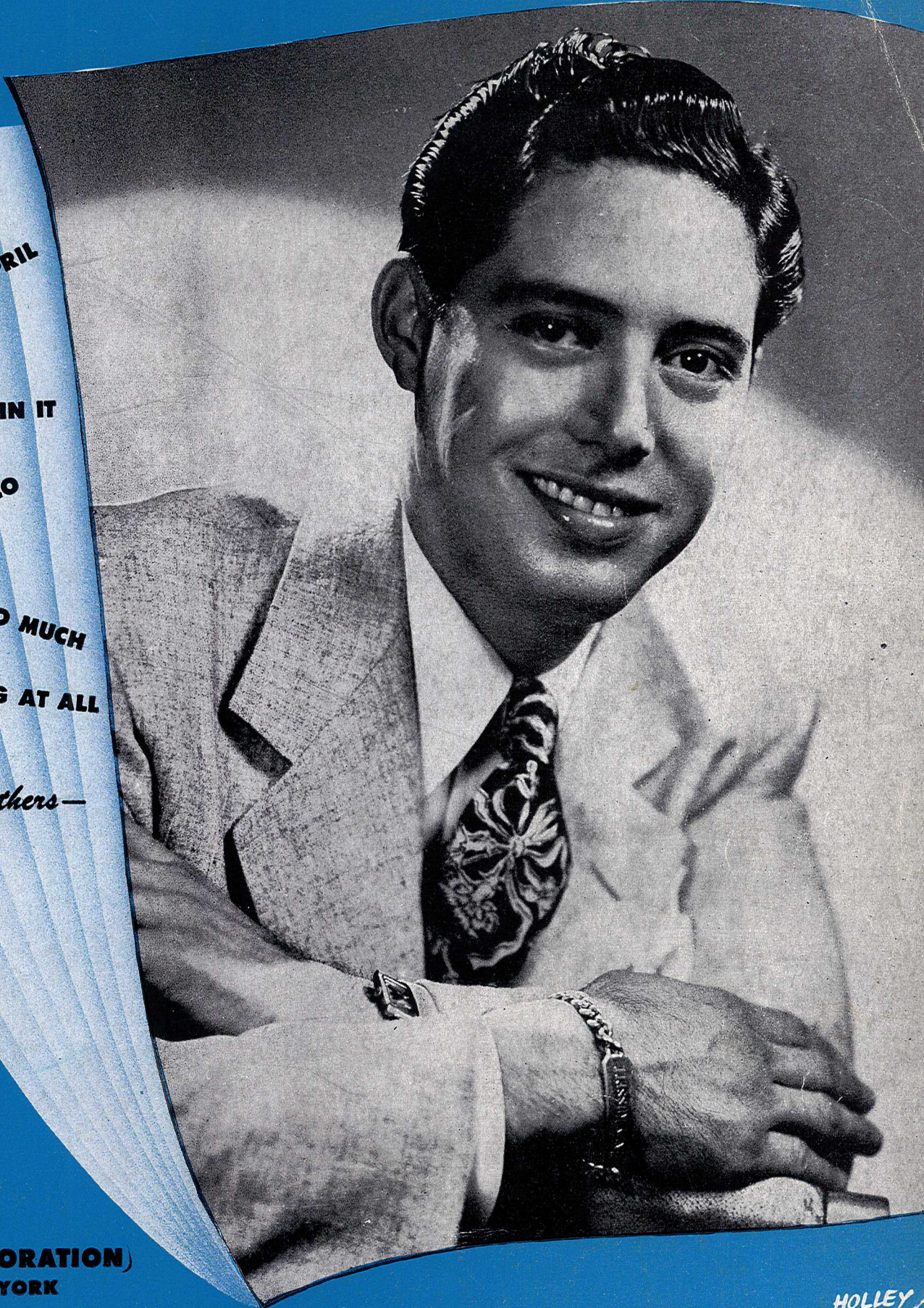


The Songs of

ANDY RUSSELL



I'LL REMEMBER APRIL

MY HEART ISN'T IN IT

TICO-TICO

I LOVE YOU MUCH TOO MUCH

ALL OR NOTHING AT ALL

and 12 others—



LEEDS MUSIC CORPORATION
RADIO CITY • NEW YORK

HOLLEY

Foreword

At the ripe young age of twenty-four, romantic-voiced Andy Russell has reached an enviable position in his vocal career. Let him introduce a new tune or give special treatment to an old one and immediately tens of thousands of fans are swarming sheet music and record shops for copies. In other words, it's the kind of position that spells **SUCCESS**.

In music circles, Andy Russell is something of an oddity. For one so young, he can already look back upon a successful career in another direction. Before he hit the heights as a ballad singer, Russell had already established a name for himself as one of the five top drummers in the country!

Born 1920 in Los Angeles, Andy Russell began singing professionally at the age of twelve with small local bands. He was launched as a drummer when one bandleader refused to pay him his dollar-and-a-half per night unless he did something besides sing. When he reached sixteen, his path crossed that of bandleader Gus Arnheim, discoverer of Bing Crosby and Russ Columbo, who took Andy under his wing and began grooming him for stardom. Years with several big-name bands in California followed until Andy's voice came to the attention of radio network officials. "Songs by Andy Russell," a fifteen minute program emanating from the West Coast and aired via the Blue Network, spotlighted him nationally with the inevitable result. A prominent sponsor, looking for a new personality with song-selling appeal, caught the program and was promptly convinced he had a "find."

The seventeen songs which comprise the Andy Russell song folio were carefully selected for melodic appeal and are representative of the best in the singer's repertoire.



