

I NEVER REALIZED

Society's Newest Fox-Trot Craze

Lyrics by
COLE PORTER
Music by
MELVILLE GIDEON

INTRODUCED IN
AMERICA BY
THE ORIGINAL
**DIXIELAND
JAZZ BAND**

60



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Words by A Beautiful Melody That Will Remind You Of Romantic Hawaii
HOWARD JOHNSON

CHORUS

Honolulu Eyes

Music by
VIOLINSKY

Slowly

Hon - o - lu - lu eyes, they haunt me,

mf

The first system of musical notation for 'Honolulu Eyes'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are 'Hon - o - lu - lu eyes, they haunt me,'. The piano part starts with a mezzo-forte (*mf*) dynamic.

Hon - o - lu - lu eyes, They want me un - der-neath the

The second system of musical notation for 'Honolulu Eyes'. It continues the vocal line and piano accompaniment from the first system. The lyrics are 'Hon - o - lu - lu eyes, They want me un - der-neath the'. The piano part continues with the same accompaniment.

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Sung by John Steel, Tenor Soloist of Ziegfeld Follies

Lyric by

WESTON WILSON

Rose of My Heart

Music by
NEIL MORET
Composer of "Peggy" etc.

REFRAIN

Rose of my heart, I a - dore you,

mf

The first system of musical notation for the refrain of 'Rose of My Heart'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (Bb, Eb) and a common time (C) signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are 'Rose of my heart, I a - dore you,'. The piano part starts with a mezzo-forte (*mf*) dynamic.

You are as sweet as can be,

The second system of musical notation for the refrain of 'Rose of My Heart'. It continues the vocal line and piano accompaniment from the first system. The lyrics are 'You are as sweet as can be,'.

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SM5028

I Never Realized

FOX TROT SONG

By the writers of "Let's settle down in Washington Square"
"Altogether too fond of you" etc.

Lyric by
COLE PORTER

Music by
MELVILLE GIDEON

Moderato

The piano introduction is in 2/4 time, marked Moderato. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The melody starts with a quarter note G4, followed by a quarter note F4, and then a quarter note E4. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a *rit.* (ritardando) marking.

1. Man y girls I've met, — I've for-got - ten
2. When you were not there, — Oth - er girls were

The first system of the song includes two vocal lines and piano accompaniment. The vocal line for the first line is: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second line is: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piano accompaniment continues with the same eighth-note pattern as the introduction.

quite, You I can't for get, —
by; But I did not care, —

The second system of the song includes two vocal lines and piano accompaniment. The vocal line for the first line is: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second line is: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piano accompaniment features a triplet of eighth notes in the treble clef (G4, F4, E4) and continues with the eighth-note pattern in the bass clef.

This composition may also
be had for your Talking
Machine or Player Piano
4731-3

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Also published for
Band or Orchestra 25¢

An - y day or night, Since you
And I won - der why! When I

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A triplet of eighth notes is marked with a '3' above it in the second measure.

came my way, — Oth - ers seem just a dream Now I
dream to - day, — You are all I re - call So I

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with chords and a steady bass line.

say: _____ I nev - er re - a -
say: _____

The third system shows the vocal line with two blank lines for lyrics, followed by the words 'I nev - er re - a -'. The piano accompaniment continues with chords and a bass line.

CHORUS

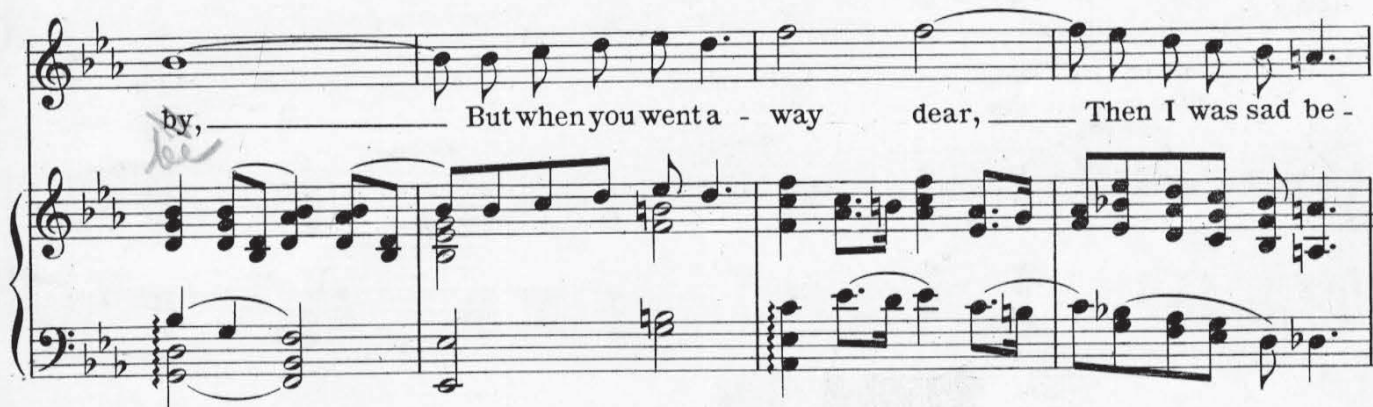
- lized _____ what you were to me, _____

The chorus system begins with the word 'CHORUS' and a double bar line. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a dynamic marking of 'mf' (mezzo-forte) and includes a melodic line in the right hand and a bass line in the left hand.

I nev-er re-a - lized, That such a thing could



by, But when you went a - way dear, Then I was sad be -



cause, I nev-er re-a - lized what a fool I



1. was! I nev-er re-al- 2. was!



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By **JOSEPH McCARTHY** and **HARRY TIERNEY** writers of **"IRENE"**

REFRAIN

Why don't you? why are you lone - ly? Why don't you? I want you
 so. Oh, let your dream eyes dream in mine. With all their

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PAUL WHITEMAN'S GREAT FOX-TROT
HIT as played by his Famous Ambassador
 Orchestra at the "Palais Royal," New York

I NEVER KNEW

(I COULD LOVE ANYBODY LIKE I'M LOVING YOU)
 by Tom Pitts, Ray Egan and Roy Marsh revised by Paul Whiteman

CHORUS (Slowly)

I nev - er knew I could love an - y - bod - y. Hon - cy, like I'm
 lov - ing you I could - n't re - al - ize what a

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H.C. 20

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