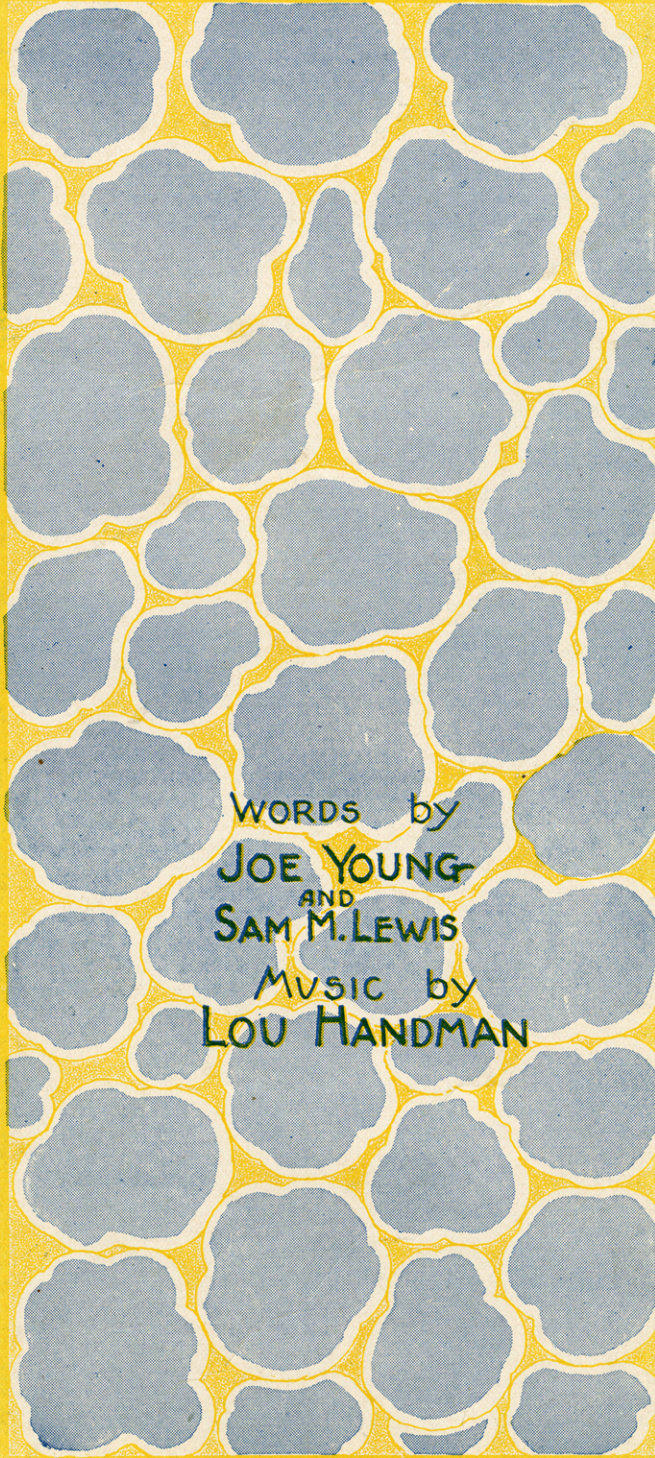
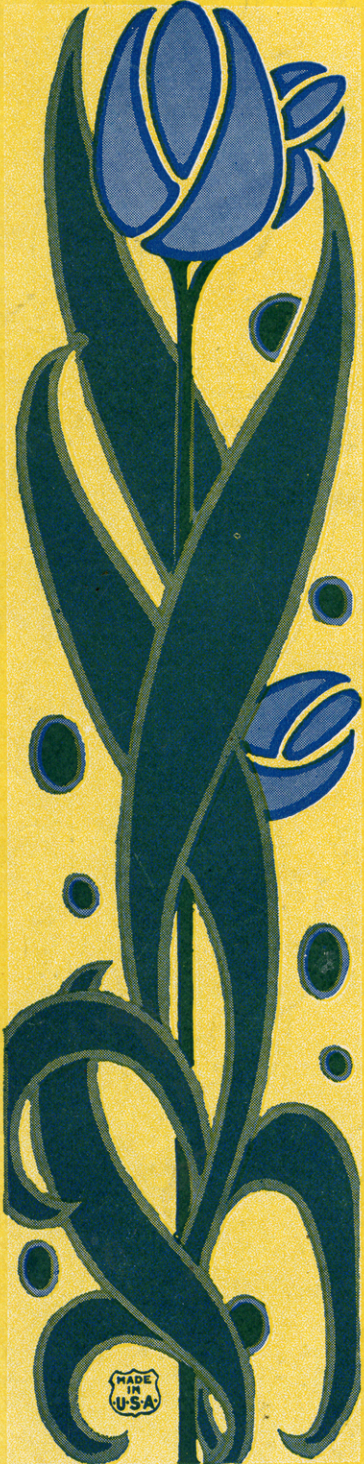


