

## Richard Whiting – 1891-1938



Richard Whiting

Margaret Whiting

Whiting was a popular song writer active in the 1920-30's. He was born in Peoria, Illinois in 1891. He began a singing career in vaudeville and teamed with Marshall Neilan (who later became a movie producer), but the act was unsuccessful and Whiting took a job with the Remick Music Corp. He wrote for movies, the Broadway stage and in the Tin Pan Alley as part of the popular music publishing world. His daughter was the famous Margaret Whiting. Like many composers of the era Whiting wrote many songs that were considered 'hits.' Whiting's first 'hit' song was: *My Ideal*

A partial list of his hit songs include:

Some Sunday Morning	Sleepy Time Gal
The Japanese Sandman	My Ideal
Ain't We Got Fun	Louise
<del>Sleepy Time Gal</del> (Duplicate)	Honey
Breezin' Along with the Breeze	Guilty
She's Funny That Way	Beyond the Blue Horizon
You're an Old Smoothie	Till We Meet again
On the Good Ship Lollipop	Hooray for Hollywood
Too Marvelous for Words	

## My Ideal

Written by Whiting for Maurice Chevalier & Jeanette MacDonald in *Playboy of Paris* in 1930 and was Margaret's favorite song of her father. The song became a hit. It was redone and again returned to popularity in 1944 as Margaret's first hit recording.

MY IDEAL (Whiting-Chase) Moderato

Will I ev-er find the girl in my mind - The one who is My I-  
deal. May-be she's a dream and yet she might be - Just a-round the cor-ner  
wait-ing for me. Will I rec-og-nize a light in her eyes - That  
no oth-er eyes re-veal. Or will I pass her by and  
nev-er e-ven know that she is My I- deal.

## Till We Meet Again

This song was originally titled *Auf Wiedersehen*, and written during the First World War. The publisher, when shown the song with its German title, gave it back and said: "This is wartime, my boy". Whiting then threw it in the waste basket and left the room. His secretary retrieved it from the basket and later the publisher Remick asked to hear it. He liked it but asked them to change the title which they did to *Till We Meet Again*.

Lyricist Ray Egan was present when Whiting was doodling at the piano and said, "Why not vary that doodle and put thirds in it?", and the song was born. It was entered into a song contest and won. The song became one of the most popular during the era of the WWI. The sheet music sold over 5 million copies.



**TILL WE MEET AGAIN (Whiting) slowly**

Smile the while you kiss me and a-dieu, When the clouds roll by I'll come to you; Then the skies will seem more blue Down in lov-ers lane ay dear-ly wed-ding bells will ring so mar-ri-ly, Ev-'ry tear will be a mem-o-ry So wait and pray each night for me Till we meet a-gain.

**On the Good Ship Lollipop**

Whiting was asked to write a song for Shirley Temple in her first starring movie role - *Bright Eyes* in 1934. He couldn't seem to get an idea for the song. Whiting's daughter, Margaret, licking a large lollipop, came to see him. He told her to get away from him with all that sticky stuff. After he remarked about the stickiness of the lollipop an idea came to him. He thought that maybe the lollipop might be a good subject to write about. Thus he wrote one of the most famous children's songs ever - *On the Good Ship Lollipop*.

On the good ship, Lol-li-pop, It's a sweet trip to a can-dy shop, Where (Lem-on) - ade stands ev-'ry-where, Crack-er jack bands fill the air, And good ship, Lol-li-pop, It's a night trip, in-to bon-bons play On the sun-ny beach of pep-per-mint bay. Lem-on choc-o-late bar, See the there you are, Hap-py land-ing on a su-gar bowl, do a toot-sie roll, With the big bad dev-il's food cake, If you eat too much, ooh! ooh! You'll a-wake with a "tum-my ache" On the bed you hop, With this chm-mand, "All a-board for can-dy land!" On the

## Harry Warren



Warren was born Salvatore Guaragna, to Italian immigrant parents in Brooklyn, New York on Dec. 24, 1893. He was the 11th of 12 children. His parents couldn't afford music lessons so Warren taught himself to play a number of musical instruments including the piano and the accordion. He left school at **fifteen** and played his first music job as a drummer with the John Victor band. He then played with various traveling carnival shows; as a stagehand for a vaudeville theater; and as a property man and an offstage pianist at the Vitagraph Studios.

Warren was in the U.S. Navy during World War I and it was during this time that he began writing songs. *I Learned to Love You When I Learned My A-B-C's* was one of his first efforts. He wrote both the words and music for it. He was never published but was heard by the publishing house of Stark and Cowan and he was hired as a pianist and song plugger for the firm. Warren's first published song (and a hit) was *Rose of the Rio Grande*, written in 1922 with Edgar Leslie and Ross Gorman. This was the beginning of Warren's song writing career and with his collaboration throughout his career with numerous lyricists.

Some of his other noted songs during the 1920s were *I Love My Baby and my Baby Loves Me*, and *Where do you Worka John?* He also wrote some songs for Broadway shows in the early 1930s including *I Found a Million Dollar Baby in a Five-and-ten Cents Store*, and *You're My Everything*. **After** writing songs for a few minor movies between 1929 and 1933, he made Hollywood his permanent home in 1933 when he and lyricist Al Dubin were hired to write for Warner Brothers and the movie *42<sup>nd</sup> Street*. In this movie **were the songs** *Shuffle off to Buffalo* and *You're Getting to be a Habit with Me*. Al Dubin was the lyricist **with whom** Warren wrote many of his most popular songs ~~with~~. They wrote some **twenty** musicals including the well known songs *We're in the Money*, *I Only Have Eyes for You*, *Lullaby of Broadway*, (**his** first Oscar winner, from *Gold Diggers of 1935*), *Lulu's Back in Town*, and *September in the Rain*. Warren wrote some songs with lyricist Johnny Mercer – namely *Jeeper's Creepers* and **You Must Have Been a Beautiful Baby**. He won his second Oscar for the song *You'll Never Know*.

From 1945 to 1952 he worked at MGM, and won his **third** Oscar, in partnership with Johnny Mercer for *On the Atchison, Topeka and the Santa Fe*, from **The Harvey Girls**. Other songs Warren wrote during this period **were** *This Heart of Mine*, and *Friendly Star*. Warren moved to Paramount in the 1950s **writing** scores for dramatic movies such as **An Affair to Remember and Separate Tables**. On his **eightieth** birthday he was elected to the **Songwriters Hall of Fame**. He died in Los Angeles on Sept. 22, 1981.