The Songs of **ANDY RUSSELL**

<i>Contents</i>		Page
ADDRESS UNKNOWN		16
ALL OR NOTHING AT ALL		40
DOWN IN THE VALLEY (Hear That Train Blow)		14
HOLLYWOOD CINDERELLA		25
IF ANYTHING HAPPENED TO YOU		31
I'LL REMEMBER APRIL		2
I LOVE YOU MUCH TOO MUCH		37
IS THAT THE WAY TO TREAT A SWEETHEART?		46
IT'S LIKE OLD TIMES		23
MY HEART ISN'T IN IT		18
SLEEP, COME ON AND TAKE ME		8
TANGLEWEED 'ROUND MY HEART		10
THAT'S MY AFFAIR		21
TICO-TICO		4
UNDER YOUR WINDOW		34
WE SPEAK OF YOU OFTEN		43
YOU DON'T KNOW WHAT LOVE IS		28

Copyright 1944 by
LEEDS MUSIC CORPORATION
RADIO CITY • NEW YORK

I'LL REMEMBER APRIL

Key of G (E-E)

By DON RAYE, GENE DE PAUL, PAT JOHNSTON

Moderato

Piano *mp*

Refrain (with expression) **G7** **G6** **Gmaj7** **G6** **Gm7**

This love-ly day will leng-then in - to ev-'ning, We'll sigh good -

mp - f

Gm6 **Gm7** **Gm6** **Am7 dim5** **D7**

bye to all we've ev-er had. A - lone, where we have walked to -

F9 **E9** **E7** **Am7** **D9b9** **Gmaj7**

geth - er, I'LL RE - MEM - BER A - PRIL and be glad.

G6 **Cm7** **F7** **Bbmaj7** **Bb6** **Cm7**

I'll be con - tent you loved me once in A - pril, - Your lips were warm

The musical score is written for piano and voice. It features a piano introduction in G major, marked 'Moderato' and 'Piano' with a dynamic of 'mp'. The introduction consists of two staves of music. The main body of the score is a vocal line with piano accompaniment. The piano accompaniment is written in G major and includes various chords such as G7, G6, Gmaj7, Gm7, Gm6, Am7 dim5, D7, F9, E9, E7, Bbmaj7, Bb6, and Cm7. The vocal line includes lyrics and is marked 'Refrain (with expression)'. The dynamics range from 'mp' to 'mp - f'. The score is divided into several systems, each with a vocal line and a piano accompaniment line.

Copyright 1941 by Leeds Music Corporation

Copyright 1942 by LEEDS MUSIC CORPORATION, RKO Bldg., Radio City, New York, N. Y.

International Copyright Secured

Made in U.S.A.

All Rights Reserved

F7 **Bbmaj7** **Bb6** **Am7** **D7**

And love and Spring were new. But I'm not a - fraid of Au-tumn and her

Gmaj7 **G6** **F#m7** **B9** **Emaj7** **E6**

sor - row, For ILL RE - MEM - BER A - PRIL and you.

Am7 **D7** **G** **G6** **Gmaj7** **G6**

The fire will dwin-dle in - to glow - ing ash - es,

Gm7 **Gm6** **Gm7** **Gm6** **Am7 dim5**

For flames and love live such a lit-tle while, I won't for - get,

D7 **F9** **E9** **E7** **Am7** **D9b9**

but I won't be lone - ly, I'LL RE - MEM - BER A - PRIL, and I'll

1 **G** **G6** **Gmaj7** **G6** **2** **G** **G6** **G**

smile. smile.

TICO - TICO

(pronounced Teeko-Teeko)

Tico-Tico No Fuba

Key of C (B-F)

Portuguese lyric by
ALOYSIO OLIVEIRA

English lyric by
ERVIN DRAKE

Music by ZEQUINHA ABREU

Bright samba tempo

mf

Am E7

Oh TI - CO - TI - CO tick! Oh TI - CO - TI - CO tock! This TI - CO -
ti - co - ti - co tá, tá ou-tra vez a - qui, o tí - co -

mf

E7 Am Dm

TI - CO he's the cuck - oo in my clock. And when he says: "Cuck - oo!" he means it's
ti - co tá co-men-do o meu fu - bá. Si o ti - co - ti - co tem, tem que se a -

Am Am7 B7 B7

time to woo; It's "Ti - co - time" for all the lov - ers in the
li - men - tar, Que vá co - mer u - mas mi - nho - cas no po -

Copyright 1943 by PEER INTERNATIONAL CORPORATION

International Copyright Secured

Printed in U.S.A.

All Rights Reserved Including The Right Of Public Performance For Profit

Used Here By Permission of the Copyright Owner

E **Am** **E7**

block. I've got a heav-y date a tête-a-tête at eight, so speak, oh
mar. *O ti-co-ti-co tá tá ou-tra vez a-qui, o ti-co*

E7 **Am** **Dm**

TI-CO, tell me is it get-ting late? If I'm on time: "Cuck-oo!" but if I'm
ti-co tá co-men-do o meu fu-bá. Eu sei que el-le vem vi-ver no

Am **E7**

late, "Woo - woo!" The one my heart has gone to may not want to
meu quin-tal, e vem com a-res de ca-ña-ri-o e de par-

Am **C** **G7**

wait! For just a bir-die, and a bir-die who goes no-where, He knows of
dal. Mas por fa-vor ti-ra es-se bi-cho do ce-lei-ro, por que el-le a-

G7 **C** **A+**

ev - 'ry Lov - ers' Lane and how to go there; For in af - fairs óf the heart, my Ti - co's
ca - ba co - men - do o fu - bá in - tei - ro. Ti - ra - es - se ti - co de lá, - de ci - ma

Dm **G7** **G7** **C** **G7**

ter - ri - bly smart, He tells me: "Gent - ly, sen - ti - ment - ly at the start!" Oh - oh, I
do meu fu - bá. Tem tan - ta fru - ta que el - le po - de pi - ni - car. Eu já fiz

C **G7** **G7**

hear my lit - tle TI - CO - TI - CO call - ing, Be - cause the time is right and shades of night are
tu - do pa - ra ver se con - se - gui - a. Bo - tei al - pis - te pa - ra ver si el - le co -

C **Dm** **Cdim** **C** optional

fall - ing. I love that not - so - cuck - oo cuck - oo in the clock: TI - CO -
mi - a. Bo - tei um ga - to um es - pan - to - lho e um al - ça - pão, mas el - le a - cha que o fu -

Dm7 G7 1 C 2 C *segue* 3 C *Fine*

TI-CO-TI-CO TI-CO-TI-CO tock. Oh, TI-CO tock. tock.
bá é que é bo-a-a-li-men-ta-ção O. ti-co ção. ção.

Interlude

mp *sfz*

SLEEP, COME ON AND TAKE ME

Key of Bb (D-Eb)

By JOE YOUNG, BOYD BUNCH

Molto moderato

Piano introduction in Bb major, 4/4 time. The piece begins with a *ff* dynamic and a *marcato* articulation. The melody is characterized by a series of eighth-note chords in the right hand and a steady bass line in the left hand. The introduction concludes with a *fz* dynamic and a *mf* dynamic.

