He keeps on roll - in' a -

Eb

Ab6

Eb

Cm

long. \_\_\_\_\_ He don't plant 'ta - ters, he

Eb Ab Eb Cm Eb Ebdim  
 don't plant cot - ton, An' dem dat plants 'em is soon for - got - ten; But

Bb7 Fm7 Bb9 Eb Ab  
 ol' man riv - er, he jus' keeps roll - in' a - long.

Eb Cdim D7 Gm D7 Gm Cdim D7  
 You an' me, we sweat an' strain,

Gm6 Cdim Gm D7 Gm Cm6  
 Bo - dy all ach - in' an' racked wid pain. "Tote dat barge!"



Gm Cdim Gm Cdim Gm Fm Bb7

"Lift dat bale," Git a lit-tle drunk an' you land in jail.

This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The piano part features a steady bass line with chords and some melodic movement in the right hand. Chord symbols are placed above the vocal line.

Eb Cm Eb Ab Eb Bb9

Ah gits wea-ry an' sick of try-in', Ah'm tired of liv-in' An'

This system contains the third and fourth lines of music. The piano accompaniment includes dynamic markings: *pp* (pianissimo) at the start and *cresc.* (crescendo) in the middle. The piano part continues with a consistent harmonic support for the vocal melody.

Cm F7 Eb Cm Fm9 Bb7

skeered of dy-in', But ol' man riv-er, he jus' keeps roll-in' a -

This system contains the fifth and sixth lines of music. The piano accompaniment features a *f* (forte) dynamic marking and a *cresc. e rit.* (crescendo and ritardando) marking. The piano part has a more active bass line with some syncopation.

1. Eb Abm Eb Fm7 Bb9 Bb7 2. Eb Fm7 Bb9 Eb

long. long.

*marcato e sostenuto* *ff marcato ed allarg.*

This system contains the seventh and eighth lines of music, including a repeat sign. The piano accompaniment includes dynamic markings: *marcato e sostenuto* and *ff marcato ed allarg.* (fortissimo, marcato, and allargando). The piano part features a more complex rhythmic pattern in the right hand.



THE ROMANTIC TEAM OF LAURA LaPLANTE AND JOSEPH SCHILDKRAUT IN THE FIRST "SHOW BOAT" FILM.

SHOW BOAT. (Original London Production) Produced by Felix Edwardes at the Drury Lane Theatre, London, May 3, 1928.

SHOW BOAT. (Film) Produced by Carl Laemmle Jr. for Universal Pictures. Directed by Harry Pollard. Cast included Laura La Plante, Joseph Schildkraut, Otis Harlan and Emily Fitzroy. Released on May 17, 1929.

*"Why Do I Love You?"*

*Kern had a blind hatred of the word CUPID; it was a favorite word-symbol of operetta lyricists in the Twenties and therefore represented to Kern everything that was corny and old-fashioned in the Viennese school of musical theater. One day while SHOW BOAT was going through its out-of-town tryout Kern gave Hammerstein a tune to set words to. He had worked on it, as he always did, with infinite patience and unbridled enthusiasm and breathlessly awaited the results of Hammerstein's romp with the Muse. Hammerstein, alone in his hotel room, worked out a lyric titled "Why Do I Love You?", but out of some perverse whimsicality also dashed off another lyric on the opposite side of the paper. He handed the latter side to Kern, who snatched at it, propped it on the piano, and started to sing it in his usual wild, impassioned screech. Here is how it began:*

**CUPID KNOWS THE WAY**

*by Oscar Hammerstein II*

**CUPID KNOWS THE WAY; HE'S A NAKED BOY. WHO CAN MAKE YOU SWAY TO LOVE'S OWN JOY. WHEN HE SHOOTS HIS LITTLE ARROW, HE CAN THRILL YOU TO THE MARROW . . .**

*After the initial shock, Kern laughed as heartily as Hammerstein. He also laughed a great deal longer, for he subsequently framed the lyric carefully and displayed it prominently in his home for all visitors to see, the author's name clearly visible. The visitors were not told, however, that it had been written as a joke.*

# WHY DO I LOVE YOU?

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Moderato

*mf dim.*

The piano introduction consists of four measures in a 4/4 time signature. The key signature has three flats (B-flat major or D-flat minor). The melody is in the right hand, starting with a half note chord, followed by quarter notes, and ending with a half note chord. The left hand provides a harmonic accompaniment with chords and moving lines.

Ab

Ab6

I'm walk - ing on the air, dear, — For life is

*p*

Eb7

Ab6

Eb7

fair, dear, — to lov - ers;

Ab

Ab6

Fm6

I'm in \_\_\_\_\_ the sev - enth heav - en \_\_\_\_\_ (There's more than

C

G9

C

sev - en, \_\_\_\_\_ my heart dis - cov - ers),

Eb7

Ab

Eb9

Eb7

In this sweet, im - prob - a - ble and un - real world,

Ab

Bbm7

Eb9

Eb7

Find - ing you has giv - en me my i - deal world.

*cresc.*

**f**

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note on G4, followed by a quarter note on A4, and then a half note on B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note on C5, followed by a quarter note on D5, and then a half note on E5. The piano accompaniment continues with chords and a bass line.

The third system shows the vocal line with a half note on F5, followed by a quarter note on G5, and then a half note on A5. The piano accompaniment continues with chords and a bass line.

The fourth system concludes the vocal line with a half note on B5, followed by a quarter note on C6, and then a half note on D6. The piano accompaniment continues with chords and a bass line, ending with a dynamic marking of **f**.

Refrain (*tenderly*)

Ab dim Eb7(Ab) Eb7 Eb9 Eb7

Why do I love you? Why do you love me?

The first system of the refrain features a vocal line and piano accompaniment. The vocal line starts with a double bar line and a repeat sign. The piano accompaniment begins with a piano (*p*) dynamic. The key signature has three flats (B-flat major/C minor), and the time signature is 4/4. The lyrics are "Why do I love you? Why do you love me?".

Ab Ab6 Eb7

Why should there be two hap - py as we? —

The second system continues the refrain. The vocal line has a long note on "we?" followed by a dash. The piano accompaniment features a bass line with a (b) marking. The lyrics are "Why should there be two hap - py as we? —".

Ab(sus.9) Ab Bbm7 Eb7 Ab6

Can you see — the why or where - for, I should be —

The third system continues the refrain. The vocal line has a long note on "be" followed by a dash. The piano accompaniment features a bass line with a (b) marking. The lyrics are "Can you see — the why or where - for, I should be —".

Bbm7 Eb7 Ab Abdim

— the one you care for? You're a luck - y boy,

The fourth system concludes the refrain. The vocal line ends with a long note on "boy," followed by a dash. The piano accompaniment features a bass line with a (b) marking. The lyrics are "— the one you care for? You're a luck - y boy,".

Eb7 (Ab) Eb7

Eb9

Eb7

Ab

Ab6

I am luck - y too,

All our dreams of joy

Eb7

Ab9

seem to come true. —

May - be that's — be - cause you

Db maj.7

Db6

Dbm6

Ab

Bbm7

Eb7

love me,

May - be that's why I love

1. Ab

2. Ab

you! —

you! —



**SHOW BOAT.** (Revival—1954) A fifth New York production produced by the New York City Opera Company and Light Opera Company. Staged by William Hammerstein. New York City Center on April 8, 1954 (Opera); May 5, 1954 (Light Opera). Opera cast included: Laurel Hurley, Robert Rounseville, Helena Bliss, Marjorie Gateson and Jack Albertson. Light Opera cast included: Burl Ives, Donn Driver, Lawrence Winters and Helen Phillips.

**SHOW BOAT.** (London Revival—1971) A second London production produced by Harold Fielding at London's Adelphi Theatre on July 29, 1971. Directed and Choreographed by Wendy Toye. Musical Direction and Dance Music Arrangements by Ray Cook. 499 Performances. Cast included Andre Jobin, Cleo Laine, Thomas Carey, Kenneth Nelson and Derek Royle.



LENA HORNE, LEFT, PORTRAYING JULIE, WILLIAM HALLIGAN AS CAPTAIN ANDY, VIRGINIA O'BRIEN AS ELLIE AND BRUCE COWLING AS STEVE IN THE "SHOW BOAT" SCENE FROM THE 1946 MUSICAL "TILL THE CLOUDS ROLL BY."



# YOU ARE LOVE

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Allegretto

mf

poco rall. e dim.

The piano introduction is in 3/4 time with a key signature of two flats (Bb and Eb). It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, with a dynamic marking of *mf*. The piece concludes with a *poco rall. e dim.* marking.

Eb Ebmaj.7 Eb6

Once a wan-dring ne'er-do-well, Just a va-grant rov-ing fel-low, I

*p* *a tempo*

The first system of the vocal melody is in 3/4 time. The lyrics are "Once a wan-dring ne'er-do-well, Just a va-grant rov-ing fel-low, I". The piano accompaniment is in the same time and key signature, with a dynamic marking of *p* and a tempo marking of *a tempo*. Chord symbols Eb, Ebmaj.7, and Eb6 are placed above the vocal line.

Fm7 Bb9 Eb

went my way. ——— Life was just a joke to

The second system of the vocal melody continues the lyrics "went my way. ——— Life was just a joke to". The piano accompaniment continues with the same style. Chord symbols Fm7, Bb9, and Eb are placed above the vocal line.

Ebmaj.7 Gm Cm7

tell, Like a lone-ly Pun-chi-nel-lo, My role

The third system of the vocal melody continues the lyrics "tell, Like a lone-ly Pun-chi-nel-lo, My role". The piano accompaniment continues with the same style. Chord symbols Ebmaj.7, Gm, and Cm7 are placed above the vocal line.

F9                      Bb                      Abm                      Cb                      G+

was                      gay. —————                      But I knew the                      joke was aim - less,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'was' on a G4, followed by a half note 'gay.' on a Bb4. The piano accompaniment features a bass line with a half note G2 and a treble line with a half note G4. The second measure continues with a half note Bb4 and a quarter rest, followed by a half note Bb4 and a quarter rest. The piano accompaniment continues with a bass line of Bb2 and a treble line of Bb4.

Abm6                      E7                      Ab                      F7

Time went on, I                      liked the game less, for                      you                      see, —————

Detailed description: This system contains the next two measures. The vocal line begins with a quarter note 'Time' on a G4, followed by a quarter note 'went' on a Bb4, a quarter note 'on,' on a G4, a quarter note 'I' on a Bb4, a quarter note 'liked' on a G4, a quarter note 'the' on a Bb4, a quarter note 'game' on a G4, a quarter note 'less,' on a Bb4, a quarter note 'for' on a G4, a quarter note 'you' on a Bb4, and a quarter note 'see,' on a G4. The piano accompaniment continues with a bass line of Bb2 and a treble line of Bb4.

E4                      Ebmaj.7                      C#m                      F#m

—                      Some-where lurked a                      spark di-vine and                      I kept won - d'ring

Detailed description: This system contains the next two measures. The vocal line starts with a quarter rest, followed by a quarter note 'Some-' on a G4, a quarter note 'where' on a Bb4, a quarter note 'lurked' on a G4, a quarter note 'a' on a Bb4, a quarter note 'spark' on a G4, a quarter note 'di-' on a Bb4, a quarter note 'vine' on a G4, a quarter note 'and' on a Bb4, a quarter note 'I' on a G4, a quarter note 'kept' on a Bb4, a quarter note 'won -' on a G4, and a quarter note 'd'ring' on a Bb4. The piano accompaniment continues with a bass line of Bb2 and a treble line of Bb4.

F#m7                      Eb6                      Bb7                      E4

wheth-er mine would                      come                      to                      me. —————

Detailed description: This system contains the final two measures. The vocal line begins with a quarter note 'wheth-' on a G4, a quarter note 'er' on a Bb4, a quarter note 'mine' on a G4, a quarter note 'would' on a Bb4, a quarter note 'come' on a G4, a quarter note 'to' on a Bb4, and a quarter note 'me.' on a G4. The piano accompaniment continues with a bass line of Bb2 and a treble line of Bb4.

Poco agitato

E<sup>4</sup> E<sup>7</sup>

Then — my for - tune turned and I found you;

*mp*

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of two flats (B-flat major/D minor). The lyrics are "Then — my for - tune turned and I found you;". Above the first measure is the chord symbol E<sup>4</sup>, and above the fifth measure is E<sup>7</sup>. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand piano part starts with a mezzo-piano (*mp*) dynamic. The bass line features a steady eighth-note accompaniment.

D<sup>4</sup> Cdim

Here — you are with my arms a - round you.

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics "Here — you are with my arms a - round you.". Above the first measure is the chord symbol D<sup>4</sup>, and above the fifth measure is Cdim. The piano accompaniment continues with the same texture as the first system, with a treble clef for the right hand and a bass clef for the left hand.

E<sup>b</sup>6 B<sup>b</sup>9 B<sup>b</sup>7

You — will nev - er know what you've meant — to me.

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line has the lyrics "You — will nev - er know what you've meant — to me.". Above the first measure is the chord symbol E<sup>b</sup>6, above the fifth measure is B<sup>b</sup>9, and above the seventh measure is B<sup>b</sup>7. The piano accompaniment continues with the same texture, featuring a treble clef for the right hand and a bass clef for the left hand.

E<sup>b</sup>6 B<sup>b</sup>9 B<sup>b</sup>7

You're — the prize that heav - en has sent — to me.

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line has the lyrics "You're — the prize that heav - en has sent — to me.". Above the first measure is the chord symbol E<sup>b</sup>6, above the fifth measure is B<sup>b</sup>9, and above the seventh measure is B<sup>b</sup>7. The piano accompaniment continues with the same texture, featuring a treble clef for the right hand and a bass clef for the left hand.

Chords: Eb6, Fm7, Bb7

Here's — a bright and beau - ti - ful world — all new Wrapped

The first system of music features a vocal line and piano accompaniment. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. A 'rit.' (ritardando) marking is present in the piano part towards the end of the system.

Tempo di Valse

Chords: Eb(F), Eb

up — in you.

The second system is marked 'Tempo di Valse' and is in 3/4 time. The key signature remains three flats. The vocal line has a half note G4, followed by a half note A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A 'p' (piano) dynamic marking is shown.

Refrain (with expression)

Chords: Eb, Eb maj.7, Eb

You — are love, here in my arms

The third system is the 'Refrain' and is marked '(with expression)'. It is in 3/4 time. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment has a steady eighth-note bass line and chords in the right hand. A 'p' (piano) dynamic marking is present.

Chords: Ebdim, Eb, Eb(F), Eb, Bb7

Where you be - long, And here you will stay. I'll not let you a -

The fourth system continues the music with a vocal line and piano accompaniment. The key signature has three flats. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A triplet of eighth notes is marked in the vocal line at the end of the system.

Eb Eb6 Bb7 Abdim Bb7 Abmaj.7 Bb7 Eb  
 way; I went day af - ter day with you.

Eb maj.7 Eb *triquillo* Ebmaj.7 Ebdim  
 You are spring, Bud of ro -

*legato*

Bb9 Eb9 G Ab6 Fm  
 mance un - furl'd, You taught me to

Eb Cm Fm7 Bb7+ Eb  
 see One truth for - ev - er true.

*poco cresc.*

Cm Gm

You are love,

*mf* *espressivo*

Ab7 D7 Eb9 Ab6 Fm

Won - der of all the world. Where you go with

1. Eb Cm Fm7 Bb7 Eb Ab Bb7

me Heav - en will al - ways be!

2. Eb Cm Fm7 Bb7 Eb

me Heav - en will al ways be!

*f* *rit.* *f*

# DON'T EVER LEAVE ME

Words by OSCAR HAMMERSTEIN II

Music by JEROME KERN

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *mf* and *rall.*

F                      F6                      Bb6      Bbmaj.7      C7                      F                      F6

I was cre - at - ed for one man a - lone; - It was - n't eas - y to

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below, starting with a *p a tempo* marking.

Gm7                      C7                      A                      E7

find.                      Now that I found - him, I                      won - der just how -

The vocal line continues on a single staff with lyrics. The piano accompaniment continues on two staves below.



Am A E7(b5) E7 A C#m

I could have lived - right up to now; - Now I am some - thing com -

E7 Am A C9 C7

plet - ed by you, - I am no one, - just part of two. -

Refrain *(not fast)*

F Gm7 C7 F Dm

Don't ev - er leave - me, now that you're here! - Here is where you - be -

Gm7 C7 F Gm7 C7

long. Ev - 'ry - thing seems so right when you're near, -

F Gm7 C7 F Am B7

When you're a - way — it's all wrong. I'm so de - pen - dent

*pp poco a poco cresc.*

E7(b9) E7+ E7 Am Am7 G7 C9 C7

When I need com - fort I al - ways run — to you.

F Gm7 C7

Don't ev - er leave — me! 'Cause if you do, —

*mf allarg.*

F Gm7 C7 1. F Bb6 C7 2. F

I'll have no one — to run to. — to. —

*mf*

Over the July 4th weekend in 1929 the Oscar Hammersteins were guests aboard the Kerns' yacht, *the Show Boat*, anchored off New London, Connecticut. Kern played the melody for this song and Hammerstein, quite touched by its beauty, worked out a lyric titled "Don't Ever Leave Me" which he dedicated to his wife, Dorothy, whom he had married two months earlier.