Lullaby of Broadway

Buttons & Bows

At Last

On the Atchison, Topeka & Santa Fe	Shuffle Off to Buffalo	I'll Get By
Chattanooga Choo Choo	I'll String Along With You	That's Amore
An Affair to Remember	I Only Have Eyes For You	You'll Never Know
<b>I Found a Million Dollar Baby</b>	Blues n the Night	Cheerful Little Earful
Jeepers, Creepers	By the River Sainte Marie	Wyatt Earp <b>theme</b>
You're My Everything	Rose of the Rio Grande	42 <sup>nd</sup> Street
September in the Rain		

### Lullaby of Broadway

Al Dubin **and** Harry Warren needed a song that would fit the movie they were working on. Both struggled **one evening** for an idea. Dubin decided that he was hungry and asked if Harry wanted something to eat. ~~Harry was a light eater but Dubin was not.~~ Harry couldn't eat anything at **that** time due **to** the heat, but watched Al stow away a couple of steaks, quantities of vegetables and half a pie.

Warren wrote the melody first and gave it to Dubin. Several days later Dubin had Warren come over to his house. The two argued all the time about New York vs. Hollywood and the merits of each city. Harry like N.Y. Warren, who liked L.A., continued to doodle and kept playing a sequence of notes. As Dubin paused at the doorway, hearing the patterns of notes Warren was playing he said "Give me a lead sheet of that and I'll see if I can get something for it." Dubin, now at his beach home, phoned Warren, "**Come on down, Harry, I think I have something. Maybe we can finish this song tonight.**" Upon ~~arriving and~~ beginning to work **they resumed** the old argument about which city was the better place to live, Hollywood or N.Y. Dubin handed Warren a lyric, "**Come on along and listen to the lullaby of Broadway**".

"This is great," said Warren. He sat down at the piano and beginning with the phrase ~~and~~ he began to build a tune to fit the lyrics. In an hour they had finished. ~~When finished~~ **They** played it for Jack Warner who didn't like it **but Busby** Berkeley did. Warner wanted Dubin to write new lyrics but Warren said he would write a new song but **would** not divorce this lyric from this melody. Jolson heard it and demanded song for his picture. "He got it," Al said.

The song won Warren his **second** Oscar presented to him in 1935. Warren won **three** Oscars - *You'll Never Know* -1943, and *On the A.T. & Santa Fe* - 1946.



## Jeepers, Creepers



In the 1938 picture *Going Places*, ~~of 1938 and~~ sung by Louie Armstrong. Johnny Mercer and his wife had gone to see a movie at the Grauman's Chinese Theater. The movie had Henry Fonda playing a farm boy. In the movie Fonda saw something unusual that impressed him and he said "Jeepers creepers," and that just rang a little bell in Mercer's head. He immediately wrote it down when he got out of the movie. In those days "Jeepers Creepers" was a kind of a polite way to saying "Jesus Christ". Soon the lyric was completed.

In the film, the male lead has to ride a horse (without experience on them) in a race. Armstrong (the horse's groom) and his band are in a wagon ~~running~~ alongside ~~of~~ the horse singing this song which claims the horse.

Jeepers Creepers! Where'd ya get those peep-ers? Jeepers Creepers! Where'd ya get those eyes? Gosh all git up! How'd they get so lit up? Gosh all git up! How'd they get that size? Gosh all git up! When you turn those heat-ers on. Woe is me! Got to pol my cheat-ers on. Jeepers Creepers! Where'd ya get those peep-ers? Oh! Those weed-ers! How they hyp-no-tize! Where'd ya get those eyes?

## September in the Rain

Leo Forbstein wanted a tune ‘to sprinkle here and there’ in a picture **that was** in the works. It was Dubin **who** came up with the title. Warren wrote the melody from the title. It was sung by Jimmie Melton in *Melody for Two* in 1937.

**SEPTEMBER IN THE RAIN** (H. Warren) Moderato

The leaves of brown came tum-bling down, re-mem-ber, In Sep-tem-ber, in the rain. The rain, tem-ber, in the rain. To ev-ry word of love I heard you whis-per, the rain-drops seemed to play a sweet re-frain, Though Spring is here, to me it's still Sep-tem-ber, That Sep-tem-ber, in the rain.

Copyright 1937 by Bohick Music Corp., N.Y.

## Chattanooga Choo Choo - 1941

Mack Gordon and Harry Warren wrote the song while traveling on the Southern RR “Birmingham Special” train. The lyrics tell the story of traveling from N.Y. City to Chattanooga. The inspiration for the song was a small, wood burning steam locomotive belonging to the Cincinnati Southern RR. ~~Most trains going south passed thru Chattanooga.~~

Chattanooga is a Creek Indian word meaning “rock coming to a point”, referring to the mountain range that stretches 880 miles through the states of Alabama and Georgia, “coming to a point” at Lookout Mountain.



**CHATTANOOGA CHOO CHOO** From the 20th Century Fox Motion Picture "SUN VALLEY SERENADE"

1941

Words by MACK GORDON  
Music by HARRY WARREN

Moderately



Par - don me boy is that the Chat - ta - noo - ga Choo Choo,  
I can af - ford to board a Chat - ta - noo - ga Choo Choo,  
There's gon na be a cer - tain par - ty at the sta - tion



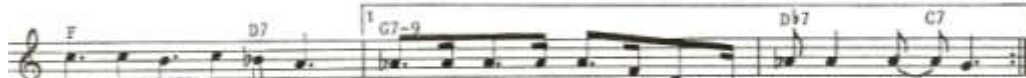
Track twen - ty - nine, Boy you can gim-me a shine.  
I've got my fare and just a tri - file to  
Sat - in and lace, I used to call fun - ny



spare. You leave the Penn - syl - va - nia sta - tion 'bout a quar - ter to four,  
When you hear the whis - tle blow - in' eight to the bar



Read a mag - a - zine and then you're in Bal - ti - more. Din - ner in the din - er,  
Then you know that Ten - nes - see is not ver - y far, Shov - el all the coal in,



noth - ing could be fin - er than to have your ham 'n eggs in Car - o - li - na.  
got - ta keep it rol - lin'



Woo, woo, Chat - ta - noo - ga there you are. face. She's gon - na cry



un - til I tell her that I'll nev - er roam. So



Chat - ta - noo - ga Choo Choo won't you choo choo me home.

### You'll Never Know - 1943

A song was needed to express the leading female's feeling of unrequited love. "The song was a problem to write," said Warren. It had to serve two purposes. It had to fit into the period setting and sound like an old ballad and express feelings of the war-separated lovers. It won an Oscar that year.