VOICE

G mi E dim C mi D7 G mi D7 G mi D7 G mi G mi7 G mi A7 D7

Old man sleep, for ev-ry lov-er, You paint a hap-pi-er to-mor-row.

Piano accompaniment for the first vocal line, starting with a *mp* dynamic. The accompaniment features a steady bass line and chords that support the vocal melody.

Bb mi E dim Eb mi F7 Bb mi F7 Bb mi F7 Bb mi Bb mi7 Bb mi C7 F7

Old man sleep, Can't you dis-cov-er A way to brush a-way my sor-row.

Piano accompaniment for the second vocal line, starting with a *mf* dynamic and ending with a *rit* (ritardando) marking.

CHORUS Bb7 Eb7 Bb open Gb7 Bb Edim F7 Ddim F7 Faug

Sleep, Come On And Take Me — Un-til my love comes

Piano accompaniment for the chorus, starting with a *p-f a tempo* dynamic. The accompaniment features a steady bass line and chords that support the vocal melody.

Bb **Gmi7** **C7** **F7** **Bb7** **Eb7** **Bb** **Cmi7 (open)** **Gb7** **Bb** **E dim**

home Sleep, don't you for - sake me Oh

F7 **Ddim** **F7** **Faug** **Bb** **Ab7** **Gb7** **Bb** **Bb7** **D** **D7** **D dim** **Gmi**

Sleep, I'm so a - lone All the time I'm by my own-

D **Adim** **A7** **D** **D7** **Ab7** **C** **C7** **C dim** **Fmi** **C** **C7**

some, How my heart keeps bump-in' me Can't you see I'm sad and lone - some For the

F7 **E7** **F7** **Bb7** **Eb7** **Bb** **Cmi7 (open)** **Gb7** **Bb** **E dim**

want of com-pan - y Sleep, Come On And Take Me Un -

F7 **Ddim** **F7** **Faug** **Bb** **Gb7** **F7** **Bb** **Eb** **F aug** **Bb**

1. til my love comes home. 2. home.

poco rit **fz**

TANGLEWEED 'ROUND MY HEART

Key of C (B-C)

By ROY KELLEY, FORREST WYATT

Moderately slow and with expression

The piano introduction consists of two staves. The right hand starts with a melody in treble clef, marked *mf*. It features a series of chords and melodic lines, including a triplet of eighth notes in the final measure. The left hand provides a bass line in bass clef, primarily using chords and single notes. The piece concludes with a *rall* (rallentando) marking and a *p* (piano) dynamic.

This system contains the first line of the song. The vocal line is on a single staff with lyrics: "Pre-cious days of love di-vine, Pre-cious days when you were mine,". The piano accompaniment is on two staves, marked *mp sustained*. Above the vocal staff, the following chords are indicated in boxes: Am, Dm, Am, Dm6, E.

This system contains the second line of the song. The vocal line is on a single staff with lyrics: "Pre-cious years now seen thru tears, Are just a mem-o-ry. —". The piano accompaniment is on two staves, marked *ten.* (tension). Above the vocal staff, the following chords are indicated in boxes: Am, E, Am, Am6, B7, Am, Em, B7, Em, G7.

Copyright 1933 by Leeds Music Corporation

Copyright 1940 by LEEDS MUSIC CORPORATION, RKO Bldg., Radio City, New York, N. Y.

International Copyright Secured

Made in U.S.A.

All Rights Reserved

CHORUS

Moderately slow

Am

Em

I thought my life with you, a dream come true,

p *mp*

Am

A7

You did - n't care but I nev - er knew — and

D7

G6

G7

now its too late, — There's no room for hate, — With this

Am

D7

G7

Am

TAN - GLE-WEED 'ROUND MY HEART. — Some-day if fate is kind, per-

haps I'll find, Some-one who knows that love is - n't blind, Who'll

Em Am A7

teach me to care and help me to tear This tan - gle - weed from my

D7 G6 G7 C Fm6

heart. Why should we go a - long hand in hand?

C A7 Dm Bb7

How can I ask you to un - der - stand, When my love is your love, but

Dm Gm6 A7 D7

G C6 G7 G7+5 (Guitar Tacet)

yours is for some-bod-y else. Sweet-heart if

Am Em Am

you seek bliss, may you find this, A ghost of me on

A7 D7 G6 G7

each lip you kiss, You'll find with-out love, The true mean-ing of this

C Fm 1. C Am6 G7 (Guitar Tacet) 2. C

TAN- GLE-WEED 'ROUND MY HEART. I thought my HEART.

rall mf a tempo rall p

DOWN IN THE VALLEY

(Hear That Train Blow)

Key of G (D-G)

By **FRANK LUTHER**

Tenderly

mf

Voice Tenderly

Guitar Tacet

G D7 Em D7 Ddim

1. DOWN IN THE VAL - LEY, Val - ley so lo - o - o -
 2. The train don't stay, Love, It goes right thru - u - u -
 3. DOWN IN THE VAL - LEY, Val - ley so lo - o - o -

p-mf

D7 Ddim D7

o - o - ow, Late in the eve - nin',
 u - u - u, And now it's gone, Love,
 o - o - ow, Late in the eve nin',

D7 C D7 G Dmaj7#5 G Dmaj7#5 G Guitar Tacet

Hear that train blo - o - o - o - o - o - ow. Hear that train
 And so are you - ou - ou - ou - ou - ou. Be - fore you
 Hear that train blo - o - o - o - o - o - ow. The train is

G **D7** **Em** **D7** **Ddim** **D7**

blow, Love, Hear that train blo - o - o - o -
 go, Love, For old times sa - a - a - a -
 gone, Love, And out of si - i - i - i -

D7 **D7** **C** **D7**

ow. Late in the eve - nin', Hear that train
 ake, Put your arms 'round me, Feel my heart
 ight, Good - night my darl - in', Darl - in' good -

1.2. **G** **Dmaj7#5** **G** **Dmaj7#5** **G** **Guitar Tacet**

blo - o - o - o - o - ow. 2. The train don't
 brea - ea - ea - ea - ea - eak. 3. DOWN IN THE

3. **G** **Dmaj7#5** **G** **Dmaj7#5** **G**

ni - i - i - ight, Good - night.

poco rall. *rit.*

Additional Choruses

Write me my darling, write me one line,
 Answer one question: "Will you be mine?"
 Will you be mine, love, will you be mine?
 Tell me my darling; will you be mine?

