

Shapiro-Bernstein's

De Luxe

Organ Folio

OF

Musical Comedy Hits and Popular Songs

LITTLE WHITE HOUSE - from "Honeymoon Lane"
HALF A MOON - from "Honeymoon Lane"
I CAN'T GET OVER A GIRL LIKE YOU - LeMair's Affairs
HIGH IN THE HILLS - Ziegfeld's "Betsy"
SINCE I FOUND YOU
EV'RYTHING'S MADE FOR LOVE
WHERE DO YOU WORK - A JOHN
LONELY EYES
WHEN YOU WERE SWEET SIXTEEN

NUMBER
ONE

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Poltzer

97
33
60

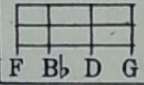
Compiled by
JIMMY CLARK

The Little White House

(At The End Of Honeymoon Lane)

Uke in Bb

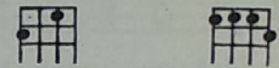
With Piano
Tune Thus



By EDDIE DOWLING
and JAMES F. HANLEY

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Slower



Vocal line starting with a 4-measure rest, followed by the lyrics: "Ev-'ry-one longs for a".

Ev-'ry-one longs for a
When you are thru with the

Piano accompaniment for the first two measures of the chorus. It includes a "Vamp" section with a 4-measure rest and dynamic markings of *mp* and *p*.

home of their own What a Heav - en on earth it must be
cares of the day When the sun slow-ly sinks in the West

Piano accompaniment for the second two measures of the chorus, continuing the harmonic support for the vocal line.


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Ma-ny may sigh for a cas-tle of stone, Still there's on-ly one love nest for me:
Footsteps grow lighter as they lead the way, To a ha-ven where you will find rest:

REFRAIN  *simplified uke arrangement*

Just a lit-tle white house_ With the lit-tle green blinds_ At the

end of Hon-ey-moon Lane_ Just a lit-tle white gate

- That ear-ly and late_ Seems to say, "Won't you please call a -

gain" ————— You leave trou-les out-side — And your joys just be-gin

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with a melodic line and a bass clef with a harmonic line. Chord diagrams are shown above the vocal staff at the beginning of each phrase.

— When the lit-tle front door — Whis-pers "Won't you come in — To the

The second system continues the melody and accompaniment. The piano part features a treble clef with a melodic line and a bass clef with a harmonic line. Chord diagrams are shown above the vocal staff.

lit-tle white house — With the lit - tle green blinds — At the end of

The third system continues the melody and accompaniment. The piano part features a treble clef with a melodic line and a bass clef with a harmonic line. Chord diagrams are shown above the vocal staff.

Hon-ey-moon Lane." Just a Lane."

The fourth system concludes the piece with a first and second ending. The piano part features a treble clef with a melodic line and a bass clef with a harmonic line. Chord diagrams are shown above the vocal staff.

"Honeymoon Lane"

Uke in B \flat
 With Piano
 Tune Thus

F B \flat D G

HALF A MOON

(Is Better Than No Moon)

By HERBERT REYNOLDS
 EDDIE DOWLING
 and JAMES F. HANLEY

Moderato

VOICE

Think of this, the whole world 'round On - ly one moon to be found, But a mil - lion
 Stars that shine so far a - bove Seems to help when you're in love You can see them

R.H.

L.H. mp

sweethearts who Have to make it do, Think, too, when it smiles on you
 an - y night When the sky is bright We can't do with - out the stars

B.H.

L.H.

It's not always all on view Praps a quarter- or a half, It almost makes you laugh:
 Venus Jup - i - ter or Mars But the world seems all in tune, With just a bit of moon

Arr. for Uke by Anthony J. Franchini

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CHORUS

Half a moon is better than no moon A - ny old

place and an - y old where If the girl who's

close to your side there Feels satis - fied there, What do you

care? You can spoon right an - y old June night

— And if there's moon - light — She's bound to fall — A moon in the

quar - ter or ev-en one short - er — Ask an - y one's daugh - ter —

Is bet-ter than no moon at all — Is better than no

moon at all. — Half a all. —

I Can't Get Over A Girl Like You

(Loving A Boy Like Me)