HUGH HERBERT, LOUIS CALHERN, IRENE DUNNE, DONALD WOODS, JOSEPH CAWTHORN AND NED SPARKS IN THE 1935 MOTION PICTURE VERSION OF "SWEET ADELINE."

**SWEET ADELINE.** A musical romance with book and lyrics by Oscar Hammerstein II. Presented by Arthur Hammerstein at the Hammerstein Theatre on September 2, 1929. 234 Performances. Book staged by Reginald Hammerstein. Dances and ensembles staged by Danny Dare. It starred Helen Morgan and featured Charles Butterworth, Irene Franklin and Robert Chisholm.

Helen Morgan, although not actually starred in *Show Boat*, walked away with all the singing and acting honors, and was rewarded by having the next Kern and Hammerstein musical, **SWEET ADELINE**, written especially for her.

The particular area of popular art that Helen Morgan staked out for herself was a severely limited

one, but surely no one has ever done more within a chosen area. Like Ruth Etting and Libby Holman, she was a symbol of a particular type of femininity: mournful, gamely vanquished, singing in a brave little voice about the sadder aspects of love. The well-remembered image of Helen Morgan sitting atop a piano and spinning out her songs with a rare artistry has never faded, and in retrospect it seems odd that her voice was the high, sweet instrument it was, rather than the deeper, more sultry sound that her materials appeared to demand. Nevertheless, she epitomized in many respects the end of an era, those disturbing years of the late Twenties and early Thirties, and left behind her a haunting and tantalizing memory.



HELEN MORGAN AND CHARLES BUTTERWORTH IN A SCENE FROM "SWEET ADELINE" IN WHICH SHE INTRODUCED THE MOVING "WHY WAS I BORN?"

# WHY WAS I BORN

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Andante con moto

The piano introduction consists of two staves. The right hand features a melodic line with a *mf* dynamic, starting with a half note chord and moving through eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a *rall.* marking and a double bar line.

E<sup>b</sup>

Spend-ing these lone-some eve - nings With noth-ing to do but to live in dreams that I

*p a tempo*

B<sup>b</sup>7

make

up,

All

by

my - self;

E<sup>b</sup>

**E<sub>b</sub>**

Dream-ing that you're be - side me, I pic-ture the pret-ti - est sto - ries on - ly to

**B<sub>b</sub>7** **E<sub>b</sub>**

wake up, All by my - self.

**G** **B<sub>b</sub>7**

What is the good of me, by my - self? *L.H.*

*poco rit*

**Refrain**

**E<sub>b</sub>** **E<sub>b</sub>dim** **B<sub>b</sub>7**

Why was I born? Why am I

*P a tempo*

*con pedale*

Ab Bb7 Cm(D) Cm Eb Cm.6 Ab6

liv - ing? ————— What do I get? ————— What am I

Bb7 Eb Ab maj.7

giv - ing? Why do I want a thing I dare - n't hope for? —————

*sostenuto*

*ped.*

\*

Bb7 Eb7 Ab Eb+ Abm6 Eb Ebmaj.7

— What can I hope for? ————— I wish I knew. —————

Fm7 Bb7 Eb Ebdim Bb7

— Why do I try ————— To draw you

*con pedale*



Ab Bb7 Cm(D) Cm Eb6 Cm6 Ab6

near me? Why do I cry? You nev - er

Bb7 Eb Eb6

hear me. I'm a poor fool, but what can I

*sostenuto*

*red.* \*

F9 Eb Ebdim Fm7 Bb7

do? Why was I born to love

*L.H.* *rall. e dim.*

1. Eb F9 Bb7 Eb Fm7 Bb7 2. Eb Ab9 Eb

you? you?

*a tempo* *morendo*

*red.* \*

# SHE DIDN'T SAY "YES"

Words and Music by  
JEROME KERN

Moderato

The piano introduction is in 2/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The music starts with a *mf* dynamic. The right hand features a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a *mf rall.* section and a final *ten.* (tension) marking.

The first system of the vocal and piano accompaniment. The vocal line is in treble clef with lyrics: "She did - n't say 'Yes,' She did - n't say 'No,' She did - n't say 'stay,' She She did - n't say 'Yes,' She did - n't say 'No,' She want-ed to stay, But". The piano accompaniment is in treble and bass clefs, starting with a *p* dynamic. Chord symbols above the vocal line are C, C6, G9, G7, C, and C6.

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics: "did - n't say 'go,' She on - ly knew that he had spied her there ——— knew she should go, She was - n't so sure that he'd be good ———". The piano accompaniment continues in treble and bass clefs. Chord symbols above the vocal line are G9, G7, C, C+, Fmaj.7, and F#dim.

C (Tacet) D9 G7 A A6

— And then she knew he sat be - side her there. At first there was heard Not  
 — She was - n't ev - en sure that she'd be good. She want - ed to rest All

Bm7 E7(A) E7 C C6 Dm7 G7(C) G7

one lit - tle word, Then coy - ly she took One sly lit - tle look And  
 cud - dled and pressed A pal - pa - ble part Of some - bod - y's heart. She

C C+ Fmaj.7 F6 Cdim C (Tacet)

some - thing a - woke and smiled in - side, \_\_\_\_\_ Her heart be - gan beat - ing  
 loved to be "en rap - port" with him, \_\_\_\_\_ But not be - hind a bolt - ed

Am7 D9 C D7

wild in - side. So what did she do? I leave it to you, She  
 door with him. And what did she do? I leave it to you, She

G7

C

(Tacet)

did just what you'd do too.  
did just what you'd do too.

Musical notation for the first system. The vocal line is on a single staff. The piano accompaniment is on two staves (treble and bass clef). The piano part features chords and moving lines with dynamics markings: *mf*, *p*, and *cresc.* There are also hairpins indicating volume changes.

She  
She

Musical notation for the second system. The vocal line is on a single staff. The piano accompaniment is on two staves. Dynamics markings include *mf*, *mp*, and *p*.

C

C6

G9

G7

C

C6

did - n't say "yes," She did - n't say "no," They ver - y soon stood Be -  
did - n't say "yes," She did - n't say "no," For heav - en was near, She

Musical notation for the third system. The vocal line is on a single staff. The piano accompaniment is on two staves. The piano part features chords with accents (^) and dynamics markings.

G9

G7

C

C+

Fmaj.7

F6

F#dim

side his Cha - teau, They lin - gered like two poor waifs out - side,  
want - ed it so, A - bove her sweet love was beck - on - ing,

Musical notation for the fourth system. The vocal line is on a single staff. The piano accompaniment is on two staves. The piano part features chords with accents (^) and dynamics markings.

G (Tacet) D9 G7 A A6

For well she knew 'twas on - ly safe out - side. In there it was warm, Out  
 And yet she knew there'd be a reck - on - ing. She want - ed to climb, But

Bm7 E7(A) E7 C C6 Dm7 G7(C) G7 C C+

there it was cold The sleet and the storm Said "Bet-ter be bold!" She mur-mured: "I'm not a -  
 dread-ed to fall So bid - ed her time And clung to the wall, She want - ed to act ad

Fmaj.7 F6 Cdim C (Tacet) Am7 D9

fraid of ice I on - ly wish that I was made of ice." So  
 li - bi - tum, But feared to lose her e - qui - lib - ri - um. So

C D7 G7 C

what did she do? I leave it to you, She did just what you'd do too. D. S.  
 what did she do? I leave it to you, She did just what you'd do too. D. S.



# THE NIGHT WAS MADE FOR LOVE

Words by OTTO HARBACH  
Music by JEROME KERN

Brightly

*mp* *rall.*

The piano introduction is in 4/4 time. The right hand features a melodic line with eighth-note patterns and a final half-note chord. The left hand provides a steady accompaniment with eighth notes. The piece concludes with a *rallentando* section.

Andantino

C G9 C6

The night was made for love, The

*p a tempo*

The vocal melody begins with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half-note bass line in the left hand and a half-note chord in the right hand. The tempo is marked *Andantino* and *piano*.

G9 F6 G7 C G7(C) G7

night was made for love, — The day has eyes for —

*dim.* *mp*

The vocal melody continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a half-note bass line and a half-note chord. The tempo remains *Andantino*. The piece ends with a *diminuendo* and *mezzo-piano* section.



C G7(C) G7 C Dm7 G7

— sweet del - i - cate charms, — But night time sighs for —

The first system of the musical score consists of three measures. The vocal line begins with a C major chord, followed by a triplet of eighth notes (G4, A4, B4) under a G7(C) chord, then a G7 chord, a C major chord, a Dm7 chord, and finally a G7 chord. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that includes a triplet of eighth notes (G4, A4, B4) in the first measure.

C G7(C) G7 C Dm

— strong, hun - gry arms — To lov - ing - ly hold you, —

*mf*

The second system consists of three measures. The vocal line starts with a C major chord, followed by a G7(C) chord, a G7 chord, a C major chord, and a Dm chord. The piano accompaniment continues with the eighth-note bass line and includes a triplet of eighth notes (G4, A4, B4) in the second measure. A dynamic marking of *mf* (mezzo-forte) is placed above the piano part in the second measure.

B7 Em(F#) Em A7 Dm7

— while two lips on fire: — Have ar - dent - ly told you —

*dim.*

The third system consists of three measures. The vocal line begins with a B7 chord, followed by a triplet of eighth notes (G4, A4, B4) under an Em(F#) chord, then an Em chord, an A7 chord, a triplet of eighth notes (G4, A4, B4) under a Dm7 chord, and finally a Dm7 chord. The piano accompaniment features a steady eighth-note bass line and includes a triplet of eighth notes (G4, A4, B4) in the second measure. A dynamic marking of *dim.* (diminuendo) is placed above the piano part in the second measure.

G7 C G7(C) G7 C6 Am7 D9

— of sweet de-sire. For, like car-ess - ing — an emp-ty glove,

*rall.* *P a tempo*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are G7, C, G7(C), G7, C6, Am7, and D9. Dynamics include a *rall.* marking and a *P a tempo* marking.

C Dm7 G7 C G9

Is night with-out some love. — The night was made for

*rall.* *a tempo*

Detailed description: This system contains the next two measures. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with eighth-note bass lines and chords. Chords are C, Dm7, G7, C, and G9. Dynamics include a *rall.* marking and an *a tempo* marking.

C6 G9 F6 G7 C

love, The night was made for love. —

*morendo* *mp*

Detailed description: This system contains the final two measures. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment concludes with eighth-note bass lines and chords. Chords are C6, G9, F6, G7, and C. Dynamics include a *morendo* marking and an *mp* marking.

**MUSIC IN THE AIR.** A musical comedy with book and lyrics by Oscar Hammerstein II. Presented by Peggy Fears and A. C. Blumenthall at the Alvin Theatre on November 8, 1932. 342 Performances. Staged by Mr. Hammerstein and Mr. Kern. Cast included Walter Slezak, Katherine Carrington, Tullio Carminati and Al Shean.

"At last the musical drama has been emancipated,"

proclaimed Brooks Atkinson in his *New York Times* review on the day following the opening of this show. "Jerome Kern and Oscar Hammerstein 2nd have succeeded in telling a romantic story without recourse to the super-anuated formula . . . What *The Cat and the Fiddle* gallantly began last season Messrs. Kern and Hammerstein have now completed: a fable that flows naturally out of a full-brimming score."



THE HERO AND HEROINE OF "MUSIC IN THE AIR" WALTER SLEZAK AND KATHERINE CARRINGTON AS THEY SANG "I'VE TOLD EV'RY LITTLE STAR" AND "THE SONG IS YOU."

*"I've Told Ev'ry Little Star"*

"Jerry got the melodic theme from a bird. He swears it!" Hammerstein wrote his colleague Sigmund Romberg. "He heard a finch outside his window singing the first line and he built a refrain on it." Kern and Hammerstein were further indebted to the finch because they opened *MUSIC IN THE AIR* with this very episode: a composer getting inspiration from a bird song. "Incidentally," Hammerstein added, "'Ev'ry Little Star' proved to be a stubborn tune and for a whole summer resisted my efforts to set words to it. There were times during those hot August days when I wished the finch had kept his big mouth shut!"

# I'VE TOLD EV'RY LITTLE STAR

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

*Allegretto grazioso*

Piano introduction in 2/4 time, marked *Allegretto grazioso*. The piece begins with a forte (*f*) dynamic and concludes with a ritardando (*rit.*) and a crescendo hairpin.

C F#dim C G7 C B C6 C Cdim

I make up things to say on my way to you,

*P a tempo*

Vocal line with piano accompaniment. The piano part is marked *P a tempo*. The key signature has one sharp (F#).

G7 Gdim G7 Am F6 F+ G G9 C

On my way to you, I find things to say.

Vocal line with piano accompaniment. The piano part features a long melodic line in the right hand and a more rhythmic bass line.

B C6 C G7 Bm G9 G7 C B C6 C

I can write po - ems too, When you're far a -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment is written for both the right and left hands, with the right hand playing chords and moving lines, and the left hand providing a steady bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Cdim G7 Em6 Dm Ddim Am F6 F+ G9

way, When you're far a - way, I write po - ems

The second system continues the musical score. The vocal line has lyrics. The piano accompaniment continues with similar harmonic and melodic patterns. The key signature and time signature remain consistent with the first system.

C6 C7 F

too. But when you are near, my lips go

*piu espr.*

The third system of the musical score includes the vocal line and piano accompaniment. The lyrics are present. A performance instruction, *piu espr.*, is written below the piano accompaniment. The key signature and time signature are consistent.

C9 F Gm7 F Bb6

dry, When you are near, I on - ly

The fourth and final system of the musical score on this page. It includes the vocal line and piano accompaniment. The lyrics are present. The key signature and time signature are consistent with the previous systems.

B $\flat$ 6 C7 F

sigh \_\_\_\_\_ Oh, dear.

*poco deliberato e marcato*

Refrain (*gracefully*)

F C7 F

I've told ev - 'ry lit - tle star, Just how sweet I

C7 F C7 F

think you are, Why have - n't I told you?

C7 F C7

I've told rip - ples in a brook,

F C7 F C7 F Gm7 C7

Made my heart an o - pen book, Why have - n't I told

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "Made my heart an o - pen book, Why have - n't I told". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The chords are indicated above the vocal line: F, C7, F, C7, F, Gm7, and C7. The piano part includes various chord voicings and melodic lines.

F C Cdim C

you? Friends ask me: Am

The second system continues the musical score. The vocal line has a long note for "you?" followed by "Friends ask me: Am". The piano accompaniment continues with the same two-staff structure. The chords are F, C, Cdim, and C.

G7 Bm G7 C Cdim C Cdim

I in love? I al - ways an - swer "Yes,"

The third system features the lyrics "I in love? I al - ways an - swer 'Yes,'". The piano accompaniment includes a prominent bass line. The chords are G7, Bm, G7, C, Cdim, C, and Cdim.

G7 Gdim G7 Am F6 F+ G9 C G7+ C9

Might as well con - fess, If I don't, they guess.

The fourth system concludes the musical score with the lyrics "Might as well con - fess, If I don't, they guess." The piano accompaniment features complex chord voicings and a final cadence. The chords are G7, Gdim, G7, Am, F6, F+, G9, C, G7+, and C9.



F Gm7 C9 C7 F

May - be you may know it too, Oh, my dar - ling,

*p*

Cdim Gm Bbm6 F C7 F

if you do, Why have - n't you told me?

C7 F C F

*pp*

# THE SONG IS YOU

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Andantino semplice

The piano introduction is in 4/4 time, marked *mp* (mezzo-piano) and *poco rit* (slightly ritardando). It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with sustained chords and moving lines.

*p a tempo*

Cmaj.7 C Cdim(B) Cdim Dm7 G7 G9

I hear mu - sic when I look at you, A beau - ti - ful

The first system of the vocal and piano accompaniment. The vocal line starts with the lyrics "I hear music when I look at you, A beautiful". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord symbols are placed above the vocal line.

G C6 Gdim Gdim(A) G7

theme of ev - 'ry dream I ev - er knew, Down deep in my

The second system of the vocal and piano accompaniment. The vocal line continues with "theme of every dream I ever knew, Down deep in my". The piano accompaniment continues with the same rhythmic pattern. Chord symbols are placed above the vocal line.

Cmaj.7 Em G9 Dm7 G7

heart, I hear it play, I feel it

The third system of the vocal and piano accompaniment. The vocal line concludes with "heart, I hear it play, I feel it". The piano accompaniment features some triplet figures in the bass line. Chord symbols are placed above the vocal line.