If you don't love me, Love who you please,
 And when you leave me, My heart will ease;
 Before you go, love, For old times' sake,
 Put your arms 'round me, Feel my heart break.



ADDRESS UNKNOWN

Key of Eb (C-D)

By CARMEN LOMBARDO, DELETTE LEE HILL, JOHNNY MARKS

Piano introduction featuring a melody in the right hand with triplets and a bass line in the left hand. The music is in the key of Eb and 4/4 time.

Voice Cmi Fmi6 Cmi Ab7 Tacet

Trains, planes, wheels of au - to - mo - biles whirl - ing through my head! I've

mp

The first system of the vocal line and piano accompaniment. The vocal line starts with a Cmi chord and is followed by Fmi6, Cmi, and Ab7. The piano accompaniment features a steady bass line and chords that support the melody.

Cmi Ab Fmi6 G7 Cmi Fdim Abmi6 F9 Bb+

fol - lowed ev - 'ry trail I've found; But they on - ly led to —

The second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics "fol - lowed ev - 'ry trail I've found; But they on - ly led to —". The piano accompaniment includes chords like Ab, Fmi6, G7, Cmi, Fdim, Abmi6, F9, and Bb+.

Chorus Eb Gmi Cmi Gbdim Fmi Ab+ Ab Bb7 Fmi7 Bb7

AD-DRESS UN-KNOWN Not ev - en a trace) of you — Oh, what I'd give —

mp - f

The chorus system of the vocal line and piano accompaniment. The vocal line begins with "AD-DRESS UN-KNOWN Not ev - en a trace) of you — Oh, what I'd give —". The piano accompaniment features a strong bass line and chords including Eb, Gmi, Cmi, Gbdim, Fmi, Ab+, Ab, Bb7, Fmi7, and Bb7.

Ab Bb7 Eb6 Bb+ Gmi Gmi7 C7

— to see the face of you. — I was a fool to stay a - way — from

The final system of the vocal line and piano accompaniment. The vocal line concludes with "— to see the face of you. — I was a fool to stay a - way — from". The piano accompaniment includes chords like Ab, Bb7, Eb6, Bb+, Gmi, Gmi7, and C7.

F9 **Cmi7** **F7** **Ab6** **Abmi6**

you so long. I should have known there'd come a day when you'd be

Bb7 **Fmi** **Db7** **Bb7** **Eb** **Gmi** **Cmi** **Gbdim** **Fmi** **Ab+** **Ab** **Bb7**

gone. AD-DRESS UN-KNOWN. Oh, how could I be so blind

Fmi7 **Bb7** **Fdim** **C7** **Fmi6** **Cdim** **C7** **Bbmi6** **Tacet**

To think that you would nev-er be hard to find From the place of your birth to the

C+ **F9** **Cdim** **Eb** **Cdim**

ends of the earth I've searched, on-ly to find On-ly to find

Fmi7 **Bb7 add E** **1. Eb** **Gbdim** **Fmi** **Bb** **2. Eb** **Abmi** **Eb**

AD-DRESS UN-KNOWN. -KNOWN.

MY HEART ISN'T IN IT

Key of F (C-Eb)

By JACK LAWRENCE

Slowly (with expression)

Piano introduction in F major, 4/4 time. The melody is marked *mf* and features a series of chords: F, F7, Bb, Bbm, F, and Bbm. The bass line consists of a simple harmonic accompaniment.

Voice

Yes, I keep bus - y, liv - ing, a diz - zy pace, No - bod - y knows

First system of the vocal melody and piano accompaniment. The vocal line is in F major with a key signature of one flat. The piano accompaniment is marked *mp* and features a triplet of eighth notes in the right hand.

my se - cret woes. I do the night spots af - ter the bright spots

Second system of the vocal melody and piano accompaniment. The piano accompaniment continues with a triplet of eighth notes in the right hand.

close, Seek - ing the face of you, Find - ing no trace of you.

Third system of the vocal melody and piano accompaniment. The piano accompaniment concludes with a triplet of eighth notes in the right hand and a *rit.* (ritardando) marking.

Copyright 1942 by Leeds Music Corporation

Copyright 1943 by LEEDS MUSIC CORPORATION, RKO Bldg., Radio City, New York, N. Y.
International Copyright Secured Made in U.S.A. All Rights Reserved

Slowly (with expression);
Chorus

I go to par-ties, - I go to danc-es, - But MY HEART IS-N'T IN IT, - I'm al-ways

look-ing - for new ro-manc-es, - But MY HEART IS-N'T IN IT, - In some-one

els-es arms - I make be-lieve, - I don't care where you are, - But when I

share a kiss - I close my eyes - And sud-den-ly there you are. - There's al-ways

Chords: F, F#dim, Gm7, C7, Gm7, C7, F, F#dim, Gm7, C7, Gm7, C7, F, Fmaj7, F7, Bb, F+, Bb, Dm, F+, F, G9, Gm7, Db, Db7, C7sus, C7

Dynamic: mp-mf

some-thing that I can do nights, But MY HEART IS-N'T IN IT, And when I

Chords: F, F#dim, Gm7, C7, Gm7, C7

stay home, those are the blue nights for me. But if you

Chords: F, C+9, F9, F+, Bb, F+, Bb

tel-e-phoneda and said: "Dar-ling let's make a new start." I'd answer: "Yes," in a min-ute, my

Chords: Bbm, F, D9, Gm, F#dim

Instruction: *cresc. poco a poco*

heart would be in it, For you are still in my heart. I go to heart.

Chords: Gm7, F#dim, G7, C7, F, Bb, F

Instructions: *dim. p*, *rit.*

THAT'S MY AFFAIR

Key of G (D-E)

By HY ZARET, IRVING WEISER

Moderato

Piano

mf

poco rit.