YOU'LL NEVER KNOW (H. Warren) Moderato

You'll nev-er know just how much I miss you,  
 You want a way and my heart went with you.  
 You'll nev-er know just how much I care. And if I tried, I  
 I speak your name in my ev-'ry  
 still could-n't hide my love for you, You ought to know, for  
 have-n't I told you so, A mil-lion or more times? prayer. If there is  
 some oth-er way to prove that I love you, I swear I don't know how.  
 You'll nev-er know if you don't know now.

### That's Amore - 1952

From the movie *The Caddy* starring Martin and Lewis. In the movie Martin is an Italian immigrant and sings this song (at first they were going to use some traditional Italian song). Warren thought it should be an original and prevailed on Martin and Lewis to let him write an original song. It became a big hit for Martin.

In his book "Dean and Me" Lewis states: "In 1952, we were in preproduction on our new picture *The Caddy*, and we needed some songs for Dean. So I went to the great Harry Warren, the Oscar-winning writer of such songs as *Forty-Second Street*, *You Must Have Been a Beautiful Baby*, and *Chattanooga Choo-Choo*, and his lyricist Jack Brooks, and paid them \$30,000 out of my own pocket. I didn't want Dean to know I hired them and I never told him."



Handwritten musical score for the song "That's Amore". The score is written on six staves in G major (one flat) and 4/4 time. The key signature is G major (one flat).

Staff 1:  $B^b$  |  $G^{\circ}$   $F7$   $B^{\circ}$   $Cm7$   $F7$

Staff 2:  $B^b$   $Dm$   $Gm$   $B^b$

Staff 3:  $G^{\circ}$   $F7$   $G^{\circ}$   $F7$

Staff 4:  $Gm$   $F$   $B^b$   $Cm$   $F7$   $F7$   $D7$  *D.S. codas*

Staff 5:  $A^b9$   $G7$   $Cm$   $G7$   $Cm$   $C^{\#}E^bm$   $B^b$   $Dm$   $Gm$   $G^{\circ}$

Staff 6:  $F7$   $G^{\circ}$   $F7$   $G^{\circ}$   $F7$   $B^b$   $E^bm$   $B^b$

### **Buttons and Bows - 1947**

In movie *The Paleface*, Bob Hope sang it. The song was a big hit by Dinah Shore. The studio was excited about this 'cute little song' which won the Oscar in 1948 for Jay Livingston and Ray Evans. [ Karl, why is this here since it was not a Harry Warren song? ]



### **I Got a Gal in Kalamazoo**

The prolific composer Harry Warren had a tune going through his head and decided, with Johnny Mack, to write a song and spell out the title. Warren had lived a short time in Kalamazoo when he was young and had carved his name on the wall of a railroad station there. It was the basis for the lyrics. While it wasn't the first song to spell out the title, it was an angle that worked. It was featured in the film *Orchestra Wives* in 1942.

E7 E7 A7 E7 E7 A7  
 A B C D E F G H I got a gal in  
 E7 F#7 Eb Ebm F#7 Bb7 F#7 Bb7  
 Kal-a-ma-zoo, don't wan na boast, but I know she's the toast of  
 E7 E7 A7 E7 E7 A7  
 Kal-a-ma-zoo-zoo-zoo-zoo-zoo-zoo. Years ago, my  
 Eb F#7 Eb Ebm F#7 Bb7 F#7 Bb7  
 my, how she grow, I loved her looks, when I carried her books in  
 E7 E7 A7 E7 G7b9  
 Kal-a-ma-zoo-zoo-zoo-zoo-zoo. I'm gonna send a wire, her picture on a flyer,  
 C7b9 Bbm C7 F7b9  
 leav-in' to day. Am I dreamin' I can hear her screamin', fly-  
 Bb Bbm F#7 F# F#b9 Bb7 E7 Eb A7  
 - a Min-ter Jackson' ev-ry thing! O K-A-L-A-M-A-Z-O oh  
 E7 E7 A7 E7 F#7 E7 Ebm F#7 Bb7  
 - what a gal, a real pip-per-coo, I'll make my bid for that fre-  
 F#7 Bb7 G7 C7 F# Bb7 E7 E7  
 - le faced kid, in hurry-ryng to, I'm goin' to Michi-gan to see the sweet-est gal.  
 A7 A7 Bb7 E7 E7 A7 E7 Ebm Bb7 E7  
 - in Kal-a-ma-zoo-zoo-zoo-zoo. zoo! Kal-a-ma-zoo!

## Harold Arlen



Harold Arlen was born **Hyman** Arluck, the son of a synagogue cantor, in Buffalo, New York on Feb. 19, 1905. He emerged as one of the greatest of all American composers and songwriters, writing extraordinarily complex melodies and harmonies that somehow remained accessible to a broad popular audience.

He grew up in Buffalo, attended public schools and studied music with instructors Arnold Corneilssen and Simon Bucharoff. By age **seven** he was singing in his father's synagogue choir and by age fifteen he had become a professional pianist and entertainer in night clubs and lake steamers. In his late teens he organized the Snappy Trio, which later became the **Southbound Shufflers**, and the trio found its way to New York City. In Manhattan, Arlen found a home as a singer, pianist and arranger with dance bands and eventually with Arnold Johnson's pit orchestra for the Broadway revue George White's Scandals of 1928. Arlen appeared at the Palace Theater in New York and did several tours on Loew's vaudeville circuit.

He continued to work on Broadway writing songs for musicals: *9:15 Revue*, *Earl Carroll Varieties* (1920 and 1932), *Americana*, *George White's Music Hall Varieties*, and *The Show is On*. He also wrote entire scores for the Broadway shows *You Said It*, *Cotton Club Parade*, *Life Begins at 3:40*, *Hooray for What*, *Bloomer Girl*, *St. Louis Woman*, *House of Flowers*, *Jamaica*, *Saratoga* and *Free and Easy*, a blues opera.

Arlen collaborated with the greatest of the Tin Pan Alley lyricists, including E.Y. 'Yip' Harburg, Johnny Mercer, Ted Koehler, Leo Robin, Ira Gershwin, Dorothy Fields and Truman Capote.

Arlen was also active in Hollywood producing some of the greatest film musicals of the era including the *Wizard of Oz*, *Let's Fall in Love*, *Blues in the Night*, *Star Spangled Rhythm*, *Cabin in the Sky*, *Up in Arms*, *Kismet*, *My Blue Heaven*, *Gay Purree*, *Down Among the Sheltering Palms* and *A Star is Born*.