Lyric by
HARRY RUSKIN

Uke in D

With Piano
Tune Thus

A D F# B

Music by
MARTIN BROONES

con moto

Moderato

p *molto rit.* *p*

I got o - ver
There's eight won - ders

ev - ry trou - ble that would bo - ther me Mea - sles mumps and whoop - ing cough, the
in this world, so all the wise men state Elf - fel Tow'r, Ni - a - gra Falls and

grippe and house - maids' knee All of life's big e - vents leave me quite bla -
six more make the eight Ev - ry book that I read says that this is

Arr. for Uke by Anthony J. Fran-
chini

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se But one thing still gives me a thrill Ev-'ry sin-gle day:
so But they have left one won-der out Why I do not know:

rit.

REFRAIN (*Not fast*)

Oh! I can't get o-ver a girl like you Lov-ing a boy — like

p-f

me I keep pinch-ing my arm to see if it's true — I've

3

pinched and I've pinched till I'm all black and blue — Then I look in the glass to see what

you see in me_ I know there's not_ much to see Gee!

Im so a - fraid, dear, you've made a mis-take_ Please mar-ry me, dear, be-

fore I a - wake_ For I can't get o - ver a girl like you

Lov - ing a boy_ like me Oh! I me

High-High-High Up In The Hills (Watching The Clouds Roll By)

Words by
SAM LEWIS
and JOE YOUNG

Uke in D
With Piano
Tune Thus
A D F# B

Music by
MAURICE ABRAHAMS

First system of piano accompaniment, including treble and bass staves with chords and melodic lines.

Vamp

Twen-ty four hours a day Eight of them meant for
Where do the flow-ers go Where do the bird - ies

Second system of piano accompaniment, including treble and bass staves with chords and melodic lines.

play, Some of them meant for work and the rest for dream -
go Fol - low them to their beau - ti - ful home of sun -

Third system of piano accompaniment, including treble and bass staves with chords and melodic lines.

ing I could use twen-ty four Knock-ing on na-ture's
shine Ci - ty folks nev - er play Bu - sy through-out the

Fourth system of piano accompaniment, including treble and bass staves with chords and melodic lines.

Arranged for the Uke by Anthony J. Franchini

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door Laugh-ing and sing-ing, could a - ny one ask for more: _____ I'm al-ways
 day Tick - le me so just to know that I'm far a - way: _____

CHORUS

High, high, high up in the hills _____ Watch - ing the clouds

roll by High, high, high up in the

hills _____ Shak - ing hands with the sky _____

Come on and be like me, hap- py and gay

(You ought - a) Meet the sun half of the way

I'm al - ways high, high, high up in the hills

Watch - ing the clouds roll by.

f Fine

PATTER

How in the world could a - ny one miss Lov - ing where dais - ies dwell

Where is it saf - er steal - ing a kiss Dais - ies will nev - er tell

Vi - o - lets, ros - es, neigh - bors like that, Fill - ing your heart with bliss

Would - n't you leave your din - gy old flat To live a life like this

D.S. (Cho) al Fine

back to Chorus

Uke in C
 With Piano
 Tune Thus
 G C E A

Where Do You Work-a, John?

(Push-a Push-a Push)
 The "Delaware-Lackawon" Song

By MORTIMER WEINBERG,
 CHARLEY MARKS
 and HARRY WARREN

Allegro moderato

Piano *f*

Arr. for the Uke. by Elmer S. Hughes

Long time a - go —

John and - a Joe — Come from sun - ny It - al - y To - a

try - a to get - a the dough Joe go a - way —

John he's - a stay — When they meet the oth - er day Here's-a

what-a they got-a to say: —

§ Chorus

Where do you work - a, John? — On the Del - a - ware Lack - a -

wan — What do you do - a, John? — I

push-a, push-a push What do you push - a, John? I push, I push-a da

truck Where do you push - a, John? On the Del - a - ware Lack - a - wan - a - wan - a -

wan - a - wan, The Del - a - ware Lack - a - wan AH - AH - AH! AH - AH -

AH! AH - AH - AH! AH - AH - AH! AH!