Detailed description: This block contains the piano introduction. It is written for piano and consists of two staves. The tempo is marked 'Moderato'. The music begins with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with a triplet of eighth notes in the first measure. The second staff contains a bass line. The dynamic marking is *mf* (mezzo-forte). The piece concludes with a *poco rit.* (ritardando) marking.

Verse

G E mi A mi 7 C dim G Bb dim A mi 7 D 7

Your love is well worth wait-ing for, A mil-lion lone-ly nights and more. It's

p a tempo

Detailed description: This block shows the first system of the verse. It includes a vocal line and a piano accompaniment. The vocal line has the lyrics: "Your love is well worth wait-ing for, A mil-lion lone-ly nights and more. It's". The piano accompaniment is marked *p a tempo*. Above the vocal line, a series of chords are indicated in boxes: G, E mi, A mi 7, C dim, G, Bb dim, A mi 7, and D 7.

G A mi G E mi A mi 7 D 9

worth the tears and heart-ache too, I for-get them in my love for you.

ten.

rit

Detailed description: This block shows the second system of the verse. The vocal line continues with the lyrics: "worth the tears and heart-ache too, I for-get them in my love for you." The piano accompaniment is marked *rit* (ritardando). Above the vocal line, a series of chords are indicated in boxes: G, A mi, G, E mi, A mi 7, and D 9. The word *ten.* (tension) is written below the vocal line.

G E+ E7 A mi

Refrain (slowly and with great warmth)

If I'm blue THAT'S MY AF-FAIR, — I love you too
Lone-ly too THAT'S

p-mf

Detailed description: This block contains the refrain section. It includes a vocal line and a piano accompaniment. The vocal line has the lyrics: "If I'm blue THAT'S MY AF-FAIR, — I love you too Lone-ly too THAT'S". The piano accompaniment is marked *p-mf*. Above the vocal line, a series of chords are indicated in boxes: G, E+, E7, and A mi. The tempo and mood are indicated as "Refrain (slowly and with great warmth)".

Copyright 1942 by Leeds Music Corporation

Copyright 1943 by LEEDS MUSIC CORPORATION, RKO Bldg., Radio City, New York, N. Y.

International Copyright Secured

Made in U.S.A.

All Rights Reserved

D7 **G** **D+** **Dmi** **E7** **Ami** **C+**

much to care, — I'm con - tent to spend un-hap - py nights and
MY AF - FAIR, — Tho' my friends a - gree our love will nev - er

Ami7 **D7** **G** **B7** **Emi** **Emi7** **Ami7** **D7** **D+**

days, If on - ly in the end I'll make you mine it pays,
 start, I'll wait a - round and see 'cause I'm a fool at heart,

G **E+** **E7** **Ami**

Love so strong must get some - where, — If I'm wrong **THAT'S**
 If my love is not re - turned, — Well at least I've

D7 **G** **D+** **Dmi** **E7** **Ami** **C+**

MY AF - FAIR, — What if my heart aches un - til your heart a -
 loved and learned, —

Cmi6 **G** **Bb dim** **Ami7** **D7** **G** **Ami7** **Adim** **G**

wakes, Un - til you learn to care **THAT'S MY AF - FAIR.** **FAIR.** —

IT'S LIKE OLD TIMES

Key of F (D-E)

By DAVE FRANKLIN

Moderato

Piano

The piano introduction consists of two staves. The right hand starts with a melody in F major, marked *mf*. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked *Moderato*.

Verse **F**

C+7

Fmaj.7

F

F

No one knows just how I feel, I don't know

The piano accompaniment for the first line of the verse features a melody in the right hand and a harmonic accompaniment in the left hand. The dynamics are marked *p*. The chords are F, C+7, Fmaj.7, F, and F.

C+7

Am7

D7

Am7 D7 Gm

D7

if this is real, See-ing you is cer-tain-ly

The piano accompaniment for the second line of the verse continues the melody and accompaniment. The chords are C+7, Am7, D7, Am7 D7 Gm, and D7.

Gm

G7

C7

F dim. F# dim. C7

great, Don't you think we should cel-e-brate?

The piano accompaniment for the third line of the verse concludes the verse. The chords are Gm, G7, C7, F dim., F# dim., and C7.

Refrain **F** **A7** **D7** **D7add Eb** **D7** **D+7** **D7** **D+7** **D7** **D+7** **D7** **G9**
(with much expression)

It's like OLD TIMES, hold-ing you real close a-gain, Like OLD

The piano accompaniment for the refrain features a melody in the right hand and a harmonic accompaniment in the left hand. The dynamics are marked *p-mf*. The chords are F, A7, D7, D7add Eb, D7, D+7, D7, D+7, D7, D+7, D7, and G9.

Copyright 1942 by Leeds Music Corporation

Copyright 1943 by LEEDS MUSIC CORPORATION, RKO Bldg., Radio City, New York, N. Y.
International Copyright Secured Made in U.S.A. All Rights Reserved

G9 **C7**
 TIMES, Kiss-ing ev-'ry now and then, what a kick to do the town like we

Am7 **F** **Dm7** **G9** **Gm7** **C+7** **F** **A7**
 did be-fore, And to hear you say that you are mine once more, — It's like

mf *mp*

D7 **D7addEb** **D7** **D+7** **D7** **D+7** **D7** **D+7** **D7** **G9**
 OLD TIMES, Do-ing things we used to do, the same thrill

G9 **C7** **Cdim.** **C7** **F** **Fmaj7** **Cm6** **D9** **Cm6** **D7**
 I felt when I first met you, Danc-ing heart to heart, Seems like we've nev-er been a-part, It's like

G9 **C9** **1. F** **F** **A7** **2. F** **F7** **E7** **F**
 OLD, OLD TIMES. — It's like TIMES. —

mf

HOLLYWOOD CINDERELLA

Key of C (D-E)

By JOE GOODWIN, HERMAN RUBY, LEW POLLACK

Moderato *8va*

mf

The piano introduction consists of two staves. The right hand features a series of chords and melodic lines, while the left hand provides a steady accompaniment. The tempo is marked 'Moderato' and the dynamic is 'mf'. A dashed line labeled '8va' indicates an octave shift for the right hand.