Cmaj.9(F) C G7 G9 Cmaj.7 C Cdim(B) Cdim

start, ————— Then melt a - way. I hear mu-sic when I touch your

*P dolce*

Dm7 G7 G9 C C6 Gdim Gdim(A)

hand, ————— A beau - ti - ful mel - o - dy from some en - chant - ed

G7 C Cmaj.7 A7+

land, ————— Down deep in my heart, ————— I hear it

Dm G9 C

say, ————— Is this the day? —————

E Emaj.7 A Dm B7

I a - lone — have heard this lone - ly strain,

*mp molto cantabile*

E maj.7 D#7

I a - lone — have heard this glad re - frain,

G#m G#m7 C#9

Must it be — For - ev - er in - side of me, — Why can't I

F#7(6) F#7 B7(6) B7

let it go, — Why can't I let you know, — Why can't I

*cresc. e rall.*

Cmaj.7 C B B7(b9) G7 G7(C) G9

let you know the song my heart would sing, ————— That beau - ti - ful

*mf a tempo*

C C6 C9 F Fm6

rhap - so - dy of love and youth and spring, ————— The mu - sic is

C Cmaj.7 A7+ Dm G9

sweet, ————— The words are true, ————— The song is

C

you. —————

*p tranquillo* *pp*

Red. \*

# SMOKE GETS IN YOUR EYES

Words by OTTO HARBACH  
Music by JEROME KERN

Andante moderato

The piano introduction consists of two staves. The right hand starts with a melody in E-flat major, marked *mf*. The left hand provides a rhythmic accompaniment. The tempo is marked *Andante moderato*. A *rall.* (rallentando) marking is placed over the final two measures of the introduction.

E<sub>b</sub>                      B<sub>b</sub>7(E<sub>b</sub>)                      B<sub>b</sub>7                      E<sub>b</sub>                      E<sub>b</sub>+

They            asked me how I            knew            My true love was            true.

*p* *a tempo*

A<sub>b</sub>                      E<sub>b</sub>dim                      E<sub>b</sub>                      Fm7                      B<sub>b</sub>7

—            I of course re - plied,            Some-thing here in - side,            Can-not be de -

*poco accel.*

*a tempo*

E $\flat$  B $\flat$ 7 F $m$ 7 B $\flat$ 7 E $\flat$

nied. They said some - day you'll

B $\flat$ 7(E $\flat$ ) B $\flat$ 7 E $\flat$  E $\flat$ + A $\flat$  E $\flat$ dim

find, All who love are blind, When your heart's on

*accl.*

E $\flat$  F $m$ 7 B $\flat$ 7 E $\flat$

fire, You must re-al - ize Smoke gets in your eyes.

*a tempo* *R.H.*

**Un poco piu mosso**

B F $\sharp$ 7 F $\sharp$ dim

So I chaffed them and I gay-ly laughed\_ to think they could doubt my

*mf*



F#7                      B                      Abm7                      Bb7

love.                      Yet to - day— My love has                      flown a - way— I am with -

Eb                      Bb7                      Fm7                      Bb7                      Eb

out                      my                      love.                      Now                      laugh-ing friends de -

*p*                      *poco rit.*                      *P a tempo*

Bb7(Eb)                      Bb7                      Eb                      Eb+                      Ab                      Ebdim

ride                      Tears I can - not                      hide,                      So I smile and

*poco accel.*

Eb                      Bb7(Eb)                      Bb7                      Eb

say,                      "When a love - ly flame dies,                      Smoke gets in your eyes."

*allarg.*                      *R.H.*



# ROBERTA

THE BROADWAY SHOW THAT  
INTRODUCED THREE GREAT  
SONGS  
"THE TOUCH OF YOUR HAND",  
"YESTERDAYS"  
AND  
"SMOKE GETS IN YOUR EYES"

ROBERTA. A musical comedy with book and lyrics by Otto Harbach. Based on Alice Duer Miller's novel *Gowns by Roberta*. "I'll Be Hot to Handle" lyrics by Bernard Dougall. Presented by Max Gordon at the New Amsterdam Theatre on November 18, 1933. 295 Performances. Staged by Hassard Short. Cast included Tamara, Ray Middleton, Bob Hope, Fay Templeton, George Murphy, Sydney Greenstreet and Fred MacMurray.

This was the show that skyrocketed Bob Hope to fame. It was also, by coincidence, the last stage appearance of Fay Templeton, a great Broadway star for over three decades.

## "Smoke Gets In Your Eyes"

*It took two false starts before this song saw the great light of day. Kern originally had composed it as the signature theme for a radio series but the project collapsed before it went on the air. Again as an instrumental, it was used for a tap routine in SHOW BOAT in front of the show curtain while the scenery was being changed. During the out-of-town tryouts the scene change was eliminated and so was the number. Otto Harbach stumbled across the manuscripts while at work on ROBERTA. "Why not change the tempo," he asked Kern, "if these short notes might be made long notes might it not make an attractive ballad?" Kern agreed, and the end result was "Smoke Gets In Your Eyes."*

*(The song, thought by most people to be Kern's most well known work, starts on page 98)*

FOUR OF THE PRINCIPALS, LEFT TO RIGHT, GEORGE MURPHY, RAY MIDDLETON, TAMARA, AND BOB HOPE.



# THE TOUCH OF YOUR HAND

Words by OTTO HARBACH  
Music by JEROME KERN

Moderato

The piano introduction is in 3/4 time, key of B-flat major. It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with a trill on the first note of the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter notes and rests.

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "You and I". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line in the left hand. A *p* (piano) dynamic marking is present at the end of the system. The chord Cm is indicated above the vocal line.

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics "through - out a sum - mer day — Have walked a". The piano accompaniment continues with a similar melodic and harmonic structure. Chords Cm7 and Ab7 are indicated above the vocal line.



Db

Bbm7

Ebm

F7

sun - lit way — Or stopped to play. —

Cm

Eb6

D7

You and I — have wan - dered hand in hand — Through-out a

G

Gdim

D9

D7(b9)

hap - py land — That we had planned. —

G

Am

G

D9

D7

I had hoped that our way might end

G(C) G D7

Where the sky and blue hor - i - zon blend.

G G7 C

Yet we've both walked our one last mile,

G C D7 Dm7 G7 G7

It's good - bye for a while.

*poco rall.*

Dm C G7 Am G F G Am G7 C Dm

*8va*.....

*dolce*  
*pp*  
*a tempo*

## Allegretto con anima

C B C Dm B C Dm B C D7 *ten.*

When you shall see flow - ers that lie on the *ten.*

G F# G Am F# G Am F# G G9

plain, Ly - ing there sigh - ing for one touch of

Am Em Am Em Em(D#) Em7

rain; Then you may bor - row,

Dm G9 Dm Em Dm Am Am(D) Am Am(B)

Some glimpse of my sor - row,



F6 Dm7 C

And you'll un - der - stand How I

*cresc.* *f* *mf*

D9 G7 C B C F#dim

long for the touch of your hand.

*mp* *poco a poco allargando e morendo*

C9 Am6 C G9 G7 Dbm6

*p*

G9 Ab7 C

*mf* *mf* *sf*

# YESTERDAYS

Words by OTTO HARBACH  
Music by JEROME KERN

Andantino quasi allegretto

The piano introduction consists of two staves. The right hand plays a series of chords in a stepwise fashion, while the left hand plays a simple bass line. The tempo is marked 'Andantino quasi allegretto'. Dynamics include *mp* and *p*.

Cm Fm6 Cm Fm6

Yes - ter - days, Yes - ter - days,

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*.

Cm Eb6 Cm6 D7

Days I knew as hap - py sweet se - ques - ter'd days.

The vocal line continues with lyrics. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *poco cresc.*

G7+ G7 C9+ F7 Bb9+

Old - en days, Gold - en days,

*mp*

Eb7 Ab Fm6 Cm Fm6 G7

Days of mad ro - mance and love, Then gay

Cm Fm6 Cm Fm6

youth was mine, Truth was mine,

*p*

Cm Eb6 Cm6 D7

Joy - ous, free and flam - ing life for - sooth was mine.

*poco cresc.*

G7+ G7 C9+ F7 Bb9+

Sad am I, Glad am I,

*mp*

Eb7 Ab Fm6 Cm Fm6 G7

For to - day I'm dream - ing of yes - ter -

C F9 Abmaj.7 Db9(b5)

days.

*mp* *pp*

C

*smorzando* *pp*

*ced.*

VERY WARM FOR MAY. A Musical comedy with book and lyrics by Oscar Hammerstein II. Presented by Max Gordon at the Alvin Theatre on November 17, 1939. 59 Performances. Staged by Vincente Minnelli. Dances staged by Albertina Rasch and Harry Losee. Book directed by Mr. Hammerstein. Cast included Grace McDonald, Jack Whiting, Hiram Sherman and Donald Brian.



TONY MARTIN, WHO HAD ONE OF HIS MOST OUTSTANDING SUCCESSES WITH "ALL THE THINGS YOU ARE" AND THE COMPOSER IN 1939.

*"All The Things You Are" was one of the most surprising hits Kern and Hammerstein had. They never thought the public would take to it because the middle of the refrain contains three changes of key.*

# ALL THE THINGS YOU ARE

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Moderato

*mf*

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

G D7

Time and a - gain I've longed for ad - ven - ture, Some-thing to make my

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is Moderato. The lyrics are: "Time and a - gain I've longed for ad - ven - ture, Some-thing to make my". The piano part includes dynamic markings like *p* and *mf*, and phrasing slurs.

G

heart beat the fast - er. What did I long for? I nev - er real - ly

The second line of the song continues the vocal melody and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "heart beat the fast - er. What did I long for? I nev - er real - ly". The piano part includes dynamic markings like *p* and *mf*, and phrasing slurs.

D7 D9(b5) Eb7+ D7+(b9) G(A) G

knew. Find - ing your love I've found my ad - ven - ture,

The third line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "knew. Find - ing your love I've found my ad - ven - ture,". The piano part includes dynamic markings like *p* and *mf*, and phrasing slurs. Chord symbols are written above the piano part: D7, D9(b5), Eb7+, D7+(b9), G(A), and G.

B7 (sus. 4)                      B7                      G(A)                      G

Touch - ing your hand, my heart beats the fast - er, All that I want in

D7 (sus. 4)                      D7                      G                      C7                      Bb                      C7

all of this world is you.

Refrain (*with much expression*)

Fm                      Fm7                      Bbm                      Fm                      Eb7                      Eb9                      Cm                      Eb7                      Abmaj.7

You are the prom - ised kiss of spring - time That

*P cantabile*

Db                      Dbmaj.9                      Db6                      Dbmaj.7                      G7                      Cmaj.7                      C6

makes the lone - ly win - ter seem long.



Cm Cm7 Fm Cm Bb7 Bb9 Gm Bb7 Ebmaj.7

You are the breath-less hush of eve-ning That

Ab Abmaj.9 Ab6 Abmaj.7 D7 G Gmaj.7 G6 G Gmaj.7

trem-bles on the brink of a love-ly song. You are the

Am7 D7(b9) Am7 D9 G(A) G

an - gel glow that lights a star, The dear - est

Am6 Bb B Adim E Ab+

things I know are what you are.

*rall.*

Fm Fm7 Bbm Fm Eb7 Eb9 Cm Eb7 Abmaj.7

Some day my hap - py arms will hold you, And

*mf a tempo e più espressivo*

Db Dbmaj.7 Dbm6 Ab Ab(Bb) Ab Abdim

some day I'll know that mo - ment di - vine, When

*ten.*

*mf*

Bbm7 Eb9 1. Ab Bbm6 C7

all the things you are, are mine!

*rall.*

*a tempo*

2.

mine!

*a tempo  
mp R.H.*

*pp*

ROBERTA. An RKO Picture released in March, 1935. Starred Irene Dunne, Fred Astaire and Ginger Rogers; featured Randolph Scott and Helen Westley. Lyrics by Otto Harbach, Bernard Dougall, Oscar Hammerstein II, Dorothy Fields and Jimmy McHugh. Produced by Pandro S. Berman. Directed by William A. Seiter.

ROBERTA was the start of Jerome Kern in Hollywood. (His score for the 1931 film THE MAN IN THE SKY cannot be counted because Warner Brothers cut all the songs and released it as MEN OF THE SKY, a straight picture.) This film version of his recent stage success also served to introduce him to a woman who became one of his most important collaborators: Dorothy Fields.

Miss Fields recounted this to me: "It's very curious how I first started working with Jerry. Of course, he knew my father and my brothers [her father was the famous Broadway Actor-Producer, Lew Fields, who was also part of that famous comedy team, Weber and Fields. Her brothers were Herbert and Joseph, both Broadway playwrights]. I was working at RKO and Pan Berman, who was producing ROBERTA, asked me if I'd take a couple of days and work on it. He said, 'we have a seriously uneven melody of Jerome Kern's that he's given us to add to the score; it needs a lyric . . .' So I wrote 'Lovely To Look At,' which absolutely astounded Berman. And he had the nerve to tell Bill Seiter, the director, to go ahead and shoot it — the whole sequence — and Jerry hadn't even okayed the lyric! Well, I don't have to tell you Jerry loved it and from then on — he asked for me."

From the MGM Release "Roberta," © 1935 RKO Pictures, Inc. Copyright Renewed 1962 by Metro-Goldwyn-Mayer, Inc.



GINGER ROGERS AND FRED ASTAIRE IN THEIR FIRST KERN MUSICAL TOGETHER.

*"I Won't Dance" first appeared in the Kern-Hammerstein London musical THREE SISTERS early in 1934. Later that same year, with the Hammerstein title but an almost totally new lyric by Dorothy Fields and Jimmy McHugh, it served as a brilliant song and dance number for Fred Astaire in the film version of Roberta.*

# KERN IN HOLLYWOOD







# I WON'T DANCE

Words by OSCAR HAMMERSTEIN II & OTTO HARBACH  
 Screen Version by DOROTHY FIELDS & JIMMY McHUGH  
 Music by JEROME KERN

Moderato

mf

Piano introduction in C major, 4/4 time, Moderato. The music features a melody in the right hand and a harmonic accompaniment in the left hand. The melody begins with a quarter note C4, followed by eighth notes G4, A4, B4, and C5. The accompaniment consists of chords: C4, G4, F4, and C5.

C G7 C6 F G Dm7 G7

Think of what you're los - ing By con - stant - ly re - fus - ing to

p

Vocal line and piano accompaniment for the first phrase. The vocal line is in C major, 4/4 time. The piano accompaniment provides harmonic support with chords: C, G7, C6, F, G, Dm7, G7. The piano part includes a piano (*p*) dynamic marking.

C Cmaj.7 Dm G7 C Cmaj.7

dance with me. You'd be the i - dol of France with me!

Vocal line and piano accompaniment for the second phrase. The vocal line is in C major, 4/4 time. The piano accompaniment provides harmonic support with chords: C, Cmaj.7, Dm, G7, C, Cmaj.7. The piano part includes a piano (*p*) dynamic marking.

Dm G7 C G7 C

— And yet you stand there and shake your fool - ish

G7 C G7 C

head dra - ma - tic - 'lly. While I wait here

Dm C Dm7 G7 Em Dm G7

So ec - sta - tic - 'lly You just look and say em - pha - tic - 'lly

L'istesso tempo

C Cmaj.7 Dm7 G7 C Cmaj.7 Dm7 G7

Not this sea - son! There's a rea - son!



Refrain C

Em Dm F G7 C Em Dm F G7

He: I won't dance! Don't ask me; I won't dance! Don't ask me;

C Em Dm F G7 C Cmaj.7 C7 Bb

I won't dance, Ma-dame, with you. My heart won't

Fmaj.7 F6 Fm(E) G7 C Dm7 G7

let my feet do things they should do!

C Cmaj.7 Dm7 G7 C Cmaj.7

You know what? You're love - ly, She: And so what?

The image shows a musical score for piano and voice. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords and melodic lines. The first system is labeled 'Refrain C' and has a key signature of one flat (Bb). The second system continues the melody with lyrics 'I won't dance, Ma-dame, with you. My heart won't'. The third system has lyrics 'let my feet do things they should do!'. The fourth system has lyrics 'You know what? You're love - ly, She: And so what?'. The piano accompaniment features various chords and melodic patterns, including a piano (p) dynamic marking in the second system.

Dm7 G7 C(D) C Cmaj.7 Dm7 G7 C Cmaj.7  
 I'm love - ly! *He:* But oh! What you do to me!

C7 Gm7 Fmaj.7 F6 Fm(E) G7 C  
 — I'm like an o - cean wave that's bumped on the shore;

Bb C F Fmaj.7 F6 Fm(E) G7 C  
 — I feel so ab - so - lute - ly stumped on the floor!

C6 Dm7 G7 Ab  
*She:* When you dance you're charm-ing and you're

Ab7 Db

gen - tle! 'Spec - 'lly when you do the "Con - ti -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by a quarter note A4, and a half note Bb4. The piano accompaniment features a bass line with eighth notes and a treble line with chords. Chords are Ab7 and Db.

Db7 B B7

nen - tal." He: But this feel - ing is - n't pure - ly

Detailed description: This system contains measures 3-5. The vocal line continues with a half note C5, followed by a quarter note D5, and a half note E5. The piano accompaniment continues with similar rhythmic patterns. Chords are Db7, B, and B7.

C7 Bb E7 Am

men - tal; For heav - en rest us, I'm not as -

Detailed description: This system contains measures 6-9. The vocal line has a half note F5, followed by a quarter note G5, and a half note A5. The piano accompaniment features a bass line with eighth notes and a treble line with chords. Chords are C7, Bb, E7, and Am.

Dm(E) F G7 C Em

bes - tos. And that's why I won't dance!

Detailed description: This system contains measures 10-13. The vocal line has a half note Bb4, followed by a quarter note C5, and a half note D5. The piano accompaniment continues with similar rhythmic patterns. Chords are Dm(E), F, G7, C, and Em. A dynamic marking of *mp* is present in the piano part.