The Harold Arlen catalog boast the individual standards *Sweet and Hot* (1930, lyric by Jack Yellen), *Between the Devil and the Deep Blue Sea* (1931, lyric by Ted Koehler), *I Gotta Right To Sing the Blues* (1932, lyric by Ted Koehler), *Stormy Weather* (1933, with Ted Koehler), *Fun to be Fooled* (1934, with Ira Gershwin and E.Y. Harburg), *Last Night When We Were Young* (1935, with E.Y. Harburg), *Blues in the Night* (1941, lyric by Johnny Mercer),

*That Old Black Magic* (1942, with Johnny Mercer), *Happiness is a Thing Called Joe* (1942, with E.Y. Harburg), *My Shining Hour* (1943, with Johnny Mercer), *One for My Baby* (1943, with Johnny Mercer), *the Positive* (1944, with Johnny Mercer), *Out of This World* (1945, with Johnny Mercer), *Any Place I hang My Hat is Home* (1946, lyric by Johnny Mercer), *I Wonder What Became of Me* (1946, with Johnny Mercer), *Come Rain or Come Shine* (1946, with Johnny Mercer), *The Man That Got Away* (1954, with Ira Gershwin), *I Love a Parade*, and *One for my Baby*.

With a catalog of some of the greatest standards from Tin Pan Alley, the standout continues to be the unforgettable score for the 1939 film *The Wizard of Oz*. The film score includes a collection of songs, most notably the celebrated *Somewhere Over the Rainbow*. ~~*Blues in the Night*, *Linda*, *Accent the Positive*, *It's Only a Paper Moon*, *World on a String*, *Get Happy*, and *Stormy Weather*.~~

Between <b>the</b> Devil and Deep Blue Sea	Get Happy
I Love A Parade	Last Night When We Were Young
It's Only A Paper Moon	Linda
Stormy Weather	I've Got the World on a String
<b>Over</b> the Rainbow	Come Rain or shine
Blues in the Night	<i>Ac-Cen-Chu-Ate</i> the Positive
Old Black Magic <del>—1942</del>	One for My Baby
Let's Fall in Love	

### **Come Rain or Come Shine**

This song was written one evening at Harold Arlen's house. Harold went into **the** living room and toyed around with an idea. Mercer liked it. **Johnny's** first line **was**, "I'm gonna love you, like nobody's loved you." Hearing that, Arlen jokingly said "Come hell or high water." Mercer remarked, "**Of course! Why didn't I think of that – "Come rain or come shine"?**" They completed the song that same night.

COME RAIN OR COME SHINE -- (H. Arlen) "St. Louis Woman"

I'm gon-na love you like no-bod-y's loved you, Come  
rain or come shine. High as a moun-tain end  
deep as a riv-er, Come rain or come shine.  
I guess when you met me it was just one of those things,  
But don't ev-er bet me, 'Cause I'm gon-na be true if you let me.  
You're gon-na love me like no-bod-y's loved me, Come rain or come shine.  
Hap-py to- geth-er, Un-hap-py to- geth-er  
won't it be fine. Days may be cloud-y  
sun-ny, We're in or we're out of the sun-ny, But  
I'm with you al-ways, I'm with you rain or shine.

Copyright 1946 by A-K Music Corporation-Sole Selling Agent-Warford Music Co. N.Y.

### Stormy Weather - 1938

Harold Arlen (~~born Hyman Arluck~~) and Ted Koehler wrote this song for the Cotton Club's *Parade of 1933* for Cab Calloway. Arlen wrote the first line: "Don't know why..." **Thirty** minutes later they were finished. But Duke Ellington was signed, not Cab. ~~The song had been written in 1/2 hour at a party in 1933.~~ When Ethel Waters who wasn't sure of appearing in the show heard the song she changed her mind and signed up. She sang the song only one show a night, not multiple shows as was the policy. The song was used by the Germans with a lyric that was suppose to be Churchill singing – "Since my ships and the German planes got together, I'm beaten all the time."



STORMY WEATHER (keeps rainin' all the time)(H. Arlen,

Don't know why there's no sun up in the sky, Storm-y  
weath-er, since my man and I ain't to- geth-er,  
Just can't get my poor self to- geth-er,  
Keeps rain- in' all the time, Life is time, the  
I'm wear- y all the time, So wear- y all the time,  
When he went a- way the blues walked in and met me,  
If he stays a- way old rock- in' chair will get me,  
All I do is pray the Lord a- bove will let me  
walk in the sun once more, Can't go on, ev- 'ry-  
thing I had is gone, Storm-y weather, Since my man and I ain't to-  
geth- er, Keeps rai- in' all the time,  
Keeps rain- in' all the time.



selection was “*Somewhere over the Rainbow*.” Harburg said that the lyrics had a political significance. He expressed hope for America with President Roosevelt’s “New Deal” program which was originated with the idea of getting America out of the Great Depression in the 1930s. This political view was expressed in an earlier paragraph.

There was a lack of enthusiasm for the song at MGM. Three times the studio attempted to delete the song from the picture. Arthur Freed, the producer and a songwriter in his own right, insisted that the song remain in the picture.

In 2000 it was voted the ‘song of the century.’ The song won the Oscar over *Tara’s Theme* from *Gone with the Wind* (1939). The film was nominated for six Oscars but had the misfortune of being released the same year as *Gone with the Wind*. Its only other Oscar was for the best score. Shirley Temple was to be the first Dorothy but Fox Studios would not release her, thus Garland did the role.

### Ac-Cent-Tchu-Ate the Positive

Johnny Mercer recalled his developing the theme for this song: “When I was working with Benny Goodman back in 1939, I had a publicity guy who told me he had been to hear Father Divine, and the subject of his sermon was ‘Accentuate the positive and eliminate the negative.’ Well, that amused me so and it sounds so Southern and so funny that I wrote it down on a piece of paper. Five years later, taking a drive with Harold Arlen, I asked him to hum a spiritual. A strange thing about your subconscious because the lyrics that lay dormant for years suddenly begin to surface and the minute he sang the tune it jumped into my mind”. Mercer brightened up with one line [unclear, rewrite]- “You’ve got to accentuate the positive.” In the movie *Here Come The Waves*.