Verse (*ad lib*)

C **G7** **C** **G** **Dm7** **G7** **C**

Lis - ten to that mus - ic, Can't you hear those wed - ding chimes? (Bell)

(*loco*)

mp

The first line of the verse includes a vocal melody and piano accompaniment. The vocal line is marked 'Verse (ad lib)' and includes the lyrics 'Lis - ten to that mus - ic, Can't you hear those wed - ding chimes? (Bell)'. The piano accompaniment is marked 'mp' and includes a '(loco)' section. Chord boxes above the staff indicate the harmonic structure: C, G7, C, G, Dm7, G7, C.

Dm7 **G7** **C** **Bb6** **A7** **D7** **G7** **Dm7** **G7**

Seems as though they're tell - ing you, Just ex - act - ly what to do (Bell)

The second line of the verse continues the vocal melody and piano accompaniment. The lyrics are 'Seems as though they're tell - ing you, Just ex - act - ly what to do (Bell)'. The piano accompaniment includes a '(loco)' section. Chord boxes above the staff indicate the harmonic structure: Dm7, G7, C, Bb6, A7, D7, G7, Dm7, G7.

C G7 Ebdim C

Chorus:(Moderate Rhythm)

A7

D7

C

Fdim

D7

HOLL-YWOOD CIN-DER - EL - LA_ Dressed up like a queen,

mp-mf

Dm7

G7

C

Ebdim

G7

G7+

C

G7

Ebdim

C

Fan-cy clothes, silk-en hose, on-ly on the screen. HOLL-Y-WOOD CIN-DER-EL-

A7

D7

C

Fdim

D7

F

Fm

C

Cdim

- LA, Don't you real-ly know_ ex-tra parts, brok-en hearts,

Dm7

G7

C

B7

C7

fill each stu-di-o. What's the sat-is-fac-tion_ Just ex-ist-ing, Noth-ing

F **D7** **G7** **G+**

more? What's the big at-trac - tion in a tin - y two by four?_

C **G7** **Ebdim** **C** **A7** **D7** **C** **Fdim** **D7**

Is - n't there some one wait - ing, - Wait - ing all a - lone, -

F **Fm** **C** **Cdim** **Dm** **G7** **Eb7** **A7**

Trade your dreams for hap - pi - ness, Get that ring, Wed - ding dress,

Dm **C#dim** **Dm** **A7** **Dm** **G7** **D7** **G7** **C** **A7** **G7** **G7+** **C**

HOLL - YWOOD CIN - DER - EL - LA Go back home. home.

YOU DON'T KNOW WHAT LOVE IS

Key of F minor (C-E \flat)

By DON RAYE, GENE DE PAUL

Slowly (with expression)

The piano introduction for the first system consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass line with eighth-note patterns. The key signature is F minor (two flats).

Fmi6

Db7

C+7

Fmi6

G \flat 7

YOU DON'T KNOW_ WHAT LOVE IS_ Un - til you've learned the meaning of the

The first system of lyrics is accompanied by a vocal line and piano accompaniment. The piano accompaniment includes a *p-f* dynamic marking and a triplet of eighth notes in the right hand.

Db7

B \flat 7

G \flat 7

F mi 6

blues; Un - til you've loved a love you've had to lose YOU

The second system of lyrics is accompanied by a vocal line and piano accompaniment. The piano accompaniment continues with the established bass line and melodic accompaniment.

Db7

C7

F mi 6

DON'T KNOW_ WHAT LOVE IS_ You don't know_ how

The third system of lyrics is accompanied by a vocal line and piano accompaniment. The piano accompaniment includes a *(b)* marking in the left hand.

Db7 C+7 Fmi6 Gb7 Db7

lips hurt — Un - til you've kissed and had to — pay the cost; Un -

Bb7 Gb7 Fmi6 Db7 Gb7

til you've flipped your heart and you have lost YOU DON'T KNOW — WHAT

Fmi6 Bbmi7 A7 Abmaj7 Ab6

LOVE IS. — Do you know — how a lost heart fears — the

Bbmi7 Eb7 Abmaj7 Ab6 Dmi7 G7

thought of rem - in - is - cing? — And how lips that taste of tears —

Cmaj7

C6

Db7

C7

lose their taste— for kiss - ing?— You

Fmi6

Db7

C+7

Fmi6

Gb7

don't know— how hearts burn— for love that can-not live, yet nev-er

Db7

Bb7

Gb7

Fmi6

dies Un - til you've faced each dawn with sleep-less eyes YOU

Db7

Gb7

1. Fmi6

2. Fmi6

DON'T KNOW— WHAT LOVE IS.— YOU LOVE IS.—

IF ANYTHING HAPPENED TO YOU

Key of C (C-E)

By JIMMY VAN HEUSEN

Slowly (Tenderly)

Piano *mf* *poco rit.*

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a similar pattern. The tempo is marked 'Slowly (Tenderly)' and the dynamics are 'mf' and 'poco rit.'.

Verse (*Freely*)

When I said "Keep out of a draught" You laughed you laughed When I said "Beware of the wind"

mp

The first line of the verse features a vocal melody with lyrics and piano accompaniment. The piano part includes a variety of chords such as G7, C, Eb dim, Dm7, G7, C, F dim, C, G7, C, and Eb dim. The dynamics are marked 'mp'.

You grinned just grinned I will admit that I sound - ed a bit de -

b2

The second line of the verse continues the vocal melody and piano accompaniment. The piano part includes chords such as Dm7, G7, Bb7, A7, Dm, F+, Dm7, and E7. The dynamics are marked 'b2'.

li - ri - ous But dar - ling this is se - ri - ous.

The third line of the verse concludes the vocal melody and piano accompaniment. The piano part includes chords such as Am7, Am6, C dim, G, Em7, Am7, D7, F#, G, G dim, and G7. The dynamics are marked 'b2'.