Dm F G7 C Em Dm F G7

Why should I? I won't dance! How could I?

The first system of the musical score features a vocal line and piano accompaniment. The vocal line consists of three measures with lyrics: "Why should I?", "I won't dance!", and "How could I?". The piano accompaniment is written in a grand staff (treble and bass clefs) and includes chords and melodic lines that support the vocal melody.

C Em Dm F G7 C Cmaj7 C7 Gm7

I won't dance! *Mer - ci beau - coup!* I know that

The second system continues the musical score. The vocal line has three measures: "I won't dance!", "*Mer - ci beau - coup!*", and "I know that". The piano accompaniment continues with chords and melodic lines, including a prominent bass line.

Fmaj.7 F6 Fmaj.7 G7 C C7 Gm7

mu - sic leads the way to ro - mance: So if I

The third system of the musical score shows the vocal line with lyrics: "mu - sic leads the way to ro - mance:" and "So if I". The piano accompaniment features a complex chordal texture with various voicings and a steady bass line.

Fmaj.7 Bb6 A Ab7 Fmaj.7 G7 C

1. hold you in my arms I won't dance! 2.

*8va...* *p* *8va...* *f*

The fourth system concludes the musical score. The vocal line has two measures: "1. hold you in my arms I won't dance!" and "2.". The piano accompaniment includes dynamic markings such as *p* (piano) and *f* (forte), and a *8va...* (octave up) instruction. The system ends with a double bar line.

LAUGH AND LOVE DUO: RED SKELTON AND ANN MILLER PROVIDE LAUGHTER AS WELL AS ROMANCE IN "LOVELY TO LOOK AT."



*LOVELY TO LOOK AT. (Second Film Version) An M-G-M Picture (Technicolor) released in December, 1952. An adaptation of Roberta which starred Kathryn Grayson, Red Skelton, Howard Keel, Marge and Gower Champion, and Ann Miller. Produced by Jack Cummings [married to Kern's daughter, Betty, at the time]. Directed by Mervyn LeRoy and Vincente Minnelli.*

# LOVELY TO LOOK AT

Words by DOROTHY FIELDS & JIMMY McHUGH  
Music by JEROME KERN

Moderato

The piano introduction is in E-flat major, 4/4 time, and marked Moderato. It begins with a melody in the right hand and a bass line in the left hand. The melody starts on G4, moves to A4, Bb4, C5, D5, E5, and then descends. The bass line consists of chords: Ebb4, Eb4, and Eb3. The piece concludes with a ritardando (rit.) and a final chord of Eb4.

Andantino con moto

Eb maj.7

Eb6

Clothes \_\_\_\_\_ must play a part \_\_\_\_\_ To light an  
What \_\_\_\_\_ ap - peals to me \_\_\_\_\_ Is just your

*P a tempo*

Eb

Cm

eye, \_\_\_\_\_ to win a heart; \_\_\_\_\_ They say a  
charm \_\_\_\_\_ and dig - ni - ty; \_\_\_\_\_ Not what you

G $\flat$  G $\flat$ 6 G $\flat$  A $\flat$ 7

gown \_\_\_\_\_ can al - most speak, \_\_\_\_\_ If it is  
 wear, \_\_\_\_\_ But just an air, \_\_\_\_\_ Of great re -

B $\flat$ 7 (Guitar tacet)

chic. — Should you se - lect the right ef - fect, you can - not  
 pose. — You are quite per - fect from your head down to your

*quasi cadenza*

B $\flat$ 7 B $\flat$ 9

miss, \_\_\_\_\_ You may be sure,  
 toes \_\_\_\_\_ Both night and day,

Fm7 B $\flat$ 7

He \_\_\_\_\_ will tell you to this. \_\_\_\_\_  
 I \_\_\_\_\_ am moved to say. \_\_\_\_\_

*rall.*



Refrain (*gracefully*)E<sup>b</sup>E<sup>b</sup>(F)E<sup>b</sup>(A<sup>b</sup>)E<sup>b</sup>dim

Love - ly to look at, De - light - ful to know and

*mf*B<sup>b</sup>7B<sup>b</sup>9B<sup>b</sup>7

heav - en to kiss. A com - bin -

B<sup>b</sup>9B<sup>b</sup>7

a - tion like this, Is quite my

E<sup>b</sup>6E<sup>b</sup>dim

Fm7

B<sup>b</sup>9

most im - pos - si - ble scheme come true, Im - a - gine find - ing a dream like you! You're

E<sup>b</sup> Eb(F) Eb(A<sup>b</sup>) Cm6

love - ly to look at, It's thrill - ing to hold you

D7 G7 C9 F7

ter - ri - bly tight. For

B<sup>b</sup>7 A<sup>b</sup>6 B<sup>b</sup>7 A<sup>b</sup>6 B<sup>b</sup>7 A<sup>b</sup>6 B<sup>b</sup>7

we're to - geth - er, the moon is new, And oh, it's love - ly to look at you to -

E<sup>b</sup> Fm E<sup>b</sup> B<sup>b</sup>7 1. E<sup>b</sup> B9 B<sup>b</sup>7 2. E<sup>b</sup>

night! You're

*p*



# I DREAM TOO MUCH

Words by DOROTHY FIELDS  
Music by JEROME KERN

Tempo di Valse moderato

Piano introduction in 3/4 time, starting with a piano (*p*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat).

F C#7 F# G7 Db7 C7 F C#7 F#

Boy: Stars fade out of the skies Just to

Musical notation for the first line of the song, including the vocal line and piano accompaniment. The lyrics are "Boy: Stars fade out of the skies Just to".

G7 Db7 C7 F(G) F F6 E7

rest in her eyes, Her step is like a slender

Musical notation for the second line of the song, including the vocal line and piano accompaniment. The lyrics are "rest in her eyes, Her step is like a slender".

Amaj.7 Dmaj.7 Bm6 Db7 F#m7

daf - fo - dil sway - ing, Her voice is like a mut - ed vi - o - lin

Musical notation for the third line of the song, including the vocal line and piano accompaniment. The lyrics are "daf - fo - dil sway - ing, Her voice is like a mut - ed vi - o - lin".

B9 C9 C7 C9

play - ing, The light will bloom — and quite dis - pel the gloom —

*meno mosso*

Gm7 C7 C9 Am Bb C Bb C Gm7

— on sight of her who can charm - ing - ly grace a

*accel. mf rit.*

C7 C9 F6

room. You can - not guess what love - li - ness be - longs to you, —

*p a tempo*

C9 C9+ F

— If you would dance, we'd have a chance to share it too. —

Dm Am

— *Girl:* I am not gay e - nough — To share a waltz, —

C6 G9 C7 Bb C7

— To - night I boast one of my most un - hap - py faults. —

*mf* *poco rit*

Dm C7 F Bb F E F Bb B C7 B Bb

*(retrospectively)*

— I dream too much, — but if I dream too much —

*p* *a tempo ed espressivo*

B C C# F6 Db F F+ F6 G9

— I on - ly dream to touch — your heart a - gain. —

*mf*

F(G) F Fm F Ab9

I close my eyes to see

Db(Eb) Db Dbm Db C9

your hand, your smile, your joy in lov - ing

Bb F E F Bb Bb C7 B Bb

me. We dance and sing, — we steal a touch of spring, —

B C C7+(b9) F6 Db F G7

I dream of ev - 'ry - thing — we two have known, —



F Fdim Db9

And yet my dreams have shown

*più espressivo*

Db7 Fmaj.7 F6 G7(b5) C7 F

Per - haps I dream - too much a - lone.

*rit.* *P a tempo*

C9 F

F7 Bb7 C9 F

(Hums) Um-m-m - m Per-haps I dream too much a - lone.

*pp morendo* *morendo* *pp*

**SWING TIME.** An RKO Picture released in August, 1936. It starred Fred Astaire and Ginger Rogers and featured Helen Broderick and Victor Moore. Lyrics by Dorothy Fields. Produced by Pandro S. Berman. Directed by George Stevens.

Arthur Schwartz, the noted composer-producer has an amusing story about Kern and **SWING TIME**:

*Jerry has played the piano for years, but with no particular flair. In fact, what he does to his own tunes at the piano is sheer murder. This is not helped by the fact that he never attempts to "put over" his songs. When he first played the score of **SWING TIME** for the RKO executives, there was silence. Stony, if not stricken, faces were all over the room. Yet, out of his score for that film came "The Way You Look Tonight," "A Fine Romance" and the bouncy "Pick Yourself Up."*

"The Way You Look Tonight" won an Academy Award as the best song of 1936. Also included in the score, the exciting "Waltz In Swing Time."



GINGER ROGERS, AS SHE LOOKS AT FRED ASTAIRE, WONDERS IF THIS COULD BE "A FINE ROMANCE."

# A FINE ROMANCE

Words by DOROTHY FIELDS  
Music by JEROME KERN

Andantino moderato (*sung with sarcasm*)

She: A FINE ro-mance! With  
(She: A) FINE ro-mance! My

no good kiss-es! A fine ro-mance, my friend, this is! We  
fel-low! You take ro-mance, I'll take Jel-lo! You're

should be like a cou-ple of hot to - ma - toes, — But you're as cold as  
calm - er than the seals in the Arc-tic O - cean, — At least they flap their

F E7 Dm7 G7 C Gdim

yes-ter-day's mashed po - ta - toes. — A FINE ro-mance! you  
fins to ex-press e - mo - tion; — A FINE ro-mance! with

G7 G9 G+ C G7 Dm7 Bbm6 G7

won't nest - le, A fine ro-mance, you won't  
no quar-rels, With no in - sults, and all

C A9 A7(b9) Dm A7 F D7b9 Ab7

wrest - le! I might as well play bridge with my old maid aunts! I have - n't got a  
mor - als! I've nev - er mussed the crease in your blue serge pants, I nev - er get the

C G7 1. C C6 Dm7 G7 C Cmaj.7 Dm7 G7

chance. This is A FINE RO - MANCE! She: A  
chance. This is A FINE RO -

G7 C Interlude (dialogue) Dm7 G9 C Cmaj.7 B7

C

MANCE!

*mf con brio*

*p*

G7 Dm7 G7 C G7 G9 G+

He: A FINE ro-mance! with no kiss-es! A  
 (He: A) FINE ro-mance! my dear Duch-ess! Two

*poco rit*

*p a tempo*

C G7 C

fine ro-mance, my friend, this is! We two should be like  
 old fo-gies who need crutch-es! True love should have the

Cdim Ab7 Dm7 G7 Dm G7 C6 F

clams in a dish of chow-der;— But we just "fizz" like parts of a Seid-litz  
 thrills that a health-y crime has!— We don't have half the thrill that the "March of

E7 Dm7 G7 C Edim G7 G9 G+

pow - der. — A FINE ro-mance with no clinch - es, A  
 Time" has! — A FINE ro-mance, my good wo - man! My

C G7 Dm7 Bbm G7 C

fine ro-mance with no pinch - es, You're just as hard to  
 strong "Aged in the wood" wo - man! You nev - er give the

A9 A7(b9) Dm A7 F D7(b9) Ab7 C G7

land as the "Ile de France!" I have - n't got a chance, This is A FINE RO -  
 or - chids I send a glance! No! you like cac - tus plants, This is A FINE RO -

1. C Dm7 G7 C Cmaj.7 Dm7 G7 2. C

MANCE! A MANCE!

# PICK YOURSELF UP

Words by DOROTHY FIELDS  
Music by JEROME KERN

Moderato

Piano introduction in D major, 4/4 time, Moderato. The piece begins with a piano (p) dynamic, followed by a mezzo-forte (mf) section. The melody is primarily in the right hand, with a rhythmic accompaniment in the left hand.

Dmaj7 *p* D6 Edim7 A9 Dmaj7 D6

He: Please teach - er, teach me some - thing, Nice teach - er,

A A7 D Em7 A7  
teach me some - thing I'm as awk - ward as a cam - el,

D C#7 F#maj7 F#6 G#dim C#9  
— that's not the worst, My two feet have - n't met yet,



F#maj7 F#6 C#7 F# C7

But I'll be teach - er's pet yet, 'Cause I'm gon - na learn to dance or

F C7sus C7 F Em7b5 C7

*poco accel.*

burst.

*mf poco accel.*

Burthen  
Polka-tempo

Gm7 C7 Fmaj7 Bb Em7b5 A7

*mp a tempo*

1. She } Noth - ing's im - poss - i - ble I have found, for when my chin is  
2. Both }

Dm7 G7 Gm7 C7 Gm7 C7

on the ground, I Pick my - self up, Dust my - self off,

Gm

C7

F

Am  
*p*

D7

Start all o - ver a - gain.

Don't lose your con - fi - dence

Musical notation for the first system. The vocal line is on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The piano accompaniment is on grand staff notation (treble and bass clefs). The piano part features a triplet of eighth notes in the right hand and a sustained bass line in the left hand. Dynamics include piano (*p*) and piano fortissimo (*pp*).

Gmaj7

G7

C6

B7

Em7b5

A7

if you slip,

be grate - ful for

a pleas - ant trip,

And

Musical notation for the second system. The key signature changes to two sharps (D major). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chords and a triplet. Dynamics include piano (*p*).

Am7

D7

Am7

D7

Am7

D7

G

Pick your-self up,

Dust your-self off,

Start all o - ver a - gain.

Musical notation for the third system. The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include piano (*p*).

Ab  
*f*

Work like a soul in - spir - ed,

Till the bat - tle of the day is won.

Musical notation for the fourth system. The key signature changes to three flats (Eb major). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chords and a triplet. Dynamics include mezzo-forte (*mf*).

C C7

You may be sick and tir - ed, But you'll be a man, my son!

Gm mp C7 Fmaj7 Bb Em7b5 A7 Dm7 G7

Will you re-mem-ber the fa - mous men, Who had to fall to rise a - gain? So

mp

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

take a deep breath, PICK YOUR-SELF UP,

(He breaths audibly) (Business)

Gm7 C7 Gm7 C7 Gm7 C7 F

DUST YOUR-SELF OFF, START ALL O-VER A - GAIN.

Fine

F *p* F/E F/D F/C C7 F

He: I'll get some self as - sur - ance if your en - dur - ance is great.

*p* *leggiero*

F F/E F/D F/C C7 F

I'll learn by eas - y stag - es if you're cou - ra - geous and wait.

Am Am/G# Am/F# Am/E D6/F# E7/G# Am

To feel the strength I want to, I must hang on to your hand,

C/G *poco a poco rall.* F#m7b5 Bb/F C7/E

May - be by the time I'm fif - ty I'll get up and do a nif - ty.

D.S.

D.S.



# WALTZ IN SWING TIME

Words by DOROTHY FIELDS  
Music by JEROME KERN

Tempo di Valse

Piano introduction in 3/4 time, marked *mf*. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat).

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "Swing time, swing time,". The piano accompaniment is marked *mf*.

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "Mu-sic-al guys— have crowned it King. Up to their eyes— They're drowned in". The piano accompaniment is marked *mf*.

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "Swing time, swing time.".

Pick your-self up,— Dust your-self off,— And then let's swing!

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes with various accidentals. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a simple bass line. A vertical dashed line in the piano part indicates the start of the accompaniment.

The second system is a piano accompaniment system. The upper staff (treble clef) contains a melodic line with slurs and ties, marked with a mezzo-forte (*mf*) dynamic. The lower staff (bass clef) contains a bass line with slurs and ties, primarily using notes with a flat.

The third system continues the piano accompaniment. The upper staff features a melodic line with slurs and ties, including some chromatic movement. The lower staff continues the bass line with slurs and ties, maintaining the flat-based notes.

The fourth system continues the piano accompaniment. The upper staff features a melodic line with slurs and ties. The lower staff continues the bass line with slurs and ties.

The fifth system concludes the piano accompaniment. The upper staff features a melodic line with slurs and ties, ending with a fermata. The lower staff continues the bass line with slurs and ties, ending with a fermata.



Poco meno mosso

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, each marked with an accent (>) above it. The lower staff is in bass clef and features a melodic line of eighth notes, also marked with accents (>) above it.

The second system continues the piece. The treble staff shows more complex chordal textures with some notes beamed together. The bass staff continues with a melodic line of eighth notes, maintaining the rhythmic pattern from the first system.

The third system is similar in structure to the first, with chords in the treble and a melodic line in the bass. The chords in the treble are marked with accents (>).

The fourth system includes a dynamic marking of *p* (piano) in the right-hand staff. It features a fermata over a chord in the treble staff and a melodic line in the bass staff.

The fifth system shows sustained chords in the treble staff, with notes held across measures. The bass staff continues with a melodic line of eighth notes.

First system of a musical score. The treble clef staff features a melodic line with eighth and sixteenth notes, some beamed together, and a long slur spanning across several measures. The bass clef staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat).

Second system of the musical score. The treble clef staff continues the melodic line with various note values and rests. The bass clef staff continues the accompaniment. The key signature remains one flat.

Third system of the musical score. The treble clef staff shows a continuation of the melodic theme. The bass clef staff has a more active accompaniment with eighth notes. The key signature remains one flat.

