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WONDERFUL ONE

Paul Whiteman's Sensational Waltz Hit

Words by

DOROTHY TERRISS

Music by

PAUL WHITEMAN
and FERDIE GROFÉ

Adapted from a Theme by

MARSHALL NEILAN

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IN U.S.A.

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WONDERFUL ONE

Paul Whiteman's Sensational Waltz Hit —



Words by
Dorothy Terriss
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Marshall Neilan

MALCOLM PERRET

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WONDERFUL ONE

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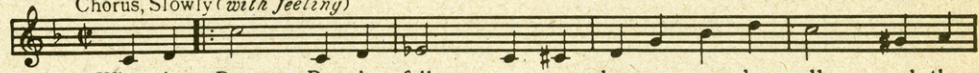
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DEEP PURPLE

Lyric by Mitchell Parish

Music by Peter de Rose

Chorus, Slowly (*with feeling*)



When the Deep Purple falls o-ver sleep-y gar-den walls, and the

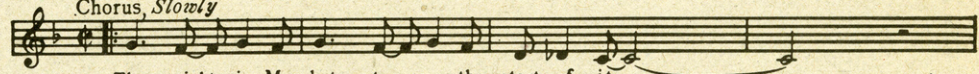
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MANHATTAN SERENADE

Lyric by Harold Adamson

Music by Louis Alter

Chorus, Slowly



That night in Man-hat-tan was the start of it,

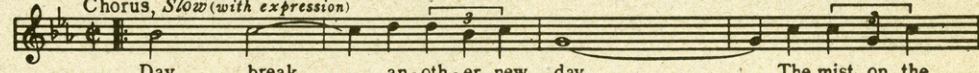
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DAYBREAK

Lyric by Harold Adamson

Music by Ferde Grofe

Chorus, Slow (*with expression*)



Day break, an-oth-er new day, The mist on the

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BLUE MOON

Lyric by Lorenz Hart

Music by Richard Rodgers

Chorus, Moderato (*with feeling*)



Blue Moon you saw me standing a-lone With-out a dream in my heart.

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MOONLIGHT MOOD

Lyric by Harold Adamson

Music by Peter De Rose

Chorus, Slowly (*with feeling*)



Moon-light Mood when twi-light is end-ing You're in my Moon-light Mood

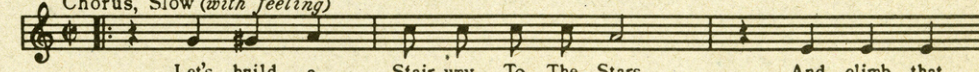
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STAIRWAY TO THE STARS

Lyric by Mitchell Parish

Music by Matt Malneck and Frank Signorelli

Chorus, Slow (*with feeling*)



Let's build a Stair-way To The Stars, And climb that

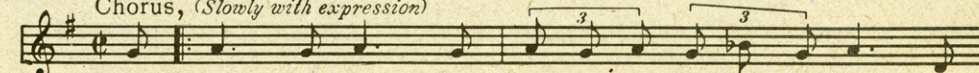
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LAZY RHAPSODY

Lyric by Mitchell Parish and Ned Washington

Music by Howard Jackson and Harry Sosnik

Chorus, (*Slowly with expression*)



Oh, play a - gain that tune with a la - zy re - frain The

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Three Tremendously Popular Waltzes!
"Three O'clock in the Morning"

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Lyric by Dorothy Terriss Music by Julian Robledo

Tempo di Valse Lente

It's three o'clock in the morn - ing, We've danced the whole night thru, And day - light soon will be dawn - ing,

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The Big European Waltz Sensation
Lovely Lucerne

Words by Fred W. Leigh - Music by Felix Godin -

Composer of "Valse Septembre"

Tempo di Valse

When falls the calm of e - ven-tide, There comes a vi - sion glow-ing, — Once more I see the
 moun - tain side, The glac - ier wa - ters flow-ing. — Though old - en days can ne'er re - turn, Their

dolce.