Copyright 1938 by Leeds Music Corporation

Copyright 1942 by LEEDS MUSIC CORPORATION, RKO Bldg., Radio City, New York, N. Y.
 International Copyright Secured Made in U.S.A. All Rights Reserved

Chorus, Slowly (with expression) [C] [A7+] [Dm] [Bdim] [Cmaj7] [C6] [C]

IF AN-Y-THING HAPPENED TO YOU I would lose ev-'ry dream that I own For

[Gm6] [A7] [Gm] [A7] [Dm] [A7] [D7] [D7b5] [G7]

how could I dream a-lone? IF AN-Y-THING HAP-PENED TO YOU If

[C] [A7+] [Dm] [Bdim] [Cmaj7] [C6] [C]

an-y-thing hap-pened to love, Just the thought of it fills me with fright, And

[Gm6] [A7] [Gm] [A7] [Dm] [G7] [Bdim] [C] [B7]

who would I kiss good-night? IF AN-Y-THING HAP-PENED TO YOU I

E Gdim F#m7 B7 Emaj7 B7b5 B7 E Cm6

know my heart will al-ways choose you _____ No one could take your place _____ And

G Bbdim Am7 D7 Dm7 G7+ Bdim G7

so if I should ev-er lose you I could -n't look my heart in the face. Don't let

C A7+ Dm Bdim Cmaj7 C6 C

an - y - thing hap-pen to you _____ I'd be lost if I found we were thru _____ So

Gm6 A7 Gm A7 Dm G7 Bdim C Cdim G7

think what would hap-pen to me _____ IF AN-Y-THING HAPPENED TO YOU. IF YOU.

UNDER YOUR WINDOW

Key of Eb (Bb-Eb)

By OTTO A. HARBACH, J. FRED COOTS

Rather Slowly (*with much expression*)

mf

ten.

Chords: Eb, Cm, Eb

Voice (*tenderly*)

Ah! Ah - ah! Ah - ah!

mp

Chords: Eb, Cm, Eb

Refrain (*tenderly*)

mp-mf

Chords: Eb7, Eb

I'm stand - ing a - lone, UN - DER YOUR WIN - DOW But

legato

you can - not hear, my love se - re - nade For

Chords: Eb7, Eb, Eb7

Fm

on - ly my heart, UN-DER YOUR WIN - DOW _____ dares to

Fm7 **Bb7+** **Eb**

sing you the won-der-ful song I've made _____ A

ten.

Eb **Bb7** **Eb**

rose trel-lis blooms, UN-DER YOUR WIN - DOW _____ my

Eb7 **Ab**

heart dares to climb, reach-ing for you _____ But .

Abm **Eb** **Fm7**

I'm stand-ing a - lone, UN-DER YOUR WIN - DOW Oh! why can't I

mf *rit.* *rubato*

Bb7 **Eb** **Fm**

do what my heart, can do? My heart will keep sing - ing and climbing to

ten. *tenderly* *mp*

Gm **Ab** **Abmaj7** **Ab6** **Fm7**

you And UN-DER YOUR WIN - DOW I'll wish that you

rubato

1. **Eb** 2. **Eb**

knew I'm knew.

a tempo *a tempo mf* *mp* *p* *pp rit.*

I LOVE YOU MUCH TOO MUCH

Key of E minor (B-C)

By DON RAYE, ALEX OLSHEY, C. TOWBER

Assai Moderato

mf

poco rit.

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 single notes. The tempo is marked 'Assai Moderato' and the dynamics range from mezzo-forte (mf) to piano (poco rit.).

Em

(poco rubato)

C9 C7

There's nev - er a beat in my heart

mp

The first system of the vocal and piano accompaniment. The vocal line is in treble clef with lyrics 'There's nev - er a beat in my heart'. The piano accompaniment is in bass clef. The key signature has one sharp (F#). Chords Em, C9, and C7 are indicated above the staff. Dynamics include (poco rubato) and mp.

B7 Em

With - out your kiss to make it start,

The second system of the vocal and piano accompaniment. The vocal line continues with 'With - out your kiss to make it start,'. The piano accompaniment continues with chords B7 and Em. Dynamics include mp.

Em Am6 C9 poco rit. B9

Wheth - er you're near or far, My heav - en is where you are.

The third system of the vocal and piano accompaniment. The vocal line concludes with 'Wheth - er you're near or far, My heav - en is where you are.' The piano accompaniment concludes with chords Em, Am6, C9, and B9. Dynamics include poco rit.

Copyright 1934 by Leeds Music Corporation

Copyright 1940 by LEEDS MUSIC CORPORATION, RKO Bldg., Radio City, New York, N. Y.

International Copyright Secured Made in U.S.A. All Rights Reserved

By arrangement with HENRY LEFKOWITCH

Refrain (slowly with expression)

Guitar Tacet

Am6 B7

I LOVE YOU MUCH TOO MUCH, I've known it from the

Em C Em F#7

start, But yet my love is such,

B7 Em C Em

I can't con-trol my heart. I LOVE YOU MUCH TOO

Am6 B7 Em C Em

MUCH, I ask my-self "What for?" Then, dar-ling, when we

F#7 B7 Em Am Em Am6 Em

touch, I love you more. Per-haps I

D7 **Em6** **D7** **C** **G** **C#dim7**

hold your heart too tight - ly, But who am I to

G **F#7** **F7** **F#7** **Am6** **B7**

say? If I should hold it light ly.

Em **C7** **B7** **Am6**

It might slip a - way. I LOVE YOU MUCH TOO MUCH,

poco rit. *p a tempo*

Guitar Tacet

B7 **Em** **C** **Em** **F#7**

- You've nev - er real - ly known, - I love you, oh so much,

B7 *Optional* **1. Em** **Am6** **Em** **Guitar Tacet** **2. Em** **Am6** **Em**

- I'm yours a - lone. - I LOVE YOU MUCH TOO lone.

ALL OR NOTHING AT ALL

Key of C (B-Db)

By JACK LAWRENCE, ARTHUR ALTMAN

Piano *Moderato*
mf espress.
rit.

The piano introduction consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of quarter and eighth notes. The left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderato' and the dynamics are 'mf espress.' and 'rit.'

Refrain *Slowly, with much expression*
p-mf

ALL OR NOTHING AT ALL! Half a

The first system of the refrain shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes on 'ALL' and a long note on 'OR NOTHING AT ALL!'. The piano accompaniment features chords and a steady bass line. Dynamics include 'p-mf'.

love nev-er ap-pealed to me, If your heart nev-er could

The second system continues the refrain. The vocal line has a triplet of eighth notes on 'love' and a long note on 'nev-er ap-pealed to me,'. The piano accompaniment continues with chords and a steady bass line.

yield to me, Then I'd rath-er have noth-ing at all!

The third system continues the refrain. The vocal line has a long note on 'yield to me,' and a triplet of eighth notes on 'Then I'd rath-er have noth-ing at all!'. The piano accompaniment continues with chords and a steady bass line.