You've gotta ac - cent - tchu-ate the pos-i - tive, E - lim - my-nate the neg-a - tive,  
 Latch on to the af-firm-a - tive; Don't mess with Mis-ter In - be - tween. — You've got to  
 spread joy up to the max-i - mum, Bring gloom down to the min-i - mum,  
 Have faith, or-pan-de-mo-ni-um li' - ble to walk up-on the scene. — To il - lus -  
 trate my last re - mark: Jo - nah in the whale. No - ah in the Ark. — What did they  
 do, Just when ev-'ry-thing looked so dark? "Man" they said, "We bet-ter  
 ac - cent - tchu-ate the pos-i - tive, E - lim - my-nate the neg-a - tive,  
 Latch on to the af-firm-a - tive; Don't mess with Mis-ter In - be -  
 tween!" No! Don't mess with Mis-ter In - be - tween. — You've got to tween. —

### I Love a Parade

Harold Arlen gave this explanation of the writing of this song: "Ted Koehler and I were talking a walk one day and it was very cold out. To pep us up Ted began to ad-lib a marching tune. I guess I started to fall into step and got warmed up. By the end of the walk, the song was written".

**I LOVE A PARADE - (H. Arlen)** Tempo 31 Marcia

I love a pa-rade, — The tramp-ing of feet, I love ev-'ry  
 When I hear a band I just want to  
 beat I hear of a drum. — come — That rat- a-tat- tat, The blare of a  
 stand and cheer as they  
 horn. That rat- a-tat-tat, A bright u- ni- form; The sight of a  
 drill Will give me a thrill, I thrill at the skill Of an- y- thing mil-i-  
 ta- ry. I love a pa-rade, — A hand-ful of vets, A line of ca-  
 deta Or an- y bri- gade, — For I love a pa-rade. —

### Let's Fall in Love - 1933

Harold Arlen and Ted Koehler wrote the song aboard The Chief bound for Hollywood. The composer tried out his melody for the first time with the aid of the musical chimes used by the **porter** to announce mealtime. The song was used in a number of movies.

**LET'S FALL IN LOVE** WRITTEN BY TED KOEHLER  
 MUSIC BY HAROLD ARLEN (1933)

LET'S FALL IN LOVE WHY SHOULD WE FALL IN LOVE OUR HEARTS ARE MADE OF IT  
 LETS CLOSE OUR EYES AND BRACE OURSELVES PAR-A-DISE A-LITTLE WE KNOW OF IT STILL WE DONT TRY  
 LETS FALL IN LOVE WHY SHOULD WE FALL IN LOVE PAR-A-DISE A-LITTLE WE KNOW OF IT STILL WE DONT TRY  
 WHY BE A-PRAND OF IT (GO) OF IT WE MIGHT HAVE BEEN ABOUT THE GUY  
 TO MAKE A GO OF IT  
 OTH-ER TO BE OR NOT TO BE LET OUR HEARTS DIS-COV-ER FOR IT WHILE WE ARE  
 YOUNG LETS FALL IN LOVE

### Blues in the Night

1941. Setting: a **man** in jail next to a Negro in next cell singing blues. In **two** days **Arlen** gave melody to Mercer. Movie **Hot Nocturne** changed to **Blues in the Night**.

**BLUES IN THE NIGHT (H. Arlen) "Blues In The Night"**

My ma-ma done tol' me when I was in knee-pants My ma-ma done tol' me Son! woman's sweet talk, and give ya the big eye but when the sweet talk is done woman's a two-face. A wor-ri-some time will leave ya' sing the blues in the night. Now the rain's a-fall-in' hear the train a-call-in' whoo-ee, (My ma-ma done tol' me,) Hear dat lonesome whis-tle blow-in' cross the tres-tle, whoo-ee, (My ma-ma done tol' me,) whoo-ee-duh-who-ee, Ol' clik-e-ty clack's a-echo-in' back th' blues in the night.

### It's Only A Paper Moon – 1933

Producer Billy Rose was doing a new play called **The Great Magoo**, a story by Ben Hecht. It was about life among the workers at Coney Island. Rose phoned Arlen to have him write a song for the production Yip Harburg the lyricist **recalled** the situation: “Rose called and said, ‘We need a song here for guy who’s a Coney Island barker, a very cynical guy who falls in love and finds that the world is not all Coney Island – not papier mache and lights and that sort of gaudy stuff. But it’s got to be a love song.’ Well, I tried to think of a cynical love story, something that this kind of a guy would sing. But I could never **really** be cynical. I could see life in all its totality, its **reality**”.

The two finally came up with a work and called it, **“If You Believed in Me.”** But the show was a flop. When actress June Knight sang the song in a movie it began to be noticed. The real break came when Nat “King” Cole recorded it with his trio in 1944. Paul Whiteman had recorded the song in 1933. In the future it was to be recorded by artists too numerous to mention and has **become** a jazz standard.

## George Gershwin



Gershwin was born in 1898 and although he died at a very young age, he made a lasting impression on both the classical and popular field of music composition. He first showed interest in music when he was ten and began playing a piano that was bought for his brother Ira, who would become his lyricist in many musical endeavors. He studied with various teachers but his main teacher was Charles Manbitzer. His first big hit ~~with hit~~ was “Swanee,” written with Irving Caesar (lyrics). His Broadway career began around 1924 with the musical comedy “Lady Be Good.” and many others followed. In 1924 he made a lasting impression with his composition “Rhapsody in Blue.” Probably his most famous work was Porgy and Bess written in 1935. Al Jolson and Jerome Kern were working on this material but Jolson sold it to George after Jolson got a call to go to Hollywood and make the first major ‘talkie’, The Jazz Singer. George was involved in a ten-year affair with Kay Swift and the musical “Oh Kay” was named after her. He died of a brain tumor in 1937 at the age of 38. [ The Jazz Singer was not the first talkie and to repeat this myth would expose your research to criticism.]

Summertime

It Ain't Necessarily So

I Got Plenty O' Nuttin'

I Got Rhythm

The Man I Love

Somebody Loves Me

I've Got a Crush on You

They Can't Take That Away From Me

Lisa

Love Walked In

Our Love is Here to Stay

Swanee

A Foggy Day

I'll Build a Stairway to Paradise

Someone to Watch Over Me

## Swanee

While talking over lunch at Dinty Moore's with George Gershwin, Irving Caesar suggested they write a one-step in the style of *Hindustan*. "Let's use an American location," said George, "like Foster did in *Swanee River*." Shortly they agreed on *Swanee*.

By the time they rode to George's apartment on West 144<sup>th</sup> Street in New York City they just about had the song. When they arrived at the Gershwin home in Washington Heights a poker game was going on with Papa Gershwin. The players were disturbed when Gershwin and Caesar went to the piano and worked out the song but once it was finished they stopped the game and George played it for them. The two completed it in less than one half hour. Gershwin later said it was written in 15 to 18 minutes.

Arthur Pryor had the band at the Capital Theater so a band arrangement was made and played by Pryor. At a party George played it, Jolson heard it and used it in his concert at the Winter Gardens and included it in his show "Sinbad." The score for the show was by Sigmund Romberg. It was the only Gershwin song to sell over a million copies (it sold over 2 million).