Lonely Eyes

Uke in B \flat
With Piano
Tune Thus
F B \flat D G

By
BENNY DAVIS
 and **HARRY AKST**

Moderato

Two staves of piano introduction in B-flat major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Moderato'.

Two staves of piano introduction musical notation, continuing from the previous system.

Vocal melody and piano accompaniment. The vocal line is on a treble clef staff with lyrics. The piano accompaniment is on a grand staff. The lyrics are: "Ev-'ry time I look in-to your eyes, It al-ways seems to me, When I see a tear-drop in your eye, It makes me feel so blue,". The piano part includes a dynamic marking 'p'.

Vocal melody and piano accompaniment. The vocal line is on a treble clef staff with lyrics. The piano accompaniment is on a grand staff. The lyrics are: "You're lone-ly as can be, How I try to make you re-a- I feel like cry-ing too, We could be so hap-py you and". The piano part includes guitar chord diagrams above the staff.

Arranged for the Uke by **ANTHONY J. FRANCHINI**
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lize I love you so I'd like to know:
I If you just smile Once in a while:

CHORUS (Not too fast)

Lone-ly Eyes Why are you feel-ing blue? Lone-ly

Eyes, What's been trou-bl-ing you? Don't sigh,

Don't cry, For when you do, you

make me so un-hap-py Lone-ly eyes _____ Come and cud-dle up near

_____ While I kiss a - way each tear _____ Look up

smil - ing - ly and just let me see _____ That you're lone-ly for me, -

_____ Lone-ly Eyes. Lone-ly Eyes _____

Since I Found You

Words by
SIDNEY CLARE

Uke in B \flat
With Piano tune thus
F B \flat D G

Music by
HARRY WOODS

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. The tempo is marked 'Moderato' and the dynamics include a forte 'f' marking.

This section shows the piano accompaniment for the first line of the vocal melody. It includes a 'Till Ready' section marked with a double bar line. Dynamics range from forte 'fz' to piano 'p'.

The first verse of the song is written across two systems. The top system contains the vocal line with lyrics: "I've been a-lone, liv-ing my own fun - ny lit-tle way And so un - hap - py — I nev - er knew what love could do sweet heart can't you see You brought the sun - shine —". The bottom system shows the piano accompaniment with a piano 'p' dynamic.

The second verse of the song is written across two systems. The top system contains the vocal line with lyrics: "— Till you came a - long Now that we've met I'll soon for-get — Right in - to my heart Out of the sky you seemed to fly". The bottom system shows the piano accompaniment with a piano 'p' dynamic.

3 Arranged for Uke by Anthony J. Franchini
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thoughts of yes-ter - day The whole world seems to be — In love with you and me:
 then came right to me My dreams have all come true — Dear one, since I met you:

CHORUS

Can't you hear the moon — and ev - 'ry twin-kl - in' star — Say - in' how

p-f

hap-py they are — Since I found you Lit-tle but-ter-flies —

— are out and trav-lin' in twos — They're out and spread-in' the news — That I found

you All the birds, all the bees— are hum

min' That hap-py days— Hap-py days— are com - in'

Can't you see me smile — I'm look-in' up at the sun — My life has

real-ly be-gun — Since I found you. you.

Ev'rything's Made For Love

Uke. in Bb
With Piano
Tune thus

By HOWARD JOHNSON,
CHARLES TOBIAS
and AL SHERMAN

Moderato

F B \flat D G

Vamp



Tho'you're past your ba - by days, Still you've
What's the good of be - ing shy, Tell me

got those ba - by ways And you're bash-ful ev - 'ry time that I'm with
why can't you and I Get to - geth-er like a pair of lov - ers

you Tho'you're fond of me you say, Still you keep me far a -
should There's no harm in me you'll find, And tho' your love may be

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way, Oh! why can't we love Just like oth-er sweet-hearts do:
blind, Im not made of stone, Tell me are you made of wood:

Chorus

What've we got lips for, What've we got arms for, Why do we have stars a - bove?
What is a nice nook for, What is a nice brook for, Why is a cute birch can-noe? OH!