Fourth system of the musical score. The key signature changes to two sharps (D major). The treble clef staff has a melodic line with a slur. The bass clef staff has a long, sustained note in the first measure, marked with a piano (*p*) dynamic. The system ends with a double bar line.

Fifth system of the musical score. The key signature remains two sharps. The treble clef staff has a melodic line with a slur. The bass clef staff has a long, sustained note in the first measure. The system ends with a double bar line.

First system of a musical score in G major. The right hand features a melodic line with a trill-like figure in the final measure, while the left hand provides a steady accompaniment. A dynamic marking of *pp* is present in the final measure.

Tempo I

Second system of the musical score, marked *f* (forte). The right hand has a series of chords with accents, and the left hand has a rhythmic accompaniment of eighth notes.

Third system of the musical score, continuing the *f* dynamic. The right hand features a complex chordal texture with many notes, and the left hand continues with eighth-note accompaniment.

Fourth system of the musical score, marked *ff* (fortissimo). The right hand has a melodic line with a long slur, and the left hand has a bass line with some double flats in the key signature.

Fifth system of the musical score, marked *p* (piano) and *pp* (pianissimo). The right hand has a melodic line with a long slur, and the left hand has a bass line with some double flats in the key signature.

First system of a musical score. The upper staff (treble clef) features a melodic line with a series of eighth notes and chords, some marked with accents. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving lines. The key signature has three flats.

Second system of the musical score. The upper staff continues the melodic line with slurs and accents. The lower staff features a steady accompaniment of chords. A dynamic marking of *p* (piano) is present in the first measure.

Third system of the musical score. The upper staff has a melodic line with slurs and accents. The lower staff features a complex accompaniment with many chords. A dynamic marking of *pp* (pianissimo) is present in the second measure.

Fourth system of the musical score. The upper staff consists of a single melodic line with slurs and accents. The lower staff features a rhythmic accompaniment of eighth notes. A dynamic marking of *p* (piano) is present in the first measure.

Fifth system of the musical score. The upper staff has a melodic line with slurs and accents, ending with a fermata. A dynamic marking of *morendo* is present in the first measure. The lower staff features a rhythmic accompaniment. A dynamic marking of *pp* (pianissimo) is present in the fifth measure. The system concludes with a right-hand section marked *R.H.* and a *Red.* (Reduction) section marked with an asterisk.

# THE WAY YOU LOOK TONIGHT

Words by DOROTHY FIELDS  
Music by JEROME KERN

Andantino

The piano introduction is in E-flat major, 4/4 time, and marked 'Andantino'. It begins with a *mf* dynamic and features a melodic line in the right hand and a bass line in the left hand. The piece concludes with a *rall.* (ritardando) marking and a fermata over the final chord.

E $\flat$  Cm Ab Fm7 B $\flat$ 7 E $\flat$

Some day when I'm aw - f'ly low, When the world is

*mf* *al tempo, with warm expression*

C7(b9) Fm7 B $\flat$ 7 E $\flat$ 7

cold, I will feel a glow just think - ing of you

*rall.*

*f*



Ab Fm7 Eb6 Bb7 Eb Eb6 Fm Bb7 Eb Eb6

And the way you look to - night.

*dim.* *mf a tempo*

Fm Bb7 Eb Cm Cm7 Ab Fm7 Bb9

Oh, but you're love - ly, With your smile so warm,

*p*

Eb C7(b9) Fm7 Bb7 Eb7

And your cheek so soft, There is noth-ing for me but to love

*rall.* *f*

Ab Fm7 Eb6 Bb7 Eb Eb6 Fm Bb

you, Just the way you look to - night.

*dim.* *mf a tempo*

E $\flat$  E $\flat$ 6 Fm B $\flat$ 7 G $\flat$  B $\flat$ m6 A $\flat$ m

With each word your ten - der - ness grows, -

*mp cantabile*

D $\flat$ 7 G $\flat$  B $\flat$ m G $\flat$ dim D $\flat$ 9

Tear - ing my fear — a - part, —

G $\flat$  G $\flat$ dim. A $\flat$ m7 D $\flat$ 7 G $\flat$ maj.7 E $\flat$ m

And that laugh that wrink - les your nose — Touch - es my

*mp*

E $\flat$ m(F) E $\flat$ m B $\flat$ 7(E $\flat$ ) B $\flat$ 7 E $\flat$ 6

fool - ish heart. — Love - ly,

*p*



Ab Fm7 Bb9 Eb9 C7 Fm7

nev - er, nev - er change, Keep that breath-less charm, Won't you please ar -

Bb7 Ab Bb7 Eb7 Ab Fm7

range it, 'Cause I love you, Just the way you

*rall.* *f* *dim.*

Gm Bb7 Eb (bouche fermée) Fm9 Bb7 Ebmaj.7 Eb6

look to - night, mm - mm - mm -

*mf a tempo*

Ab maj.7 Bb7 Ab G Bbdim Fm Eb6 Bb7 Eb6

mm - Just the way you look to - night.

*mp* *rall.* *pp*

*red.* \*



HIGH, WIDE AND HANDSOME. A Paramount Picture released in May, 1937. It starred Irene Dunne and featured Randolph Scott, Dorothy Lamour, Elizabeth Patterson, Akim Tamiroff, Ben Blue, William Frawley and Alan Hale. Original Story, Screenplay and Lyrics by Oscar Hammerstein II. Produced by Arthur Hornblow Jr. Directed by Rouben Mamoulian.



CHARLES BICKFORD, IRENE DUNNE AND RANDOLPH SCOTT IN A DRAMATIC SCENE FROM  
"HIGH, WIDE AND HANDSOME."

*"The Folks Who Live On The Hill"*

*This is Kern in his loosest, most rhapsodic mood. There is enough melodic material in this piece for three different songs. Hammerstein's lyrics are pure and sentimental. He was always bothered by the obvious rhyme: "Our veranda will command a . . ."*

# THE FOLKS WHO LIVE ON THE HILL

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Allegretto

mf *accel.*

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand plays a simple bass line with some octaves. The tempo is marked 'Allegretto' and the dynamics range from mezzo-forte (mf) to an acceleration (accel.) towards the end.

<sup>C</sup>  
Andantino

G7(C) G7

F

G7

Man - y men with loft - y aims, Strive for loft - y

*rall.*

*p dolce e semplice*

Cmaj.7

Am7

Dm7

G7(C#)

G7

C6

goals, Oth - ers play at small - er games, Be - ing simp - ler souls.

C

Dm7

G7

Em7 C

Cm6

G

I am of the lat - ter brand; All I want to do Is to find a spot of land

*cantabile*

D7(b9) G7+ G7 C C7 F G7

And live there with you.

Molto sostenuto

C C7 F G7(C) G7 C Cdim

Some - day \_\_\_\_\_ we'll build a home on a hill top high,

G7 C6 G Am7 F G6 Fmaj.7 F6

You and I, \_\_\_\_\_ Shin - y and new\_ a cot - tage that two\_ can

C C7 F G7 Em A7

fill. \_\_\_\_\_ And we'll be pleased to be called \_\_\_\_\_

Dm7 G7 C C7 F G7

—“The folks who live on the hill!”

C C7 F G7(C) G7 C Cdim

Some - day we may be add - ing a thing or two,

G7 C6 G Am7 F G6 Fmaj.7 F6

a wing or two We will make chang - es as an - y fam' - ly

C C7 F G7 Em A7

will, But we will al - ways be called



Chords: Dm7 G7 C C7 F G7

— "The folks who live on the hill!"

This system contains the first two staves of music. The vocal line is on a treble clef staff, and the piano accompaniment is on grand staff (treble and bass clefs). The lyrics are: "The folks who live on the hill!". The piano part features a steady accompaniment with some melodic lines in the right hand.

Chords: Em B B7 Em G+

Our ve-ran-da will com-mand a view of mead-ows green, — The sort of

*mp*

This system contains the next two staves of music. The vocal line continues with the lyrics: "Our ve-ran-da will com-mand a view of mead-ows green, — The sort of". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano).

Chords: Em7 A9(b5) D7 G G7 Em Dm9 G7

view that seems to want to be seen. — And when the kids grow up and

*molto rall.*

This system contains the next two staves of music. The vocal line continues with the lyrics: "view that seems to want to be seen. — And when the kids grow up and". The piano accompaniment includes a dynamic marking of *molto rall.* (molto rallentando).

Chords: C C7 F G7(C) G7 C Cdim

leave us, — We'll sit and look at that same old view, —

*a tempo*

This system contains the final two staves of music on this page. The vocal line concludes with the lyrics: "leave us, — We'll sit and look at that same old view, —". The piano accompaniment includes a dynamic marking of *a tempo* (allegretto).



G7 C6 G Am7 F G6 Fmaj.7 F6

Just we two— Dar - by and Joan— who used to be Jack— and

C C7 F G7 E A7 Dm7 G7

Jill, \_\_\_\_\_ The folks who like to be called \_\_\_\_\_ What they have al-ways been called

E A7 D7 G7 1. C C7 F G7

\_\_\_\_\_ "The folks who live on the hill." \_\_\_\_\_

*mf*

2. C C9 F9 C

*f* *pp* L.H. *pp* 8

*"Can I Forget You?"*

*This piece, with its naive, folksongish melody is rather like the songs of Stephen Foster.*



IRENE DUNNE AND RANDOLPH SCOTT

# CAN I FORGET YOU

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Andante tranquillo

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending scale: G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays a series of chords: C4, F3, C3, F2, C2, F1, C1, F0.

C9 F C7 F F9  
*Slowly with tenderness*

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. The piano accompaniment consists of chords: C9, F, C7, F, F9. The lyrics are: "Soon you leave me, This last night is fly - ing, Pale stars are".

Bb F C9 C7 C9 F

The second line of the song features a vocal melody and piano accompaniment. The vocal line starts with a half note G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2. The piano accompaniment consists of chords: Bb, F, C9, C7, C9, F. The lyrics are: "weep - ing, Sad breez-es sigh When you leave me, Can".

C7 F F9 Bb F Gm7 C7

The third line of the song features a vocal melody and piano accompaniment. The vocal line starts with a half note G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2. The piano accompaniment consists of chords: C7, F, F9, Bb, F, Gm7, C7. The lyrics are: "love end with try - ing? Can love so liv - ing so quick - ly die?".

Refrain (*slowly*)

F C7 F C7 F C9 F C7

Can I for - get you? Or will my heart re - mind me that

*P legato*

F C7 F G7 Gm7 C7

once we walked in a moon - lit dream? \_\_\_\_\_ Can

F C7 F C7 F C9 F7 Bb

I for - get you or will my heart re - mind me, How

*sempre legato*

F C7 F Gm7 C7 F

sweet you made the moon - light seem. \_\_\_\_\_

*più cantabile ed espressivo*B $\flat$  C7 F6 F Gm C7 F7 B $\flat$ (C) B $\flat$ m

Will the glo - ry of your near - ness fade, As

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole note B $\flat$  (Bb) and continues with quarter notes C7, F6, F, Gm, C7, F7, B $\flat$ (C), and B $\flat$ m. The piano accompaniment starts with a mezzo-forte (mf) dynamic and includes chords and moving lines in both hands.

F(B $\flat$ ) F G9 Gm7 C7 F C7

moon - light fades in a veil of rain? Can I for -

The second system continues the vocal and piano parts. The vocal line has quarter notes F(B $\flat$ ), F, G9, Gm7, C7, F, and C7. The piano accompaniment features a piano (p) dynamic in the latter half of the system.

F C7 F C9 F7 B $\flat$ m F C7 F Gm7 C7

get you, When ev-'ry night re-minds me How much I want you back a -

The third system shows the vocal line with quarter notes F, C7, F, C9, F7, B $\flat$ m, F, C7, F, Gm7, and C7. The piano accompaniment continues with complex chordal textures.

1. F Db7 C7 2. F

gain. Can gain.

The fourth system concludes the piece with a first ending (1.) and a second ending (2.). The vocal line has notes F, Db7, C7, and F. The piano accompaniment features a mezzo-forte (mf) dynamic in the first ending and a pianissimo (pp) dynamic in the second ending.

**JOY OF LIVING.** An RKO Picture released in May, 1938. Starred Irene Dunne and featured Douglas Fairbanks Jr., Alice Brady, Guy Kibbe and Lucille Ball. Lyrics by Dorothy Fields. Directed by Tay Garnett.

This film marked the sixth appearance for Irene Dunne in a Kern musical. In 1927 she understudied the role of Magnolia in the Broadway production of

**SHOW BOAT.** When the National Company arrived in Los Angeles, with Miss Dunne now in the leading part, she was grabbed by the Hollywood studios. Her roles in Kern filmicals were: **ROBERTA** (1935); **SWEET ADELIN**E (1935); **SHOW BOAT** (1936); **HIGH, WIDE AND HANDSOME** (1937); and **JOY OF LIVING** (1938).



A POSTER FOR "THE JOY OF LIVING" SHOWING LUCILLE BALL IN ONE OF HER EARLIEST ROLES.

When I first heard "You Couldn't Be Cuter" I wouldn't believe that it had been written by Kern. It bears none of his characteristics. But that has no validity if you remember that he also wrote that sexy-vamp, "I'll Be Hot to Handle" for the musical **ROBERTA**.

As to the lyrics for this song: Dorothy Fields once told me that her son, David, then just an infant, inspired the title.

# YOU COULDN'T BE CUTER

Words by DOROTHY FIELDS  
Music by JEROME KERN

Lively

The piano introduction is in G major, 2/4 time, and is marked 'Lively'. It begins with a *mp* (mezzo-piano) dynamic. The melody is in the right hand, featuring eighth-note patterns and a descending line. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a *dim.* (diminuendo) marking.

D7 G6 G Am7 D7 G6 Am7 D7

Your poise! Your pose! That cute fan-tas-tic nose! You're

The first system of the song features a vocal line and piano accompaniment. The vocal line is in G major, 2/4 time, with lyrics: "Your poise! Your pose! That cute fan-tas-tic nose! You're". The piano accompaniment is in the right hand, with a melody that follows the vocal line. The bass line is in the left hand, providing a steady accompaniment. The dynamics are marked *mp* and *a tempo*.

G D7 G Em7 Am6 B7

might - y like a knock-out, You're might - y like a rose! I'm

The second system of the song features a vocal line and piano accompaniment. The vocal line is in G major, 2/4 time, with lyrics: "might - y like a knock-out, You're might - y like a rose! I'm". The piano accompaniment is in the right hand, with a melody that follows the vocal line. The bass line is in the left hand, providing a steady accompaniment.

E6 E F#m7 B7 E6 F#m7 B7

sold, I'm hooked! The well known goose is cooked! You

The third system of the song features a vocal line and piano accompaniment. The vocal line is in G major, 2/4 time, with lyrics: "sold, I'm hooked! The well known goose is cooked! You". The piano accompaniment is in the right hand, with a melody that follows the vocal line. The bass line is in the left hand, providing a steady accompaniment.



Dm7

G7

B7+

B7

D9

Bm

F#

got me lit - tle fel - la, I'm sunk! I'm gone! I'm hooked!

*rall.*

Refrain - Moderately (*in intimate conversational style*)

D7

G

You could - n't be cut - er — Plus that you could - n't be smart - er —

*mp crisply*

G6

Am7

D7

— Plus that in - tel - i - gent face you have a dis - grace - ful

*cresc.*

G

D7

G

charm for me. You could - n't be keen - er, — you look so

fresh from the clean - er, — You are the lit - tle grand slam I'll

*G6*

bring to my fam-i - ly. — My ma will show you an

*Am7 D7 G G7 C6 with increasing warmth*

al - bum of me that - 'll bore you to tears! — And

*Cm6 G Gmaj.9 G*

you'll at-tract all the rel - a-tives we have dodged for years and years. And

*C6 Cm6 Cm7 Cm6 G Eb9 Eb7 D7(G) D7*

G

what - 'll they tell me? — Ex - act - ly what - 'll they tell me? —

G6 Am7 D7

— They'll say you could - n't be nic - er, could - n't be sweet - er,

*cresc. (to the end)*

Bm Em Cmaj.7 Am D Bm Am7 D7

could - n't be bet - ter, could - n't be smooth - er, could - n't be cut - er, ba - by, than you

1. G A9 D9+ D7+ 2. G G6

are! — You are! —

ONE NIGHT IN THE TROPICS. A Universal Picture released in December, 1940. Starred Bud Abbott and Lou Costello and featured Allan Jones, Nancy Kelly and Leo Carillo. Lyrics by Dorothy Fields. "Your Dream (Is the Same as My Dream)" lyrics by Otto Harbach and Oscar Hammerstein II (from the stage production of GENTLEMAN UNAFRAID). Directed by A. Edward Sutherland.



ROBERT CUMMINGS, NANCY KELLY (BACK ROW) SEEM TO OBJECT TO PEGGY MORAN'S HEAD ON ALLAN JONES' SHOULDER.

# REMIND ME

Words by DOROTHY FIELDS  
Music by JEROME KERN

Moderato

Piano introduction in B-flat major, 4/4 time. The music features a series of triplets in both the treble and bass staves. The treble staff starts with a piano (*p*) dynamic. The bass staff provides a steady accompaniment.

