

Irving Berlin Master Song Series

THAT MESMERIZING MENDELSSOHN TUNE

Alexander's Ragtime Band
Along Came Ruth
Araby
At The Devil's Ball
Call Me Up Some Rainy Afternoon
Cohen Owes Me Ninety-seven Dollars
Dorando
Down In Chattanooga
Everybody's Doin' It Now
From Here To Shanghai
He Played It On His Fid, Fid, Fiddle Dee-Dee
He's A Rag Picker
If You Don't Want Me (Why Do You Hang Around)
I'll Take You Back To Italy
I Love A Piano
I'm Going Back To The Farm
In My Harem
I Want To Be In Dixie
I Want To Go Back To Michigan—Down On The Farm
Keep Away From The Fellow Who Owns An Automobile
Kiss Me, My Honey, Kiss Me
My Bird of Paradise
My Sweetie
My Wife's Gone To The Country—Hurrah! Hurrah!
Next To Your Mother—Who Do You Love?

Oh! How I Hate To Get Up In The Morning
Old Maid's Ball—The
Piano Man
Pullman Porters On Parade
Ragtime Violin
Sadie Salome—Go Home
Snookey Ookums
Somebody's Coming To My House
Sweet Italian Love
Take A Little Tip From Father
That Mesmerizing Mendelssohn Tune
There's A Girl In Havana
They're On Their Way To Mexico
This Is The Life
That International Rag
That Mysterious Rag
We Have Much To Be Thankful For
When I Leave The World Behind
When I Lost You
When I'm Alone I'm Lonesome
When It's Night Time Down In Dixieland
When The Midnight Choo Choo Leaves For Alabam'
When The Black Sheep Returns To The Fold
When You Kiss An Italian Girl
Woodman, Woodman, Spare That Tree
You've Got Your Mother's Big Blue Eyes

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That Mesmerizing Mendelssohn Tune

Words and Music by
IRVING BERLIN

Allegro 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 single notes. Dynamics include *f* (forte) and *p* (piano).

VOICE

The voice line begins with a rest, followed by the melody for the first phrase of the lyrics.

Hon-ey, list - en to that dream-y
Don't you stand there, hon-ey, can't you

Vamp

The piano accompaniment for the first phrase includes a *Vamp* section. Dynamics include *mf* (mezzo-forte) and *poco rit.* (poco ritardando).

ten

The voice line continues with the melody for the second phrase of the lyrics.

tune they're play - in' Won't you tell me how on earth you keep from sway - in'? Umm! Umm!
hear me sigh - in? Is yougwine to wait un-til I'm al-most dy - in'? Umm! Umm!

ten

The piano accompaniment for the second phrase continues with the same style as the first phrase.

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Oh, that Men-del-ssohn Spring Song tune; If you ev-er loved me show me
Oh, that Men-del-ssohn Spring Song tune; Get your-self ac-quaint-ed with some

now or nev - er, Lord, I wish they'd play that mus - ic on for - ev - er,
real live woo - in', Make some fun - ny nois - es like there's some-thing do - in',

ten
Umm! Umm! Oh, that Men-del-ssohn tune. _____ My hon - ey,
Umm! Umm! Oh, that Men-del-ssohn tune. _____ My hon - ey,

ten

CHORUS *expressive and legato*

Love — me to that ev - er lov - in' Spring song mel - o -

p-f

dy, Please me, hon-ey, squeeze me to that Men-del-ssohn strain,

fz stacc.

Kiss me like you would your moth-er, One good kiss de-serves an-oth-er, That's — the on-ly

ffz

mus - ic that was ev - er meant for me, That

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 quarter notes A4, B4, and C5, then a half note B4, and ends with a quarter note G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A 'rit.' marking is present at the end of the system.

tan - ta - liz - in', hyp - no - tiz - in', mes - mer - iz - in' Men - del - ssohn tune -

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment features a steady bass line and chords in the right hand. The system concludes with a fermata over the final note of the vocal line.

1. 2.

The third system contains two endings. The first ending (marked '1.') is a simple melodic phrase. The second ending (marked '2.') is more complex, featuring a melodic line with a fermata and a final cadence. The piano accompaniment provides harmonic support for both endings, with some chords marked with a 'v' (accents).

IRVING BERLIN'S

MOST BEAUTIFUL BALLAD

TO BE FORGOTTEN

REFRAIN

The musical score for the refrain consists of three systems. Each system includes a vocal line and a piano accompaniment. The first system begins with a double bar line and a repeat sign. The piano part starts with a *p-f* dynamic marking. The lyrics are: "To have, ___ to hold, ___ To live for just a mo-ment in ec-sta-sy and then to be for-got-ten. ___ To laugh ___ at life ___ and learn to sing a love song, a mel-o-dy that's soon to be for-".

To have, ___ to hold, ___ To live for just a mo-ment in

ec-sta-sy and then to be for-got-ten. ___ To laugh ___ at

life ___ and learn to sing a love song, a mel-o-dy that's soon to be for-

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This Number can also be had for your Phonograph and Player Piano