ALL OR NOTHING AT ALL!

The fourth system concludes the refrain. The vocal line has a triplet of eighth notes on 'ALL' and a long note on 'OR NOTHING AT ALL!'. The piano accompaniment continues with chords and a steady bass line.

Copyright 1939 by Leeds Music Corporation

Copyright 1940 by LEEDS MUSIC CORPORATION, RKO Bldg., Radio City, New York, N. Y.

International Copyright Secured

Made in U.S.A.

All Rights Reserved

Am C6 Bb7 Gm D Bb7 Gm

If it's love there is no in be-tween, — Why be-gin then

Gm6 Dm F6 G7 G7b5 G7

cry for some-thing that might have been, — No I'd rath-er have noth-ing at

C Eb9 Eb7 Ab Ab+ Fm Ab+

all. — But, please, don't bring your lips so close to my

mf espress.

Ab Ab+ Fm Eb7 Ab Ab+ Db Ab

check, — Don't smile or I'll be lost be-yond re-

Eb7 Cm6 Eb7 Bbm7 Eb7 Bbm7 Eb7

call. — The kiss in your eyes, the touch of your hand makes me

Bbm7 Eb7 Bbm6 C7 Fm Db7 C7

weak, ——— And my heart may grow diz - zy and fall.

E7 Optional Am C+ C6

And if I fell un - der the spell of your call,

Am6# Am C6 Bb7 Gm D Bb7

I would be caught in the un - der - tow,

Gm Gm6 Dm Dm6 E7 Am

So, you see, I've got to say: NO! NO! ALL

molto espress.

Fm6 1. C E7 2. C C6

OR NOTH - ING AT ALL! ALL!

WE SPEAK OF YOU OFTEN

Key of F (C-D)

By **DELETTE LEE HILL, JOHNNY MARKS**

Slowly

Piano introduction in F major, 4/4 time. The music is marked 'mf' and 'Slowly'. It features a series of chords in the right hand and a bass line in the left hand. The right hand starts with a piano (p) dynamic and includes a triplet of eighth notes in the second measure. The left hand has a steady bass line with some triplet figures.

Voice **F** **A7** **F** **Abdim** **Gm7** **C7** **F**

You went a - way with-out a word. I can't help wond-er-ing why.

Musical notation for the first vocal line and piano accompaniment. The vocal line is in F major, 4/4 time, with lyrics: "You went a - way with-out a word. I can't help wond-er-ing why." The piano accompaniment includes a triplet of eighth notes in the second measure of the vocal line.

A7 **Dm** **G9** **G7b5** **C7** **Bbm6** **C7**

You stayed a - way, I have-n't heard. It's lone-li-er as time goes by.

Musical notation for the second vocal line and piano accompaniment. The vocal line is in F major, 4/4 time, with lyrics: "You stayed a - way, I have-n't heard. It's lone-li-er as time goes by." The piano accompaniment includes a triplet of eighth notes in the second measure of the vocal line.

Copyright 1938 by Leeds Music Corporation

Copyright 1939 by LEEDS MUSIC CORPORATION, RKO Bldg., Radio City, New York, N. Y.

International Copyright Secured

Made in U.S.A.

All Rights Reserved.

Chorus

F

A7

Dm

Bdim

WE SPEAK OF YOU OFTEN now-a - days; miss you in so many ways. When

F

E+

Eb+

D+

D7

G9

G9b5

C7 Bbm6

C7

evening shadows fall then I miss you most of all. The

F

A7

Dm

Bdim

folks were just say - ing yes - ter - day, How I've changed since you're a - way. Why

F

E+

Eb+

D+

D7

G9

C7addA

F

Dm6

E7

don't you come back home? With - out you I'm so a - lone. I

Am

B7

E7 D Edim

E7

Am

Fm6

haunt the plac-es we loved so, to hear our fav'-rite song. I

C

Am

G7

G9

C7

F#dim

C7

just pre-tend our love can't end, that you'll be back be-fore long. Most

F

A7

Dm

Bdim

ev'-ry-one knows the thought of you sets me feel - in' migh-ty blue. It

F

E+

Eb+

D+

D7

G9

C7

F

C7

F

hurts and yet some - how, WE SPEAK OF YOU OFT-EN now. WE now

IS THAT THE WAY TO TREAT A SWEETHEART?

Key of Eb (C-Eb)

By CHARLIE TOBIAS, NAT SIMON

Moderato (*con sentimento*)

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of two flats. The tempo is Moderato (*con sentimento*). The music includes a *mp* dynamic marking, a *rit.* (ritardando) section, and triplet markings over the final two measures.

Voice

Voice and piano accompaniment for the first line of lyrics. The voice line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. Chord boxes above the voice line indicate Eb, Adim, Fm, Bb7, and Eb. The lyrics are: "You can have ev-'ry dream of mine, I'm giv-ing them all a - way. I". The piano part includes a *p* dynamic marking and triplet markings.

Voice and piano accompaniment for the second line of lyrics. The voice line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. Chord boxes above the voice line indicate G7, Cm, Adim, Bb, F7, Bb7sus, and Bb7. The lyrics are: "nev - er thought there'd come a time when I would have to say:". The piano part includes a *rall.* (ritardando) marking.

Refrain

E_b

A_{dim}

F_{m7}

Is that the way to treat a sweet - heart ————— Who's

a tempo

mp-mf

F_{m7-5}

B_{b7}

B_{b+7}

E_b

E_{dim}

F₇

B_{b7}

head o - ver heels in love with you? ————— You

E_b

A_{dim}

F_{m7}

take the heart right out of sweet - heart ————— By

F_{m7-5}

B_{b7}

E_{b7}

F_{#dim}

E_{b7}

A_b

play-ing a-round with some - one new. ————— If you say you don't

mf

Ab+ E7 Ab D7 Gm D Gm7-5

care, we'll call it a day, — But don't be un-

C7 F7 Bb7sus Bb7 Eb

fair — in a - round a - bout way. — Is that the way to

Adim Fm7 Fm7-5 C+7

treat a sweet - heart — By fooling a heart that's

F7 Bb7 1. Eb Adim Eb7sus Bb7 2. Eb Cb Eb

all for you. — Is you. —

L.H. v p *