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Swanee River Moon

Words and Music by H. Pitman Clarke

CHORUS *dreamily* © Leo. Feist Inc., New York

Swan - ee Riv - er Moon, Swan - ee Riv - er Moon, Shin - ing on my cab - in door, — Im for - ev - er dream - ing

p - mf

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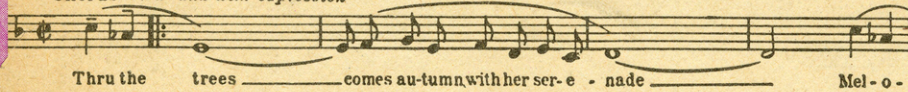
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Modern American Ballads

AUTUMN SERENADE

Lyric by Sammy Gallop Music by Peter De Rose

Chorus *Slow and with expression*

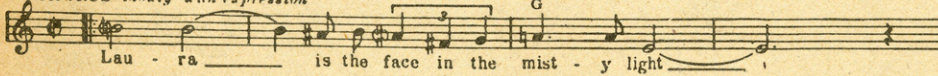


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LAURA

Lyric by Johnny Mercer Music by David Raksin

CHORUS *Slowly with expression*

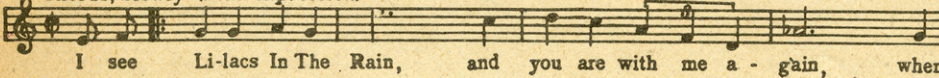


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LILACS IN THE RAIN

Lyric by Mitchell Parish Music by Peter De Rose

Chorus, *Slowly (with expression)*

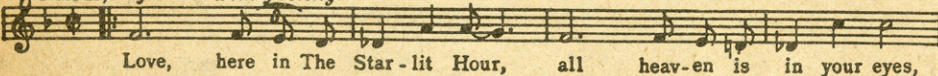


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THE STARLIT HOUR

Lyric by Mitchell Parish Music by Peter De Rose

Chorus, *Very Slow (with feeling)*



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SENTIMENTAL RHAPSODY

Lyric by Harold Adamson Music by Alfred Newman

Slow and dreamily

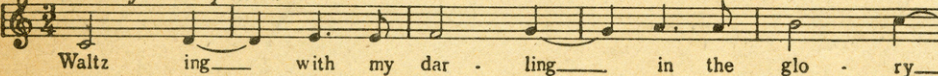


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THE AMERICAN WALTZ

Lyric by Mitchell Parish Music by Peter De Rose

Moderately (with expression)

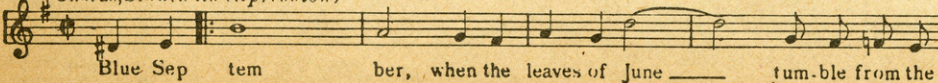


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BLUE SEPTEMBER

Lyric by Mitchell Parish Music by Peter De Rose

Chorus, *Slow (with expression)*



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- These compositions, by such significant composers as Peter De Rose, Alfred Newman and David Raksin were first published as piano solos.

- As their popularity increased, and the theme melodies attained universal renown, repeated requests from singers made it necessary to adapt them into song form.

- Consequently, such outstanding lyricists as Johnny Mercer, Harold Adamson, Mitchell Parish and Sammy Gallop were commissioned to adapt lyrics to these beautiful themes.

- The success of this series is best illustrated in the tremendous acclaim these songs have received on radio, concert and school programs.

- No repertoire of modern American ballads can be considered complete without these distinguished song favorites.

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WONDERFUL ONE

Words by
DOROTHY TERRISS

Music by
PAUL WHITEMAN
FERDE GROFÉ
Adapted from a Theme by
MARSHALL NEILAN

Valse moderato

The piano introduction is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the right hand with a series of chords and a melodic line, marked *mf*. The left hand provides a steady bass line. The piece concludes with a *rit. e dim.* marking and a final chord.

My won - der - ful one, When - ev - er I'm dream - ing, Love's love - light a - gleam - ing, I see, —

The vocal line is in a soprano range. The piano accompaniment continues with a *p* dynamic, featuring a melodic line in the right hand and a bass line in the left hand.

My won - der - ful one, How my arms ache to hold dear, To cud - dle and fold near to me, —

The vocal line continues with the same melodic pattern. The piano accompaniment maintains the *p* dynamic and provides harmonic support.

— Just you, on - ly you, In the shad - ow - y twi - light, In sil - ver - y moon - light there's none —

The vocal line concludes the phrase. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

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Like you, I a - dore you, my life I live for you, My won - der - ful, won - der - ful one.

rit. e dim.