YOU KNOW - I KNOW EV'RY-THING'S MADE FOR LOVE

What've we got eyes for
What do we have chairs for

What do we sigh sighs for, Why do we say "Dovey dove?"
What are the backstairs for, Why do we have Ford cars too? OH! YOU KNOW - I KNOW EV'RY-THING'S MADE FOR

LOVE ——— What is the dark — for, what is the park for, why are sha-dy
 Why do old maids look un - der the bed for bur-glars ev-'ry-

lanes? Why is a co - zy corner so ro - sy ev-'ry time it rains,
 -where? Why do they pray and why do they say "I hope I find one there,"

What've I got you for, What've you got me for, What are we both thinking of?
 Why does a young ba-by mar-ry a man eight ty What are they both thinking of? OH! YOU KNOW-I KNOW

EV-'RY-THING'S MADE FOR LOVE. LOVE.

When You Were Sweet Sixteen

Arranged for Piano by
EUGENE PLATZMAN

Words and Music by
JAMES THORNTON

Moderato

The piano introduction is in 4/4 time, marked *mf* and *Moderato*. It features a melody in the right hand with triplets and a bass line in the left hand. The key signature has one sharp (F#).

When first I saw the love-light in your eye, And
Last night I dreamt I held your hand in mine And

The vocal line is in 4/4 time, marked *p*. The piano accompaniment continues with a steady bass line and chords in the right hand.

heard thy voice, like sweet-est mel-o-dy, Speak
once a-gain you were my hap-py bride, I

The vocal line continues with a melodic line. The piano accompaniment provides harmonic support.

words of love to my en-rap-tur'd soul The
kiss'd you as I did in "Auld Lang Syne" As

The vocal line concludes with a final note. The piano accompaniment ends with a few chords.

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world had naught but joy in store for me, — E'en tho' we're drift-ing down life's stream a-
 to the church we wan-der'd side by side, — The love I bear for you can nev - er

part, — Your face I still can see in dream's do -
 die, — With - out you I had rath - er not been

main, — I know that it would ease my break - ing
 born, — And ev - en tho' we nev - er meet a -

heart — To hold you in my arms just once a - gain: —
 gain — I love you as the sun - shine loves the morn: —

REFRAIN

I love you as I nev-er loved be-fore, _____ Since

first I met you on the vil-lage green; _____ Come

to me, or my dream of love is o'er _____ I

love you as I loved you When you were sweet, When you were Sweet Six-teen.

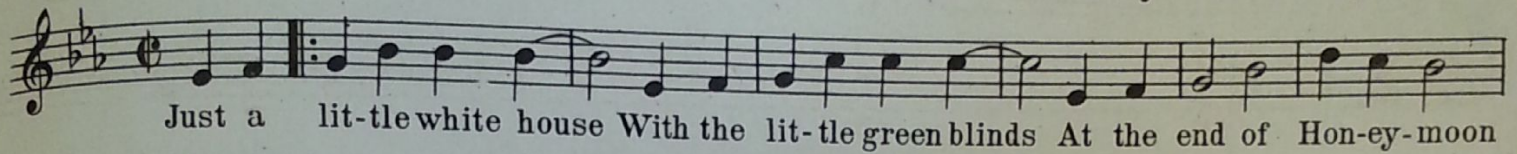
Try these on your Piano

Gems from "HONEYMOON LANE"