(all triplets to be rendered lazily)

B $\flat$

F9

B $\flat$

Turn off that charm, I'm through with love for a - while

F9

B $\flat$

Dm

Cm7

F7

I'm through, and yet You have a

B $\flat$

G7

Cm

F7

B $\flat$ /D

A $\flat$ /C

fab - u - lous smile, So if I for - get

B $\flat$ 7 Fm7 B $\flat$ 7 Fm7 B $\flat$ 7 Burthen E $\flat$

Re - mind me

B $\flat$ 7 E $\flat$

not to find you so at - trac - tive, Re - mind me

D7 G

That the world is full of men, When I start to

Gmaj7 G7 Cmaj7

miss you, To touch your hand, To kiss you, Re -

*E<sub>b</sub>* *B<sub>b</sub>7* *E<sub>b</sub>*

mind me ——— To count to ten! ———

*E<sub>b</sub>* *B<sub>b</sub>7*

— I had a feel - ing when I met you ——— You'd drive me cra - zy, if I'd

*poco rall.*

*E<sub>b</sub>6* *B<sub>b</sub>9sus* *A<sub>b</sub>* *B<sub>b</sub>7*

let you, ——— But all my ef - forts to for - get you ———

*E<sub>b</sub>*

— Re - mind me, I'm in love a - gain. ——— I get my

*molto rit.*



Poco animato (alla Rhumba)

Fm7 Bb7sus Bb7 Eb

heart well in hand, and I'm cer - tain, \_\_\_\_\_ That I can

*mf*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The tempo is 'Poco animato' and the style is 'alla Rhumba'. The vocal line begins with the lyrics 'heart well in hand, and I'm cer - tain, \_\_\_\_\_ That I can'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The first measure of the piano accompaniment is marked with a dynamic of *mf*. The system concludes with a fermata over the final note of the vocal line.

Fm7 Bb7sus Bb7 Eb

take you or leave you a - lone, \_\_\_\_\_ Then you "Be -

*p calmato*

The second system continues the musical score. The vocal line lyrics are 'take you or leave you a - lone, \_\_\_\_\_ Then you "Be -'. The piano accompaniment maintains the rhythmic pattern from the first system. The dynamic marking *p calmato* (piano, calmer) is placed at the end of the system. The system concludes with a fermata over the final note of the vocal line.

D7 Gm/D C7 Fm/C

gin that Be - guine" a - gain, And boom! I give in a - gain, I

The third system continues the musical score. The vocal line lyrics are 'gin that Be - guine" a - gain, And boom! I give in a - gain, I'. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a fermata over the final note of the vocal line.

E A7 Ab7 Dbm Bb7

have a will - made of steel my friend, - But when it seems a - bout to bend, Re -

*rall. e dim.*

The fourth system concludes the musical score. The vocal line lyrics are 'have a will - made of steel my friend, - But when it seems a - bout to bend, Re -'. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *rall. e dim.* (rallentando e diminuendo) is placed at the end of the system. The system concludes with a fermata over the final note of the vocal line.

Slow Rhumba (seductively)

*E<sub>b</sub>* *B<sub>b</sub>9*

mind me not to mention that I love you.

The first system of music features a vocal line in the upper staff with lyrics. The piano accompaniment is in the middle staff, and the bass line is in the lower staff. The key signature is E-flat major (three flats). The tempo is Slow Rhumba, and the mood is seductively. The system starts with a chord of E-flat major and ends with a B-flat dominant 9th chord.

*E<sub>b</sub>*

Re - mind me to be sorry that we

The second system continues the vocal line and piano accompaniment. It begins with an E-flat major chord. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

*D7* *G6* *Gmaj7*

met. Al - though I a - dore you Re -

The third system introduces a change in piano accompaniment with a more complex chordal structure. The vocal line continues with the lyrics. The system starts with a D7 chord, moves to G6, and ends with G major 7th.

*G7* *Cmaj7/G* *E<sub>b</sub>6*

mind me to ig - nore you, You're one thing

The fourth system concludes the piece with a final vocal phrase. The piano accompaniment features a mix of chords including G7, C major 7th over G, and E-flat major 6th. The system ends with an E-flat major chord.

B $\flat$ 7 Ebmaj7 B $\flat$ 7

I will re - gret! So when your charm be - gins to

*rit. e dim.*

E $\flat$ 6 B $\flat$ 7 E $\flat$ 6

blind me, I'll sim - ply tie my hands be - hind me,

*rit.* *a tempo*

A $m$ 7 $\flat$ 5 Cm/B $\flat$  A $\flat$ 7 B $\flat$ 7

Don't let me kiss you, please re - mind me, Un - less, my dar - ling you for -

*rit.* *colla voce*

E $\flat$  A $\flat$  D $\flat$ 7 F $\sharp$ 7 B7 E7 E $\flat$

get.

*lento dim.* *sf*

**LADY BE GOOD.** A Metro-Goldwyn-Mayer Picture released in May, 1941. Cast included Ann Sothern, Eleanor Powell, Robert Young and Lionel Barrymore. Songs by George and Ira Gershwin, Arthur Freed and Roger Edens, and Jerome Kern and Oscar Hammerstein II. Musical Numbers staged by Busby Berkeley. Musical Director Georgie Stoll. Orchestrations by Conrad Salinger and Leo Arnaud. Associate Producer Roger Edens. Directed by Norman McLeod. Produced by Arthur Freed.

"The Last Time I Saw Paris" was not written for **LADY BE GOOD** nor any other motion picture or stage play. Messrs. Kern and Hammerstein just allowed Arthur Freed to use it in his filmusical.

Hammerstein tells about how the song came to be written:

*This was the only song that I've ever written under any kind of compulsion. The Germans had just taken Paris and I couldn't get my mind on anything else at all. I loved the city very much and I hated the idea of it falling. I thought of the enemy tramping through the streets and taking all the gaiety and beauty out of the hearts of the people there. I thought of Mistinguette and her vastly insured legs*

*and her shock of hair that she would shake when she sang. I thought of Chevalier with his straw hat. And, not just the beauty of the parks or the loveliness in the museums but everything that was Paris: good and bad and of high quality and of cheapness. And this was kind of a lament.*

*When I called Jerry and asked him to write some music for it, he almost fell dead. In all the years we'd been working together, this was the first time I had completed a lyric that he would have to set to music. He always wrote the melody and then I would fit words to it.*

Kern took the words down over the telephone and three days later, when Hammerstein arrived on the coast, he was handed the finished manuscript.

Incidentally, both men were quite upset upon receiving news that "The Last Time I Saw Paris" had won an Academy Award. To be sure, they were pleased that the song was such a success, but, it had not been written for a motion picture. Kern saw to it that the Academy changed its rules making only those songs expressly written for a film eligible for an Oscar.

From The MGM Release "Lady Be Good" © 1941 Loew's Incorporated. Copyright Renewed 1968 by Metro-Goldwyn-Mayer, Inc.



**ALL-STAR CAST, RED SKELTON, ELEANOR POWELL, ROBERT YOUNG, AND JOHN CARROLL WITH ANN SOTHERN, WHO INTRODUCED THE ACADEMY-AWARD WINNING SONG IN THIS PICTURE.**

# THE LAST TIME I SAW PARIS

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Moderato

*mf* *dim. e. rit.*

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamics range from mezzo-forte to a gradual decrescendo.

$A^b$   
Rhythmically, not too slowly  $A^b \text{maj.} 7$   
(in the manner of a simple narrative)

1. A la - dy known as Par - is, Ro - man - tic and charm - ing, Has  
2. (I'll) think of hap - py ho - urs, And pe - ple who shared them: Old

*p*

$A^b$   $A^b 6$   $A^b \text{dim}$   $A^b 6$   $A^b \text{dim}$   $A^b 6$

left her old com - pan - ions and fad - ed from view.  
wo - men sell - ing flow - ers in mar - kets at dawn,

Eb dim

Eb

Adim

Eb

Adim

Eb7

Lone - ly men with lone - ly eyes are seek - ing her in vain, Her  
 Chil - dren who ap - plaud - ed Punch and Ju - dy in the park, And

Db

Eb7

Ab6 Ab

Fm7

Bb9

Eb7(Ab)Eb7 (*pensively*)

streets are where they were, but there's no sign of her She has left the Seine.  
 those who danced at night, and kept their Par - is bright Till the town went dark.

*sostenuto**Red.*

\*

Refrain (*simply - with rhythm preserved - not sadly*)

Ab

The last time I saw Par - is Her heart was warm and

Eb7

Dbm6

Eb7

Bbm7

Eb7

gay, I heard the laugh - ter of her heart in ev - 'ry street ca -

Ab Ab6 Ab Ab6 Ab Ab6 Ab

fé. The last time I saw Par - is, Her trees were dressed for

Eb7 Eb9 Dbm6 Eb7

spring, And lov - ers walked be - neath those trees, and

Bbm7 Eb7 Ab Bb9 brightly Eb(F#)

birds found songs to sing. I dodged the same old tax - i - cabs that

Bb7 Ebmaj.7 Eb C9

I had dodged for years; The cho - rus of their



F(G#) Bbm7 (nostalgically) Eb7 Ab

squeak - y horns was mu - sic to my ears. The last time I saw

*col canto* *a tempo*

Eb7 Bbm7 Eb7

Par - is, Her heart was warm and gay. No mat - ter how they

*ritardando*

Ebm6 F7 Bbm7 Eb7 1. Ab Ab6

change her, I'll re - mem - ber her — that way.

*col canto* *dim.* *a tempo mf*

Eb9 Ab6 Eb9 2. Ab

2. I'll way. —

*dim. e rit.* *p*

**YOU WERE NEVER LOVELIER.** A Columbia Picture (Technicolor) released in December, 1942. Starred Fred Astaire and Rita Hayworth and featured Adolphe Menjou. Lyrics by Johnny Mercer. Directed by William A. Seiter.

Fred Astaire, in his autobiography **STEPS IN TIME**, describes the rehearsals on this film:

*Rita and I had a romantic type dance to the song "You Were Never Lovelier." Keeping the laughs going during the intervals was a part of the day's work and I always tried to think up some gag to play on Rita. In one instance I called out, "well — here we go — I'm beginning to like this place — it doesn't get me down anymore, I'm used to it — ready, Rita?"*

*Up jumped Rita at once and came to me to start our first step together. As I took hold of her two arms she let out one scream and backed away. I had just dipped both my hands and arms in a bucket of ice which we kept for Coca-Cola bottles. That broke up rehearsals for an hour or so.*

**THE DEBONAIR ADOLPHE MENJOU, THE SULTRY MISS RITA HAYWORTH AND THE FASTEST-FEET IN THE WEST, FRED ASTAIRE.**



# DEARLY BELOVED

Words by JOHNNY MERCER  
Music by JEROME KERN

Poco allegretto

*pp cresc.*

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Poco allegretto' and the dynamics are 'pp cresc.'.

G7 G9 G7 C C6 C

Tell me that it's true, ——— Tell me you a - gree, ——— I was meant for

*p rit*

*a tempo*

*rit*

G7

C

you, ——— You were meant for me. ———

*a tempo*

*rit e dim.*

Refrain-Andante cantabile, ma ben ritmato

G F G F

Dear - ly be - lov - ed, how clear - ly I see,

The first system of the refrain features a vocal line in G major with lyrics "Dear - ly be - lov - ed, how clear - ly I see,". The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with a mezzo-piano (*mp*) dynamic marking.

G F Dm7 G G9

Some - where in Heav - en you were fash - ioned for me,

The second system continues the refrain with lyrics "Some - where in Heav - en you were fash - ioned for me,". The piano accompaniment features a *cresc.* (crescendo) marking in the bass line.

G Dm7 G7 Dm7 G7

An - gel eyes \_\_\_\_\_ knew you, \_\_\_\_\_

The third system continues the refrain with lyrics "An - gel eyes \_\_\_\_\_ knew you, \_\_\_\_\_". The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking.

Cmaj.7 Gdim C6 Em Ab9 Ab7

An - gel voi - ces led me to you; \_\_\_\_\_

The fourth system concludes the refrain with lyrics "An - gel voi - ces led me to you; \_\_\_\_\_". The piano accompaniment includes a *ten.* (tension) marking in the right hand.

G F G F

Noth - ing could save me, Fate gave me a sign;

G F Dm7 G G9

I know that I'll be yours come show - er or shine;

C D7 G7 Gdim

So I say — mere - ly, — Dear - ly be -

*rall. e dim.*

Dm7 G7 1. C Bb7 2. C

lov - ed be mine. mine.

*a tempo*

L.H.

# I'M OLD FASHIONED

Words by JOHNNY MERCER  
Music by JEROME KERN

Moderato

Piano introduction in F major, 4/4 time, Moderato. The piece begins with a *mf* dynamic, followed by a *dim.* section, and ends with a *p* dynamic. The melody is in the right hand, and the bass line is in the left hand.

F6  
(lightly)

F

Db9

C9

C7

I am not such a clever one About the latest

*p* legato

C9

C7

F6

F

Db9

C9

C7

fads; I admit I was never one Adored by local

C9

C7

F(G)

F6

Dm9

Dm7

lads; Not that I ever try to be a

*cresc.*

C C6 Am Fmaj.7 E7 E7+ B7 G7

saint,

I'm the type that they class-i - fy as

*sostenuto*

*rall.*

C Cmaj.7 Dm7 G7 C C7 F6 C7

quaint.

*al tempo*

*rall.*

Refrain (*liltingly*)

F Gm7 C7 F Am C7

I'm old fash - ioned, I love the moon - light, I

*p a tempo*

F(Bb) F F(G) F Gm6 A7

love the old fash - ioned things; The



Dm9(G) Dm7 G7 Dm7 C6 Dm7 D9

sound of rain up - on a win - dow pane, The

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics 'sound of rain up - on a win - dow pane, The'. The bottom two lines are the piano accompaniment. The key signature has one flat (B-flat). The first line of piano accompaniment features a series of chords: Dm9(G), Dm7, G7, Dm7, C6, Dm7, and D9. The piano part includes various textures, including arpeggiated chords and sustained notes.

Gm D7 Gm G7 Gm7 C7(D#)C7 C7(F) C7(F#) C7 C7+

star - ry song that A - pril sings.

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics 'star - ry song that A - pril sings.'. The bottom two lines are the piano accompaniment. The key signature has one flat. The first line of piano accompaniment features chords: Gm, D7, Gm, G7, Gm7, C7(D#)C7, C7(F), C7(F#), C7, and C7+. The piano part includes a 'cresc.' marking and features a melodic line in the right hand and a more rhythmic bass line.

F6 Gm7 C9 Fmaj.7 E7(A) E7

This year's fan - cies are pass - ing fan - cies, But

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics 'This year's fan - cies are pass - ing fan - cies, But'. The bottom two lines are the piano accompaniment. The key signature has one flat. The first line of piano accompaniment features chords: F6, Gm7, C9, Fmaj.7, E7(A), and E7. The piano part includes a 'mf' marking and features a melodic line in the right hand and a more rhythmic bass line.

A E7 A D7 E7 Cdim Gm7 C7

sigh - ing sighs, hold - ing hands, — These my heart un - der - stands.

Detailed description: This system contains the fourth two lines of music. The top line is the vocal melody with lyrics 'sigh - ing sighs, hold - ing hands, — These my heart un - der - stands.'. The bottom two lines are the piano accompaniment. The key signature has one flat. The first line of piano accompaniment features chords: A, E7, A, D7, E7, Cdim, Gm7, and C7. The piano part includes a 'cresc.' marking and features a melodic line in the right hand and a more rhythmic bass line.

F Gm7 C7 F Am C7

I'm old fash - ioned, But I don't mind it, — That's

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'I'm' on a G4, followed by a quarter note 'old' on an A4, a quarter note 'fash - ioned,' on a G4, a quarter rest, a quarter note 'But' on an A4, a quarter note 'I' on a G4, a quarter note 'don't' on an A4, a quarter note 'mind' on a G4, a quarter note 'it,' on an A4, a quarter rest, and a quarter note 'That's' on a G4. The piano accompaniment features a bass line with a steady eighth-note pattern and a treble line with chords and moving lines.

F(G) F Bbmaj.7 F+(E) Am7 F6

how I want to be, As long as you a -

*colla voce* *pp*

Detailed description: This system contains the next two measures. The vocal line continues with a half note 'how' on a G4, a quarter note 'I' on an A4, a quarter note 'want' on a G4, a quarter note 'to' on an A4, a quarter note 'be,' on a G4, a quarter rest, a quarter note 'As' on an A4, a quarter note 'long' on a G4, a quarter note 'as' on an A4, a quarter note 'you' on a G4, and a quarter note 'a -' on an A4. The piano accompaniment includes a *colla voce* marking and a *pp* dynamic marking.

G9 G7 F C7 F Gm7 C7

gree to stay, old fash - ioned with

*rall. e dim.*

Detailed description: This system contains the next two measures. The vocal line continues with a half note 'gree' on a G4, a quarter note 'to' on an A4, a quarter note 'stay,' on a G4, a quarter rest, a quarter note 'old' on an A4, a quarter note 'fash - ioned' on a G4, a quarter note 'with' on an A4. The piano accompaniment includes a *rall. e dim.* marking.

1. F Am Gm7 C7 2. F F6

me. me.