The image shows a handwritten musical score for the song "Swanee". It consists of six staves of music. The first staff is the vocal line with lyrics: "Swan-ee my's How I love you How I love you My Down City". The second staff continues the lyrics: "dear by old the Swan-ee Id give the world north to will". The third staff has lyrics: "be A-mong the folks in D-I-X-I-E-ven know my". The fourth staff includes the lyrics: "see me no more When I go to the Swan-ee shore (I'll be happy I'll be happy)". The fifth staff has lyrics: "Swan-ee Swan-ee I am com-ing back to Swan-ee". The sixth staff concludes with the lyrics: "I love the old folks at home." Chord symbols such as F, Gm, C7, F+, Bb, and Dm are written above the notes. The score is written in a cursive, handwritten style.

## Porgy and Bess

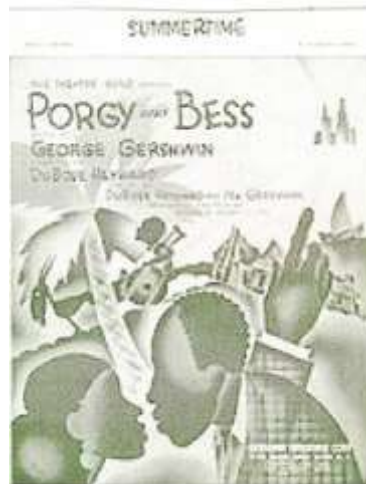
The play *Porgy and Bess* by Dorothy and DuBose Heyward is 559 pages. The show takes 4-1/2 hours to perform. Al Jolson had bought the book and was going to do it on Broadway (in blackface) with Jerome Kern hired to do the music. But Jolson was asked to do the first major 'talkie' in Hollywood (*The Jazz Singer*) and sold the rights to George Gershwin who made it into a masterpiece of 20<sup>th</sup> century music.



## Summertime – 1934

This was the **first** song completed before writing the rest of the score in **twenty** months. Gershwin was writing *Summertime* at Kay Halle's apartment. **She related**: “George and I had an arrangement. If I might be out and George might want to use my piano, the desk would give him my key. When coming home one night I found George at the piano. **He said** ‘Sit down, I think I have the lullaby.’ After so many other attempts he sang me his latest. It was **Summertime**”.

*Summertime* opens Porgy and Bess instead of the original planned number, *Jasbo Brown*. *Jasbo* ~~had~~ required an entire extra stage set which was thought to be too expensive, thus the setting for *Summertime*.



Sum-mer time an' the liv-in' is eas-y,  
 Fish are jump-in', an' the cot-ton is  
 high. Oh yo' da-dy's rich, an' yo ma is good-  
 look-in', So hush, lit-tle ba-by,  
 don't yo' cry.

**It Ain't Necessarily So**

In Porgy and Bess, Ira Gershwin wanted to give 'Sportin' Life a cynical and irreligious attitude. George improvised the scat sound. Together ~~in a week or two~~ they worked out the unusual construction of the song **in a week or two**.

IT AINT NECESSARILY SO (G.Gershwin)"Porgy And Bess"

It ain't ne-ces-sa-ri-ly so, It ain't ne-ces-sa-ri-ly so, De  
 Da-vid was small, but oh my! I'd! De-vid was small but oh my! He

gins dat yo' li-ble To read in de Bi-ble, it ain't ne-ces-sa-ri-ly  
 fought big Go- li- ath Who lay down sm' di-eth. I'd! De-vid was small but oh

so. — I'd! my! Wa- doo, — (Wa- doo,)—

Zim bam bod-dle- oo, (Zim bam bod-dle- oo,) Moo- dle sh da wa da

(Moo- dle sh da wa da,) Scat-ty wah. — (Scat-ty wah. — Yesh!)

**Bess, You Is My Woman Now**

This was the first duet for Porgy and Bess. When George played it for his editor, the editor cried.

B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> D<sub>m</sub> E<sup>b</sup> E<sub>m</sub> G<sub>m</sub> C<sub>m</sub> E<sub>m</sub><sup>7</sup> E<sup>b7</sup>

B<sup>b</sup> A<sup>b7</sup> D<sup>b</sup> A<sub>m</sub> F<sup>7</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> D<sub>m</sub> G<sub>m</sub> A<sup>7</sup> E<sub>m</sub> A<sup>7</sup> B<sub>m</sub> D G<sup>7</sup>

D A<sub>m</sub><sup>7</sup> D<sup>b7</sup> G<sup>b</sup> B<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>

**Liza**

One of Gershwin's favorite compositions. Sung by Al Jolson and Ruby Keeler. Director Vincent Minnelli named his daughter after this song (**Liza Minnelli**).

**Embraceable You**

Gershwin's father thought this song was about him after hearing some of the lyrics of the song - "Come to papa, come to papa, do." The song was used earlier in "East is West," then later used in his musical "Girl Crazy".

## Soon

Derived from a four-bar melodic fragment from the first act of the band's orchestra parts and expanded  $\sharp$  to a full-blown tune. In Gershwin's musical **Strike Up the Band**.

## I've Got a Crush on You

Originally this was a hot duet number, sung and danced ~~in a hot and fast tempo~~ by Clifton Webb and Mary Hay in **Strike up the Band** ~~in a hot and fast tempo~~. Lee Wiley, after Gershwin's death, slowed it down and sang it in a sentimental mood, ~~later reprised by Linda Ronstadt~~.

## The Man I Love

When the Gershwin brothers were working on **Lady be Good**, George opened his notebook and took out one of the tunes. He played it for Ira who said, "That verse would make a good chorus, better than the one you've got". Ira began to put words to the new 'chorus'. It was entitled **The Man I Love** and was to be sung by Adele Astaire. The producer didn't like the song and it got taken out of show. It was thought to be ~~have slowed up the action and was~~ too hard to sing, with all those chromatics, and ~~it considered that it was~~ too slow in a show filled with dancing and rhythm. Lady Mountbatten liked it and took a copy back to England.

Meanwhile the Gershwins were working on **Strike up the Band**. The tune was tried and cut from that show. It was again tried in a show called **Rosalie** but was cut from its third show. Returning tourists from England began talking about how popular the song was in England. It crossed the channel with Lady Louis Mountbatten where she had the Berkeley Square Orchestra introduce it in London. Later it was played in Paris. It then found its way to America to become a hit. Thus the tune became popular in America in 1928 by Helen Morgan. When a revival of **Lady Be Good** is performed the tune is included.