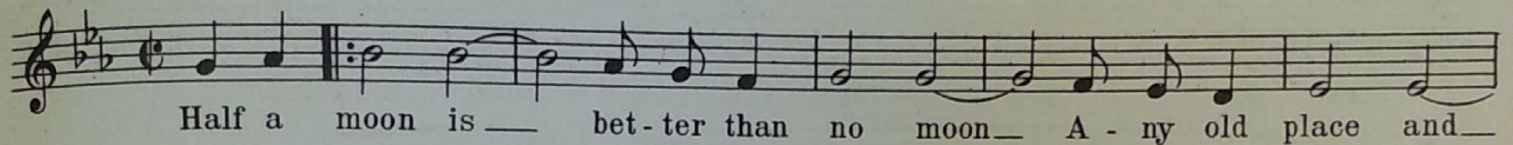
Book - Lyrics and Music

By EDDIE DOWLING and JAMES F. HANLEY

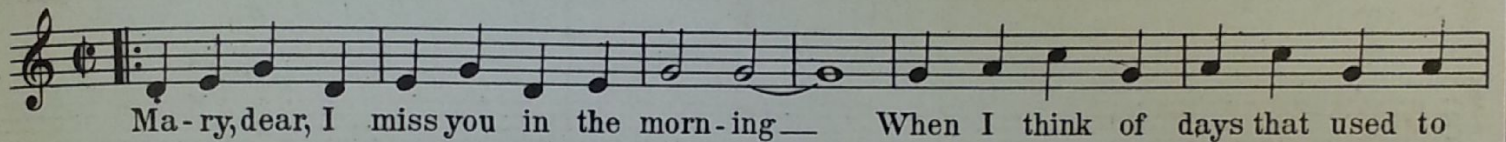
THE LITTLE WHITE HOUSE (At The End Of Honeymoon Lane)



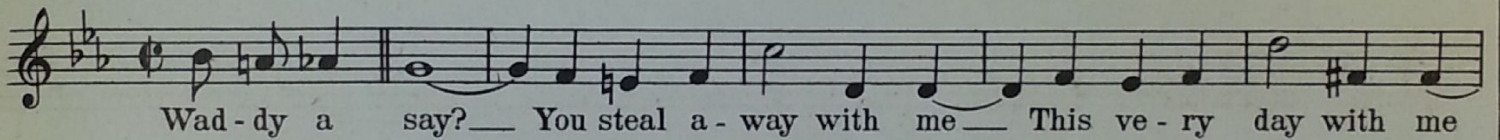
HALF A MOON (Is Better Than No Moon)



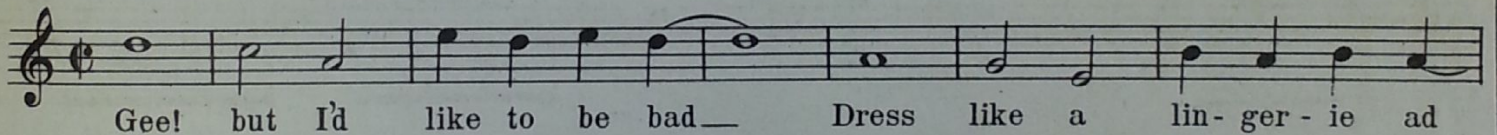
MARY DEAR (I Miss You Most Of All)



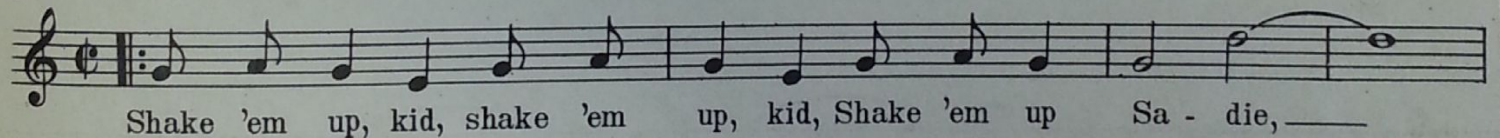
WADDYA SAY WE STEAL AWAY



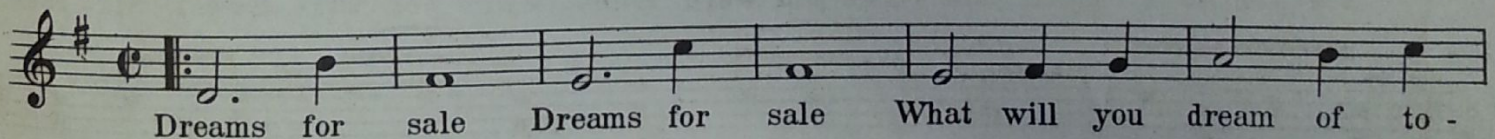
GEE BUT I'D LIKE TO BE BAD



JERSEY WALK



DREAMS FOR SALE



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