Con amore *ten.*
 Call - ing, call - ing dear, Loved one can't you hear,

mf a tempo *ten.*

Each throbbing part of my faith - ful heart, Come to me, make all my sighs dis - ap - pear,

Sweet - heart you must know, That I love you so,

mf a tempo

A - wake or sleep - ing, My heart's in your keep - ing, and call - ing to you soft and low. My

rall. *p*

Tempo I^o

won - der - ful one, When - ev - er I'm dream - ing, Love's love - light a - gleam - ing, I

see, My won - der - ful one, How my arms ache to hold dear, To

cud - dle and fold near to me, Just you, on - ly you, In the shad - ow - y

twi - light, In sil - ver - y moon - light there's none Like you, I a -

dore you, my life I live for you, my won - der - ful, won - der - ful one.

rall. *rit. edim.* *p*

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 Coquette..... Kahn-Lombardo-Green
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 Darktown Strutters' Ball, The..... Shelton Brooks
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 For All We Know..... Lewis-Coots
 Freckles..... Hess-Johnson-Ager
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 Goofus..... Kahn-King-Harold
 Hail, Hail, The Gang's All Here..... Esrom-Morse-Sullivan
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 Honey..... Simons-Gillespie-Whiting
 Honolulu Eyes..... Johnson-Violinsky
 Honolulu Moon..... Fred Lawrence
 Horses..... Gay-Whiting
 Hot Lips..... Busse-Lang-Davis
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 I Never Knew..... Pitts-Egan-Marsh
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 Masquerade..... Webster-Loeb

Midnight Waltz..... Kahn-Donaldson
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 M-o-t-h-e-r..... Johnson-Morse
 My Blue Heaven..... Whiting-Donaldson
 My Dear..... Large-Garber
 My Man..... Pollock-Willemetz-Charles-Yvain
 My Mother's Eyes..... Gilbert-Baer
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 No, No, Nora!..... Fiorito-Erdman-Kahn
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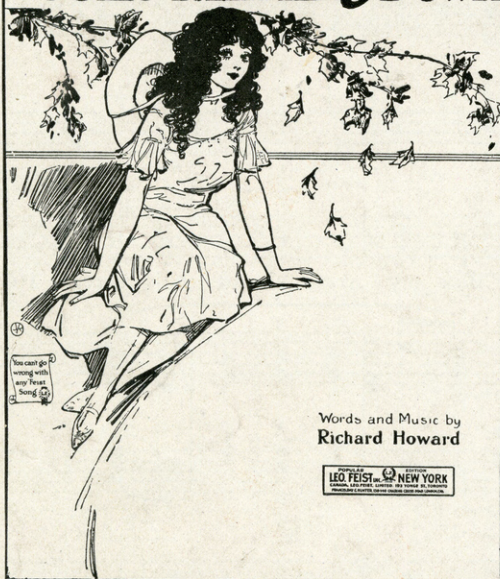
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CHORUS *Not too fast* By RICHARD HOWARD

I get so blue thru and thru when the leaves come a tum - bl - ing down from the trees,
down thru the breeze, I al - ways sigh and I cry when the sun says 'Goodbye' to the birds and the bees, their
sweet mel - o - dies, I nev - er shed a tear when the sum - mer days are here, But

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A NEW AND BEAUTIFUL WALTZ BALLAD In A Corner Of The World All Our Own

Words by
GUS KAHN

Music by
JESSE CRAWFORD

CHORUS *Tenderly*

mf In a cor - ner of the world, We will build our home, sweet
home,
Down a white wind - ing road to a rose - covered nest, Ev'ry ev - ning I'll
hur - ry to one I love best, Far a - way from ev - 'ry care,

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GUS KAHN
Music by
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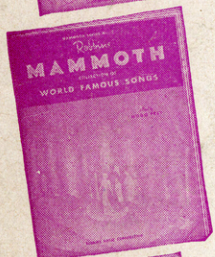
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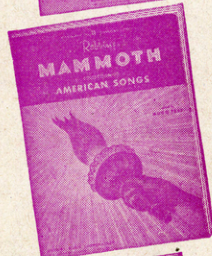
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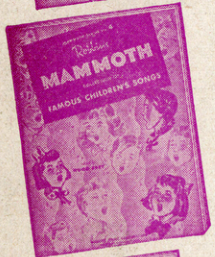
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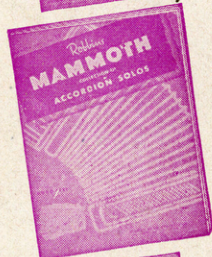
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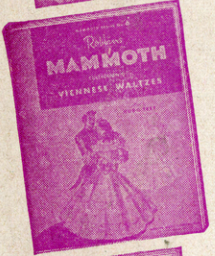
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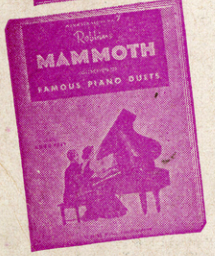
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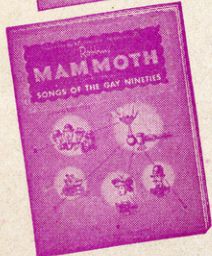
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