The song was never heard on Broadway until the revival. It was first sung at a concert by Eva Gauthier with George as her accompanist. Gershwin once explained that the song took so long to get appreciated in the U.S. because the chromatics in the chorus made the melody difficult to ~~be~~ assimilate and it could not readily be sung or hummed without a piano accompaniment.

MAN I LOVE, THE (G. Gershwin) <sup>G</sup> "Lady Be Good"

Some day he'll come a-long, The man I love; And he'll be big and strong,  
He'll look at me and smile, I'll un-derstand; And in a lit-tle while

The man I love; And when he comes my way, I'll do my best to make him stay.  
He'll take my hand; And though it seems ab-surd,

I know we both won't say a word. May-be I shall meet him Sun-day, May-be  
Mon-day, may-be, not; Still I'm sure to meet him one day, May-be Tues-day Will be  
my good news day. He'll build a lit-tle home, Just meant for two, From which I'll never roam

Who would-would you? And so all else a-bove, I'm wait-ing for the man I love.

### Someone to Watch Over Me

From "Oh Kay" sung to a small rag doll, first in a jazzy tempo. Ira said he wrote the words about himself. The title of the song was suggested by lyricist Howard Dietz.

SOMEONE TO WATCH OVER ME - (G. Gershwin) "Oh Kay" Moderato

There's a some-bod-y I'm long-ing to see. I hope that he  
I'm a lit-tle lamb who's lost in the wood. I know I could  
turn out to be Some-one who'll watch o-ver me  
Al-ways be good To one  
me. Al-though he may not be the man some Girls think of as  
hand-some, To my heart he car-ries the key.  
Won't you tell him please to put on some speed, Fol-low my lead,  
Oh, how I need Some-one to watch o-ver me.

Copyright 1928 by Harms, Inc. N.Y.

### Love Walked In

Only Gershwin tune to be on **Your Hit Parade** (1936) as most of Gershwin's songs ~~that~~ were popular ~~were~~ before the start of having a listing of popular songs on a list and performed on the radio once a week. The songs ~~were~~ tallied from record and sheet music sales.



Love walked right in and drove the shadows a-way;  
 One look and I forgot the gloom of the past;  
 Love walked right in and brought my sunniest day.  
 One look and I had found my future at last.  
 One  
 mag-ic mo-ment and my heart seemed to know That love said "Rel-  
 look and I had  
 lo, though not a word was spoken, found a  
 world com-pletely new. When love walked in with you.

### Fascinating Rhythm

In the show *Lady Be Good*. In an Astaire dance **number**, Gershwin gave a **dance-step rhythm** to Fred Astaire who couldn't find an acceptable exit step for the dance. The title of the show, *Lady Be Good*, **was used in place of** replaced the original one, *Black-Eyed Susan*.

FASCINATING RHYTHM (G. Gershwin) "Lady, Be Good"

Fas-ci-nat-ing Rhy-thm You've got me on the go! Fas-ci-nat-ing Rhy-thm I'm all a-  
 once it did-n't matter But now you're doing wrong; When you start to patter, I'm so un-  
 qui-  
 ver. What a mess you're mak-ing! The neigh-bers want to know why I'm  
 hap-py. Won't you take a day off? De-  
 cide to run a-long Somewhere  
 al-ways shak-ing Just like a fliv-ver. Each morn-ing I get up with the  
 for a-way off, And make it snap-py Oh, how I  
 sun, (Start a hop-ping nev-er stopping) To find at night, no work — has been  
 done. I know that long to be the men I used to be!  
 Fas- ci- nat- ing Rhy- thm, Oh, won't you stop pick- ing on me!

## Of Thee I Sing

The production of the musical won the Pulitzer Prize. The theme deals with the American political scene, satirizing inept politicians with limited vision and the voters who elected them. Some wanted to cut the word 'baby' from the first phrase as it wasn't dignified but audience liked it so it was kept in. The word became a 'catch' word of the 1930s.

OF THEE I SING - (G. Gershwin) "Of Thee I Sing"

OF THEE I SING - (G. Gershwin) "Of Thee I Sing"

Of thee I sing, ba-by, Sum-mer, Au-tumn,  
Win-ter, Spring, ba-by, You're my sil-ver lin-ing,  
You're my sky of blue; There's a love light shin-ing, Just be-cause of  
you. Of thee I sing, ba-by, You have got that  
certain thing, ba-by! Shin-ing star and in-spi-ra-tion  
worth-y of a might-y na-tion Of thee I sing.

## A Foggy Day

Gershwin said he wrote the song in less than an hour.

A Foggy Day

C7 F Ebm7 Gm7 C7 F Fm G7 C7  
F F9 Bb F D7 G7 C7 F9  
Bb Bbm F Bb F Bb F G7 Bb C7 F



### But Not For Me [ What year? ]

Introduced by Ginger Rogers in the show *Girl Crazy*. In the orchestra for this musical were Benny Goodman, Glenn Miller, Red Nichols, Jimmy Dorsey, Gene Krupa and Jack Teagarden.

Musical score for "But Not For Me" in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. The lyrics are: "They're writing songs of love, — But not for me. A luck-y look to fall, — And get that way; Heigh-to! A- stars a-bove, — But not for me. With love to lead the way and al- — so, Lock-a- day! Al-though I can't dis-miss. I've found more clouds of gray — Than an-y Rus-sian play. Could guaran-tee. I was a of his kiss, I guess she's not". The score includes various chord symbols such as F7, B7, Eb, and Eb7.

### I'll Build a Staircase to Paradise

Ira, George and B. G. DeSylva worked until 2 AM ~~in the morning~~ creating this number. We see in it the use of the flatted 3<sup>rd</sup> and 7<sup>th</sup>, a characteristic that shows Gershwin's use of the jazz style. As originally composed by George and Ira the song was entitled *A New Step Every Day*. The songwriter Bud DeSylva suggested revisions in the lyrics, entered as Ira's collaborator and proposed changing the title to *I'll Build a Stairway to Paradise*. Ira used his pen name on the sheet music (Arthur Francis)

The song ~~*I'll Build a Staircase to Paradise*~~ was a song that originated from a line in the show *A New Step Every Day*. After its opening night, Ira, George and DeSylva wrote *I'll Build a Stairway to Paradise*. Known in its time as "the most perfect piece of jazz yet written."