*mf a tempo* *rit. morendo* *pp*

Detailed description: This system contains the final two measures. The vocal line has a first ending with a half note 'me.' on a G4, a quarter rest, a quarter note 'me.' on an A4, and a second ending with a half note 'me.' on a G4. The piano accompaniment includes *mf a tempo*, *rit. morendo*, and *pp* markings, ending with a *Red.* (Reduction) symbol.

# YOU WERE NEVER LOVELIER

Words by JOHNNY MERCER  
Music by JEROME KERN

Moderately

Piano introduction in E-flat major, 4/4 time. The melody is marked *p* (piano) and features a long, sweeping line across the first two staves. The bass line consists of simple chords and single notes.

*E<sub>b</sub>*  
(*simply*)

*E<sub>b</sub> maj.7*

*E<sub>b</sub>6*

*E<sub>b</sub>*

*A<sub>b</sub>*

*E<sub>b</sub>*

I was nev - er a - ble to re - cite a fa - ble That would make the part - y

*mp*

*A<sub>b</sub>6*

*B<sub>b</sub>*

*E<sub>b</sub>*

*E<sub>b</sub> maj.7*

*E<sub>b</sub>6*

*Gm*

bright; Sit - ting at the ta - ble I was nev - er a - ble

*A7*

*D7*

*G*

To be - come the host's de - light; But now you've

*mf*

giv - en me my af - ter din - ner sto - ry,

*sempre p*

Gm Bb7

I'll just de - scribe you as you are in all your glo - ry.

Refrain (*Moderately and rhythmically*)

E<sup>b</sup> E<sup>b</sup>+ E<sup>b</sup>6 E<sup>b</sup>maj.7 E<sup>b</sup>6 D6 D7

You were nev - er love - li - er, You were nev - er so

*p*

Fm7 Bb7 E<sup>b</sup>6 Cm Cm7 Cm6 F9

fair, Dreams were nev - er love - li - er, Par - don me - if I

Bb9 Bb7 Eb(F) Gb+ Ebm6 Fm7 Gm Ab Bb7

stare. Down the sky the moon-beams fly to light your

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line begins with a whole note chord Bb9, followed by a sequence of eighth notes: Bb7, Eb(F), Gb+, Ebm6, Fm7, Gm, Ab, and Bb7. The lyrics 'stare. Down the sky the moon-beams fly to light your' are written below the vocal line. The piano accompaniment consists of chords and moving lines in both hands, with some notes beamed together.

Gm7 Cm7 Ab6 Abmaj.7 Bb7 Gm7 Cm Fm7

face; I can on-ly say they chose the pro-per

The second system continues the piece. The vocal line starts with a whole note chord Gm7, followed by eighth notes: Cm7, Ab6, Abmaj.7, Bb7, Gm7, Cm, and Fm7. The lyrics 'face; I can on-ly say they chose the pro-per' are written below. The piano accompaniment continues with chords and moving lines in both hands.

Bb9 Bb7 Eb Eb+ Eb6 Ebmaj.7 Eb6

place. You were nev-er love-li-er,

*poco rit.* *P a tempo*

The third system features a vocal line and piano accompaniment. The vocal line starts with a whole note chord Bb9, followed by eighth notes: Bb7, Eb, Eb+, Eb6, Ebmaj.7, and Eb6. The lyrics 'place. You were nev-er love-li-er,' are written below. The piano accompaniment includes a tempo change from 'poco rit.' to 'P a tempo' indicated by slanted text. The piano part features chords and moving lines in both hands.

Ebdim D7 Fm7 Bb7 Eb6 Cm Cm7

And to coin-a new phrase; I was nev-er luck-i-er

The fourth system concludes the piece. The vocal line starts with eighth notes: Ebdim, D7, Fm7, Bb7, Eb6, Cm, and Cm7. The lyrics 'And to coin-a new phrase; I was nev-er luck-i-er' are written below. The piano accompaniment continues with chords and moving lines in both hands.

Cm F9 Bb9 Bb7 Eb(F) Cm Fm7 Eb9

in my palm-i-est days. Make a note, and you can quote me,

*cresc.*

F7

Eb6 Eb

D6 D7

Hon - or bright, You were nev - er love - li - er

*dim.*

*sonore*

Fm Bb9 Bb7 1. Eb Ebmaj.7 Ab6 Bb7

than you are — to - night.

*rit*

*a tempo*

2. Eb Ebmaj.7 Ab6 Bb7 Eb

night.

*a tempo*

CAN'T HELP SINGING. A Universal Picture (Technicolor) released in December, 1944. Starred Deanna Durbin and featured Robert Paige, David Bruce and Akim Tamiroff. Lyrics by E. Y. Harburg. Produced by Felix Jackson. Directed by Frank Ryan.

FOR OPENERS, I THINK THE TITLE OF THIS FILM IS MORE DESCRIPTIVE OF DEANNA DURBIN THAN HER VEHICLE. KIDDING ASIDE, KERN WAS ONCE AGAIN AT HOME WITH A PERIOD PIECE: THE FIRST CALIFORNIA SETTLERS.





# CAN'T HELP SINGING

Words by E. Y. HARBURG  
Music by JEROME KERN

Gracefully

Piano introduction in E-flat major, 3/4 time. The piece begins with a piano (*p*) dynamic and a tempo marking of *rit.* (ritardando). The melody is played in the right hand, and the accompaniment is in the left hand. The introduction concludes with a final chord in E-flat major.

*p a tempo*

Hum - ming bird, mock - ing bird, lis - ten to me; I got no

Chords: Eb Ebmaj.7 Eb6 Bb7 Eb

Musical notation for the first line of the song, including the vocal line and piano accompaniment. The tempo is marked *a tempo*. The lyrics are "Hum - ming bird, mock - ing bird, lis - ten to me; I got no". The chords above the staff are Eb, Ebmaj.7, Eb6, Bb7, and Eb.

nest, I got no tree. Oh, but I'm hap - py as

Chords: Ebmaj.7(C) Ab(Bb) Bb7 Eb Eb7

Musical notation for the second line of the song. The lyrics are "nest, I got no tree. Oh, but I'm hap - py as". The chords above the staff are Ebmaj.7(C), Ab(Bb), Bb7, Eb, and Eb7.

Heav - en is wide; I got a song bub - bling in - side:

Chords: Abmaj.7 Abm6 Eb Eb6(A4) Eb6 Fm7 Eb6 Bb7

Musical notation for the third line of the song. The lyrics are "Heav - en is wide; I got a song bub - bling in - side:". The chords above the staff are Abmaj.7, Abm6, Eb, Eb6(A4), Eb6, Fm7, Eb6, and Bb7.

## Refrain (in bright waltz tempo)

Chords: Eb Cm Abmaj.7 Ab6 Bb7

Lyrics: Can't help sing - ing of a

Chords: Eb Eb9 Eb6 Bbdim Abmaj.7 Ab6 Db Bb7 Ab Bb7

Lyrics: prom - ise that A - pril is bring - ing, I am

Chords: Eb Ebmaj.7 Ab Abdim

Lyrics: float - ing a - long on the crest of a song, There are

Chords: Eb Cdim Bb7 Bb7(Eb) Bb7 Bb9 Bb7

Lyrics: bells in my heart and they're ring - ing.

E<sup>b</sup> Cm E<sup>b</sup> A<sup>b</sup>6 A<sup>b</sup>m B<sup>b</sup>9 E<sup>b</sup>dim7 B<sup>b</sup>7

Can't help crow - ing, Folks don't

E<sup>b</sup> E<sup>b</sup>9 E<sup>b</sup>6 E<sup>b</sup>dim7 Fm D<sup>b</sup> B<sup>b</sup>7 *silent*

like it, I know, but I'm glow - ing: I can't

E<sup>b</sup>maj.7 E<sup>b</sup> B<sup>b</sup>7 B<sup>b</sup>7(b5) B<sup>b</sup>7 E<sup>b</sup>7 E<sup>b</sup>m7 E<sup>b</sup>7 F9 <sup>2nd time</sup> *ad lib.*

help what they say; Spring af - fects me this way, And I

*poco rit e cresc.* *f* *2nd time ad lib.* *mf*

E<sup>b</sup>(F) E<sup>b</sup> Fm7 B<sup>b</sup>7 1. E<sup>b</sup> B<sup>b</sup>7 2. E<sup>b</sup>

got - ta keep sing - ing all day. day.

COVER GIRL. A Columbia Picture (Technicolor) released in March, 1944. Starred Rita Hayworth and Gene Kelly and featured Phil Silvers, Lee Bowman, Jinx Falkenburg, Otto Kruger and Eve Arden. Lyr-

ics by Ira Gershwin. Produced by Arthur Schwartz. Directed by Charles Vidor. Musical Director Morris Stoloff. Musical Supervisor Saul Chaplin. Orchestration by Conrad Salinger and Paul Weston.

THE CURBSTONE KIDS: GENE KELLY, RITA HAYWORTH AND PHIL SILVERS DANCING ON A BROOKLYN SIDEWALK.



From the Columbia Picture "Cover Girl" ©D-194-191

#### "Sure Thing"

Ira Gershwin, in his book *LYRICS ON SEVERAL OCCASIONS*, speaks about his work with Kern:

*It was in 1939 that Kern was between assignments and I wrote nine or ten songs with him. Nothing ever happened to them although both of us liked several. During this time he played me many other tunes I liked but just didn't get around to. Some four years later, COVER GIRL period, I tried to remind him of a lovely tune of the earlier period by humming a snatch of it. But he had never put it on paper, and couldn't recall it. I told him his daughter Betty had been very fond of this melody, so he called her in and between us and our snatches, it came to him. "Good tune," he said. "What about it?" I told him it had begun haunting me that morning, and if he could split the opening note into two notes, I had a two-word on-the-nose title for the flashback number in the film — one which had a production idea for the choreographer and the designer. When he heard the title, "Sure Thing," with its race-track background, [Kern was an avid racing enthusiast] he said: "Of course — nothing to it — in fact, the two notes make a better announcement."*

# LONG AGO (AND FAR AWAY)

Words by IRA GERSHWIN  
Music by JEROME KERN

Moderately

*p* *poco rit.*

The piano introduction consists of two systems of music. The first system is in the key of B-flat major and 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The second system continues the piece, ending with a *poco rit.* marking.

Con moto

*mp semplice e legato*

F Gm7 C7 F Gm9 C7

Drear - y days are o - ver. Life's a four - leaf clo - ver.

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The tempo is marked *Con moto*. The lyrics are "Drear - y days are o - ver. Life's a four - leaf clo - ver." The piano accompaniment includes the instruction *mp semplice e legato*.

Am Am7 D7 Gm Eb C7

Ses - sions of de - pres - sions are through Ev - 'ry

The second system of the vocal and piano accompaniment. The lyrics are "Ses - sions of de - pres - sions are through Ev - 'ry". The piano accompaniment continues with the same instrumentation and tempo.

A Adim Bm7 E9 A6 C9

hope I longed for long a - go, comes true.

*sostenuto*

The third system of the vocal and piano accompaniment. The lyrics are "hope I longed for long a - go, comes true." The piano accompaniment includes the instruction *sostenuto*.

Refrain (*cantabile*)

F Dm Gm7 C7 Fmaj.7 Gm6 Gm7 C9

Long a - go and far a - way, I dreamed a dream one

The first system of the refrain features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat major/D minor). The tempo/style is marked 'cantabile'. The lyrics are 'Long a - go and far a - way, I dreamed a dream one'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

F6 C9 C7 F6 D7 Gm7 C7

day And now that dream is here be - side me.

The second system continues the refrain. The lyrics are 'day And now that dream is here be - side me.'. The piano accompaniment continues with chords and a bass line.

Ab Bbm7 Eb9 Abmaj.7 G7

Long the skies were o - ver - cast, But now the clouds have

The third system continues the refrain. The lyrics are 'Long the skies were o - ver - cast, But now the clouds have'. The piano accompaniment continues with chords and a bass line.

C C6 Bb C7 Gm7 C9 F Dm

passed: You're here at last! \_\_\_\_\_ Chills run

*poco cresc.* *p*

The fourth system concludes the refrain. The lyrics are 'passed: You're here at last! \_\_\_\_\_ Chills run'. The piano accompaniment includes a *poco cresc.* marking and a *p* (piano) marking. The system ends with a double bar line.

Gm7 C7 Fmaj.7 Gm6 Gm7 C9 F6 C9 C7

up and down my spine, A - lad - din's lamp is mine, The dream I

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (B-flat major/D minor). The tempo is not explicitly marked but appears to be a moderate, steady pace. The lyrics are: "up and down my spine, A - lad - din's lamp is mine, The dream I".

F6 D7 Gm7 C7 F9 Cm7 F7

dreamed was not de - nied me. Just one look and then I

The second system continues the musical score. The lyrics are: "dreamed was not de - nied me. Just one look and then I". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the lower staff.

Bb maj.7 Bb Dm Gm7 F Dm7 Gm7 C7

knew ————— That all I longed for long a - go, was

The third system continues the musical score. The lyrics are: "knew ————— That all I longed for long a - go, was". The piano accompaniment includes a dynamic marking of *molto rit.* (molto ritardando) in the lower staff.

1. F Db9 Gb C7(b9) C7 2. F

you. you. —————

The fourth system concludes the musical score with a first and second ending. The lyrics are: "you. you. —————". The piano accompaniment includes dynamic markings of *u tempo* (ad libitum) and *dim.* (diminuendo) in the lower staff. The score ends with a double bar line and a repeat sign.



# SURE THING

Words by IRA GERSHWIN  
Music by JEROME KERN

Moderately

*mf*

The piano introduction consists of two staves. The right hand features a melodic line with a dotted quarter note followed by an eighth note, and a half note. The left hand provides a harmonic accompaniment with chords and moving lines.

*p* Eb Edim Fm7 Bb7

The fav - o - rite does - n't al - ways win, No

The first system of the vocal melody is set in a key signature of two flats (Bb) and 4/4 time. The lyrics are: "The favorite doesn't always win, No". The piano accompaniment features chords Eb, Edim, Fm7, and Bb7. The dynamic is marked *p*.

mat - ter what the odds. Since no - bod - y knows how

Eb Cm

The second system of the vocal melody continues the lyrics: "matter what the odds. Since nobody knows how". The piano accompaniment features chords Eb and Cm. The dynamic is marked *p*.

Fm G7 G7 Cm

they'll come in, I leave it to the gods. So

The third system of the vocal melody concludes the lyrics: "they'll come in, I leave it to the gods. So". The piano accompaniment features chords Fm, G7, and Cm.

Gm Gmsus4 Gm Cm6 D Cm6 D

wish me luck, be - cause I'm going to bet on \_\_\_\_\_ A

Detailed description: This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of two flats (Bb, Eb). The lyrics are "wish me luck, be - cause I'm going to bet on \_\_\_\_\_ A". The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and moving lines, while the left hand provides a bass line with some sustained notes. Chord symbols Gm, Gmsus4, Gm, Cm6, D, Cm6, and D are placed above the vocal staff.

Cm6 D7 D7+ D7 Gm Gmsus4 D

sen - ti - men - tal hunch my heart is sud - den - ly

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "sen - ti - men - tal hunch my heart is sud - den - ly". The piano accompaniment continues with similar harmonic support. Chord symbols Cm6, D7, D7+, D7, Gm, Gmsus4, and D are placed above the vocal staff.

Bb7 Fm7 Gm Fm Bm Bb7

set on. \_\_\_\_\_

*poco rit.*

Detailed description: This system contains the final line of music for this section. The vocal line ends with the lyrics "set on. \_\_\_\_\_". The piano accompaniment concludes with a series of chords and a final note. Chord symbols Bb7, Fm7, Gm, Fm, Bm, and Bb7 are placed above the vocal staff. The instruction "poco rit." is written below the piano accompaniment.

Burthen (moderately) *p-mf*

Eb Cm Fm7 Bb7 Eb Cm Fm7

Some - how I'm sure I've found a sure thing in you \_\_\_\_\_

Detailed description: This system contains the final two lines of music. The section is titled "Burthen (moderately)" with a dynamic marking of "p-mf". The vocal line begins with the lyrics "Some - how I'm sure I've found a sure thing in you \_\_\_\_\_". The piano accompaniment starts with a double bar line and continues with harmonic support. Chord symbols Eb, Cm, Fm7, Bb7, Eb, Cm, and Fm7 are placed above the vocal staff.

Bb9 Eb Cm Fm7 Bb7

Some - thing with - in \_\_\_\_\_

Eb F7 Fm7 Bb7 Eb Cm

Tells me we'll win. \_\_\_\_\_ Some - where my

Fm7 Bb7 Eb Cm D7

heart has picked you out of the blue \_\_\_\_\_

G Gmaj7 Am7 (b5) Cm(maj7) Dm Am7 D7(sus.6)

And since I'm on - ly a be - gin - ner, A win - ner I'll

G(sus.9) Em Em7 Fm7 Abm6 Abm(maj7)

be. But, win or lose, what - ev - er comes up, You're

The first system of the score features a vocal line and piano accompaniment. The vocal line starts with a whole note G4, followed by a half note G4, and then a quarter note G4. The piano accompaniment consists of a series of chords and moving lines in both hands, with a melodic line in the right hand and a bass line in the left hand.