Musical score for "I'll Build a Staircase to Paradise" in G major, 4/4 time. The score is a single staff with lyrics underneath. The lyrics are: "I'll build a stair-way to Par-a-dise With a new step ev-ry day! In going to get there at a-ny price Stand a-side I'm on my way! I've got the bliss — And up a-bove it's so fair Shores! Go on and var-ry me there! I'll build a stair-way to Par-a-dise, With a new step ev-ry day. day." The score includes various chord symbols such as G7, F6, A7, and Eb7.

### Bidin' My Time

The title for this song came from a verse Ira Gershwin had written for his college newspaper. Sung by a male quartet of 'rubes' accompanying themselves on the harmonica, Jew's harp, ocarina and tin flute. It was a take-off on the Western ballad style. It was in the show *Girl Crazy*.

BIDIN' MY TIME (G. Gershwin) "Girl Crazy" Andante



But I'm Bid-in' My Time; 'Cause that's the kind-a guy I'm, while  
oth-er folks grow dixzy I keep bus-y Bid-in' My Time. Next year,  
next year, Some-thin's bound to hap-pen; This year, this year,  
I'll just keep on nap-pin', And Bid-in' My time 'Cause that's the kind-a f  
I'm. There's no re-gret-tin' When I'm set-tin' Bid-in' My Time.

### Somebody Loves Me

This song became the rage of Paris when introduced at the Moulin Rouge. It contains Gershwin's use of the flatted 5<sup>th</sup>.

SOMEBODY LOVES ME (G. Gershwin) "G.W.'S. Scandals of 1924"



Some-bod-y loves me I won-der who, I won-der  
who she can be; Some-bod-y loves me  
I wish I knew, Who can she be wor-ries me,  
For ev-'ry girl who pass-es me I shout, Hey! may-be,  
You were meant to be my lov-ing ba-by; Some-bod-y loves me  
I won-der who, May-be it's a you.

## Our Love is Here to Stay

This was the last song that George Gershwin wrote and it had to be reconstructed by Vernon Duke. Gershwin had not written the song down. Oscar Levant remembered the harmonies that Gershwin played, thus the song was saved by Duke and Levant. The working title was “It’s Here to Stay.”

LOVE IS HERE TO STAY (G. Gershwin) "The Goldwyn Follies"

It's ver-y clear } Our love is here to stay;  
 But, oh my dear, }  
 Not for a year } But ev-er and a day.  
 Go- ing a long, long way.  
 The ra- di- o and the tel- e- phone And the mov- iee that we  
 know May just be pass- ing fan- cies, And in time may go.  
 In time the Rock- ies may crum- ble, Gib- ral- tar may tum- ble,  
 They're on- ly made of clay, But our love is here to stay.

Copyright 1930 by Gershwin Publishing Corp.-Sole Selling Agent for U.S., Canada & Newfoundland

## I Got Rhythm

This song became a signature tune for a young girl’s first appearance on Broadway in Gershwin’s *Girl Crazy*. This song had built-in dynamics, enough to blow the stage to smithereens, and then not-yet-famous Ethel Merman put in her own TNT and the song became the hit of the show. When she got to the second chorus it is said that she forgot the words and just held a high C for sixteen bars. From then on it was part of her performance to sing the song the same way she did the first time – putting in the sixteen-bar high C. Merman had been hired for a salary of \$375 a week.

Ira Gershwin worked for two weeks on the lyrics of this song using a ‘dummy’ set of lyrics – “Roly-poly, eating solely, ravioli, better watch your diet or bust. Lunch or dinner, you’re a sinner, please get thinner, losing all that fat is a must.”

When Ira used the title, *I Got Rhythm*, he was criticized as it was not good English grammar and should be “I’ve Got Rhythm.” Ira used the phrase, “Who could ask for anything more”, as a working title but thought that the first line of the refrain sounded more arresting and provocative, thus the title “I Got Rhythm”

Ethel Merman



**I GOT RHYTHM** - (G. Gershwin) **"Girl Crazy"** Lively

Chords: B<sup>b</sup>7 Gm Cm7 F7 Gm7<sup>9</sup> D<sup>9</sup> Edim Cm7 F<sup>7</sup> B<sup>b</sup>7 Gm B<sup>b</sup>7<sup>9</sup>

Lyrics: I got rhy-thm, I got mu-sic, I got  
I got dais-ies, In green pas-tures, I got

Chords: Cm7 F7 E<sup>b</sup>m B<sup>b</sup> FG7 C<sup>9</sup> F7 B<sup>b</sup> D7 C Ddim D7 G7 D<sup>9</sup>

Lyrics: my man. Who could ask for an-y-thing more? more? Old Man Trou-ble, I don't

Chords: Dm C7 C7 B<sup>b</sup> Cdim C<sup>9</sup> C<sup>9</sup> F<sup>7</sup> F7 C7 F7 B<sup>b</sup> Gm C7

Lyrics: mind him. You won't find him. 'Round my door. I got

Chords: Cm7 F7 Gm7<sup>9</sup> D<sup>9</sup> Edim Cm7 F7 B<sup>b</sup> Gm Cm7 F7 E<sup>b</sup>dim

Lyrics: star-light. I got sweet dreams, I got my men. Who could

Chords: B<sup>b</sup> Fm D.C. G7 C7 F7 B<sup>b</sup>

Lyrics: ask for an-y-thing more. Who could ask for an-y-thing more?

### They Can't Take That Away From Me

The only Gershwin song nominated for an Academy Award – 1937 (the winner was *Sweet Leilani*). In the Gershwin musical *Girl Crazy*. In the pit band for the show were Red Nichols, Benny Goodman, Gene Krupa, and Jimmy Dorsey. Eight of the songs in the show were hit songs. It starred Ethel Merman and Ginger Rogers.

Refrain *not fast*

The way you wear your hat, — The way you sip your tea, —

A7, B7, E6, Gmi, E, Gdim, B7 sus 4, B7

The mem'ry of all that — No, no! They can't take that a-way from me!

A6, B7, Bbm7, Eb, B7, Bbm7, Cmi, D7, Bbm7, A6, Fmi, C, F7

The way your smile just beams, — The way you sing off key, —

A7, B7, E6, Gmi, E, Gdim, B7 sus 4, B7

The way you haunt my dreams, — No, no! They can't take that a-way from me!

A6, B7, Bbm7, Eb, B7, Bbm7, Cmi, D7, Bbm7, A6, Fmi, B7 sus 4, B7

*warmly*

We may nev - er, nev - er meet a - gain On the bump - y road to

E6, E, Gmi, C7, Adim, Gmi, C7, D7, Gmi, Gmi, A7

love, Still I'll al - ways, al - ways keep the mem - 'ry of

D7 sus 4, D7, Gmi, C7, Adim, Gmi, Bbm7, C7, F7, A6, B7