Fm (5+) Bb9 Fm7 Bb7 Eb Cm Fm7 Bb7

thumbs up with me. One thing I'm sure I'm sure of

The second system continues the musical piece. The vocal line has a half note G4, a quarter note G4, and a quarter note G4. The piano accompaniment features a variety of chords and melodic lines, with a dynamic marking of *p* (piano) for the Eb chord.

Eb *cresc.* F9 *mf* Eb Ebmaj7 Eb7

all my life through — If love can fig - ure out a

The third system shows the vocal line with a half note G4, a quarter note G4, and a quarter note G4. The piano accompaniment includes a *cresc.* (crescendo) marking and a *mf* (mezzo-forte) marking. The chords are Eb, F9, Eb, Ebmaj7, and Eb7.

Ab C7+ C7 Fm7 *poco rall.* Bb7 1 Eb Fm9 Bb9 *a tempo* 2 Eb

sure thing, that sure thing is you. you.

The fourth system concludes the piece. The vocal line has a half note G4, a quarter note G4, and a quarter note G4. The piano accompaniment features a *poco rall.* (poco rallentando) marking and an *a tempo* marking. The chords are Ab, C7+, C7, Fm7, Bb7, Eb, Fm9, Bb9, and Eb. The system ends with a double bar line.



CORNELL WILDE USES HIS CHARM ON LINDA DARNELL, RIGHT, AS JEANNE CRAIN DISAPPROVES IN "CENTENNIAL SUMMER."

**CENTENNIAL SUMMER.** A Twentieth Century-Fox Film (Technicolor) released in July, 1946. Starred Jeanne Crain, Cornell Wilde, Linda Darnell, William Eythe, Walter Brennan, Constance Bennett and Dorothy Gish. Lyrics by Leo Robin, E. Y. Harburg, Johnny Mercer and Oscar Hammerstein II. Musical Director Alfred Newman. Orchestrations by Conrad Salinger, Edward Powell, Earl Hagen and Maurice DePackh. Produced and Directed by Otto Preminger.

In 1945, Metro-Goldwyn-Mayer released their exciting new musical, *MEET ME IN ST. LOUIS*, which centered around the famous fair of 1906 in that city. The story also made overtures to the already legendary *LIFE WITH FATHER*.

As was Twentieth Century-Fox's wont, they promptly announced their forthcoming *CENTENNIAL SUMMER* dealing with a family in 1876 Philadelphia at the time of the Exposition.

Although this old-fashioned tale was ideally suited for Kern's magical touch, this his 109th and final score, presented problems. The cast was made up of non-singers. Otto Preminger, the film's producer and director was not what you would call an expert when it comes to musical production. But, most of all, Kern had a difficult time with his collaborator Leo Robin. "I was completely in awe of Kern from the minute we got together," says Robin, "and it cramped my style a little bit. He used to call me up every day, bugging me: 'You got anything yet?' I wanted so much to please him and to measure up to his high standard that I don't think I did my best work on that picture."

Kern became increasingly anxious as the weeks progressed until he finally had to call "Yip" Harburg, Johnny Mercer and Oscar Hammerstein 2nd to each do a song. Robin did complete two on his own: "Up With A Lark" and "In Love In Vain."

# IN LOVE IN VAIN

Moderato (*whimsically*)

Words by LEO ROBIN  
Music by JEROME KERN

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including a trill-like figure. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *p* (piano) and *rit.* (ritardando) towards the end.

Fm Eb Dm7 G7 Cm Cm7

Love can be a bless - ing, But al - so most de - press - ing, And

*p a tempo*

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. The lyrics are: "Love can be a bless - ing, But al - so most de - press - ing, And". The piano part includes a *p a tempo* marking.

Ab Abdim Eb F7 rit.

I don't mind con - fess - ing That I feel might - y

*rit.*

The second system continues the vocal and piano accompaniment. The lyrics are: "I don't mind con - fess - ing That I feel might - y". The piano part includes a *rit.* marking.

Burthen, Slowly, lyrically

Bb7 Eb Fm7 Bb7

blue! It's on - ly hu - man for an - y - one to

*p-mf*

The third system features a vocal line and piano accompaniment. The lyrics are: "blue! It's on - ly hu - man for an - y - one to". The piano part includes a *p-mf* marking and a repeat sign.

Eb

Bb7

Fm7

Bb7

Eb

Ab

Bb7

want to be in love,

But who wants

to be in love in

Eb

Bbdim

Fm

Bb7

Eb

vain? \_\_\_\_\_

At night you hang a - round the house and eat your

Dm7

G7

Cm

Ab

Fdim

Bb7

Eb

heart

out, \_\_\_\_\_

And cry your eyes

out \_\_\_\_\_

And wrack your

F7

Bb7

Eb

Fm7

Bb7

brain. \_\_\_\_\_

You sit and won - der

why an - y - one as



E $\flat$  B $\flat$ 7 Fm7 B $\flat$ 7 E $\flat$  A $\flat$  B $\flat$ 7

won - der - ful as <sup>he</sup>she Should cause you such mis - er - y and

B $\flat$ m Edim C7 B $\flat$ dim Fm E $\flat$ dim

pain. I thought that I would be in heav - en, But I'm  
I thought that I'd have eas - y sail - ing But in -

E $\flat$  E $\flat$ 7 B $\flat$ m7 E $\flat$ 7 A $\flat$  Fm6 B $\flat$ 7 rit. Fdim

on - ly up a tree, 'Cause it's just my luck to be in love in  
stead, I'm all at sea,

1 E $\flat$  Bm Fm7 2 E $\flat$  Bm G E $\flat$ 6

vain. It's on - ly vain.

L.H. mf mf Ped

# ALL THROUGH THE DAY

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Moderato

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Moderato'. Dynamics include 'mp' (mezzo-piano) and 'poco rit' (poco ritardando).

F

Fmaj.9

F6

Fmaj.7

I sit a - lone in the gold - en day - light, —

*p a tempo*

F

Fmaj.9

F6

Gm6

E7

Am

But all I see is a sil - ver sky; — For in my

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Am(maj.9) Am6 E9 E7 B7 E7 Am

fan - cy I sweep a - way light, \_\_\_\_\_ And keep my

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (Bb). The vocal line begins with a quarter note 'fan', followed by a quarter rest, then a quarter note 'I', a quarter note 'sweep', a quarter note 'a', a quarter note 'way', a quarter note 'light', a quarter rest, and finally a quarter note 'And' followed by a quarter note 'keep' and a quarter note 'my'. The piano accompaniment consists of chords and moving lines in both hands, with some notes beamed together.

C6 Am6 F7 Bb

im - age of the sky, \_\_\_\_\_ Just the way we

The second system continues the musical score. The vocal line has a quarter note 'im', a quarter note 'age', a quarter note 'of', a quarter note 'the', a quarter note 'sky', a quarter rest, a quarter note 'Just', a quarter note 'the', a quarter note 'way', and a quarter note 'we'. The piano accompaniment continues with chords and moving lines.

Em7 A7

like it, you and I. \_\_\_\_\_

The third system concludes the previous phrase. The vocal line has a quarter note 'like', a quarter note 'it', a quarter note 'you', and a quarter note 'I', followed by a quarter rest. The piano accompaniment continues with chords and moving lines.

Refrain - Moderato (*lyrically*)

F C7 C9 F C9 C7 C9

All through the day I dream a - bout the night, I

The Refrain section begins with a double bar line and repeat sign. The key signature has one flat (Bb) and the time signature is common time (C). The vocal line has a quarter note 'All', a quarter note 'through', a quarter note 'the', a quarter note 'day', a quarter note 'I', a quarter note 'dream', a quarter note 'a', a quarter note 'bout', a quarter note 'the', a quarter note 'night', a quarter rest, and a quarter note 'I'. The piano accompaniment starts with a *mp* dynamic marking and consists of chords and moving lines in both hands.

F F maj.7 Dm7 G9 G7 C B $\flat$  B7 C7 E

dream a - bout the night, Here with you.

F C7 C9 F C9 C7 C9

All through the day I wish a - way the time, Un -

F Dm7 G7 B $\flat$ m C7 F Gm7 F Cm7 D7 D $\flat$ 7

til the time when I'm here with you.

L.H.

*with great breadth*

B $\flat$  C7 B $\flat$  C7

Down falls the sun, I run to meet you,

Gm7 Dm Dm7 G9 Gm7 C7

The eve - ning mist melts a - way;

*gradual cresc.*

Ab Eb7 Eb9 Ab C7 C9

Down smiles the moon, And soon your lips re - call The

*mf*

F F+ Bb6 C7 1. F C Bb Am C7

kiss I dreamed of All through the day.

*dim. e rit*

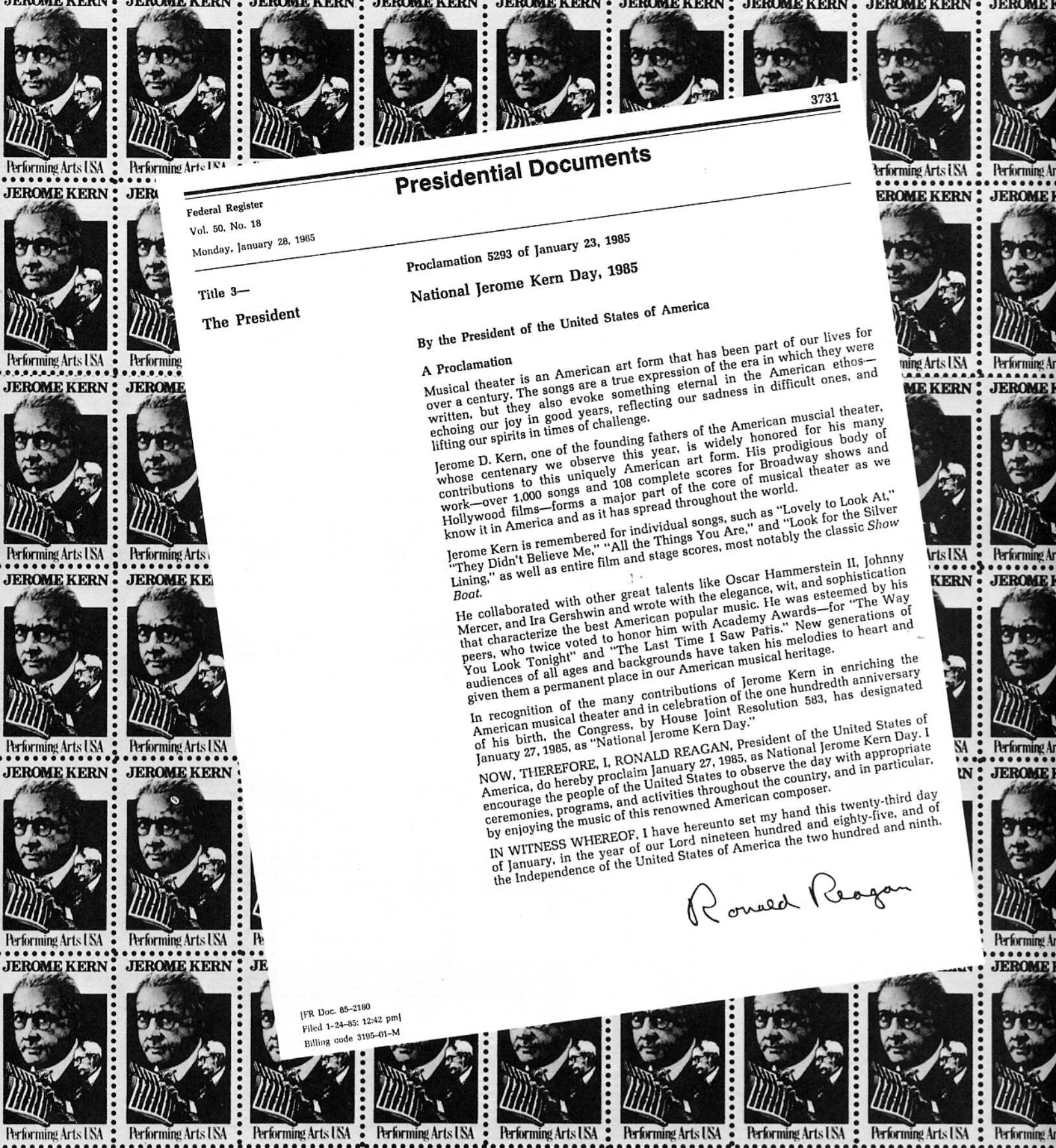
*mf*

2. F Gm F C7 F C7 F6

day.

*L.H.*

*pp*



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# Presidential Documents

Federal Register  
Vol. 50, No. 18  
Monday, January 28, 1985

Title 3—  
The President

Proclamation 5293 of January 23, 1985  
National Jerome Kern Day, 1985

By the President of the United States of America

## A Proclamation

Musical theater is an American art form that has been part of our lives for over a century. The songs are a true expression of the era in which they were written, but they also evoke something eternal in the American ethos—echoing our joy in good years, reflecting our sadness in difficult ones, and lifting our spirits in times of challenge.

Jerome D. Kern, one of the founding fathers of the American musical theater, whose centenary we observe this year, is widely honored for his many contributions to this uniquely American art form. His prodigious body of work—over 1,000 songs and 108 complete scores for Broadway shows and Hollywood films—forms a major part of the core of musical theater as we know it in America and as it has spread throughout the world.

Jerome Kern is remembered for individual songs, such as "Lovely to Look At," "They Didn't Believe Me," "All the Things You Are," and "Look for the Silver Lining," as well as entire film and stage scores, most notably the classic *Show Boat*.

He collaborated with other great talents like Oscar Hammerstein II, Johnny Mercer, and Ira Gershwin and wrote with the elegance, wit, and sophistication that characterize the best American popular music. He was esteemed by his peers, who twice voted to honor him with Academy Awards—for "The Way You Look Tonight" and "The Last Time I Saw Paris." New generations of audiences of all ages and backgrounds have taken his melodies to heart and given them a permanent place in our American musical heritage.

In recognition of the many contributions of Jerome Kern in enriching the American musical theater and in celebration of the one hundredth anniversary of his birth, the Congress, by House Joint Resolution 583, has designated January 27, 1985, as "National Jerome Kern Day."

NOW, THEREFORE, I, RONALD REAGAN, President of the United States of America, do hereby proclaim January 27, 1985, as National Jerome Kern Day. I encourage the people of the United States to observe the day with appropriate ceremonies, programs, and activities throughout the country, and in particular, by enjoying the music of this renowned American composer.

IN WITNESS WHEREOF, I have hereunto set my hand this twenty-third day of January, in the year of our Lord nineteen hundred and eighty-five, and of the Independence of the United States of America the two hundred and ninth.

*Ronald Reagan*

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Throughout 1985, the world lit up in celebration of the Centenary of the birth of Jerome Kern. This celebration, orchestrated by The Welk Music Group—publishers of the entire body of Kern's works—honored the composer in the world's top magazines and newspapers, revivals of many of his stage productions, retrospectives of his motion pictures, scholarly reviews of his compositions, cabaret and concert remembrances of his genius, a successful production of a new show featuring his music in London's prestigious West End, and the releases of hundreds of new and existing records to an audience eager to discover or rediscover America's own brand of classical music, invented by Kern. President Ronald Regan proclaimed January 27, 1985, "National Jerome Kern Day," and the United States Postal Service recognized Kern's unique place in American musical history with the issuance of a stamp commemorating his birth.

1985 reinforced, once again, the timelessness Kern's vision brought to the music he created; it opened the door to new generations who will marvel at the genius who produced music that will be revered as long as music exists.



# My Friend....JEROME KERN\*

## by Oscar Hammerstein II

*I have promised myself not to play upon your emotions—or on mine. We, in this chapel, are Jerry's "family." We all know him very well. Each of us knows what the other has lost.*

*I think he would have liked me to say a few words about him. I think he would not have liked me to offer feeble bromides of consolation—butterfly wings of trite condolence to beat against the solid wall of our grief. He would have known our grief was real, and must be faced.*

*On the other hand, I think Jerry would have liked me to remind you that today's mourning and last week's vigil will soon recede from our memories, in favor of the bright recollections of him that belong to us.*

*At the moment, Jerry is playing "out of character." The masque of tragedy was never intended for him. His death yesterday and this reluctant epilogue will soon be refocused into their properly remote place in the picture. This episode will soon seem to us to be nothing more than a fantastic and dream-like intrusion on the gay reality that was Jerry's life.*

*His gayety is what we will remember most—the times he has made us laugh; the even greater fun of making him laugh. It's a strange adjective to apply to a man, but you'll understand what I mean: Jerry was "cute." He was alert and alive. He "bounced." He stimulated everyone. He annoyed some, never bored anyone at any time. There was a sharp edge to everything he thought or said. . . . We all know in our hearts that these few minutes we devote to him now are small drops in the ocean of our affections. Our real tribute will be paid over many years of remembering, of telling good stories about him, and thinking about him when we are by ourselves.*

*We, in this chapel, will cherish our special knowledge of this world figure. We will remember a jaunty, happy man whose sixty years were crowded with success and fun and love. Let us thank whatever God we believe in that we shared some part of the good, bright life Jerry led on this earth.*

*\*(Eulogy delivered by Mr. Hammerstein at the funeral services)*