LOVEY CAME BACK



WORDS by
JOE YOUNG
AND
SAM M. LEWIS
MUSIC by
LOU HANDMAN



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SAN FRANCISCO, CALIF.

A Song That Appeals To All
That Old Gang Of Mine

Words by
BILLY ROSE & MORT DIXON

Music by
RAY HENDERSON

CHORUS

Gee but I'd give the world to see that old gang of mine I can't for-get that old quar-tette that

The musical score for 'That Old Gang Of Mine' consists of two systems. Each system includes a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The first system covers the first two lines of the chorus, and the second system covers the next two lines.

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The Season's Sensational Waltz Song

INDIANA MOON

Words by
BENNY DAVIS

Music by
ISHAM JONES

CHORUS

In - di - a - na Moon I miss you In - di - a - na Moon I'm blue There's some-bo-dy there I long to kiss too,

The musical score for 'Indiana Moon' consists of two systems. Each system includes a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 3/4. The first system covers the first two lines of the chorus, and the second system covers the next two lines. A dynamic marking of *p-f* is present in the piano accompaniment of the first system.

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SM5644

Lovey Came Back

Words by
JOE YOUNG & SAM. M. LEWIS

Music by
LOU HANDMAN

Moderato

First system of piano introduction. Treble clef, bass clef. Key signature: one flat (Bb). Time signature: common time (C). Dynamics: *ff* in the bass line.

Second system of piano introduction. Treble clef, bass clef. Key signature: one flat (Bb). Time signature: common time (C). Dynamics: *ff* in the bass line, *mf* in the treble line. A section marked *Vamp* begins in the treble line.

VOICE

First system of voice and piano accompaniment. Treble clef, bass clef. Key signature: one flat (Bb). Time signature: common time (C). Dynamics: *p* in the bass line. Lyrics: "Gone are the days when I would yell and cry / Down in my heart I felt a lump of lead".

Second system of voice and piano accompaniment. Treble clef, bass clef. Key signature: one flat (Bb). Time signature: common time (C). Dynamics: *mp* in the bass line. Lyrics: "My lov-ey went a-way / For lov-ing arms I yearned / Gone are the days and / Down in my heart I".

I must tell you why I'm full of fun to-day.
feel a thump in - stead Those lov-ing arms re-turned

CHORUS

Oh, Boy! my lov-ey came back I feel so good, I "wan-na" knock wood Oh,

jim-mi - ny Gee, my lov - ey came back to me 'Twas such a lone-ly old

shack 'Til San-ta Claus broke down my doors and brought me a - roun' my lit-tle used to

be _____ I don't know where she hid or what she did _____ I on-ly know she was

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "be _____ I don't know where she hid or what she did _____ I on-ly know she was".

break-in' my heart when she re-turned Her kiss-es burned Some-bo-dy else made her

The second system continues the musical score. The lyrics are: "break-in' my heart when she re-turned Her kiss-es burned Some-bo-dy else made her".

ter-rib-ly smart But lov-ey came back with love as strong as ap-ple-jack How

The third system continues the musical score. The lyrics are: "ter-rib-ly smart But lov-ey came back with love as strong as ap-ple-jack How".

bu-sy I'll be, My lov-ey came back to me _____ Oh, Boy! my _____

The fourth system concludes the musical score. The lyrics are: "bu-sy I'll be, My lov-ey came back to me _____ Oh, Boy! my _____". The system includes first and second endings, indicated by brackets and numbers 1 and 2 above the vocal line.

STANDARDS OF THE WORLD

"STERLING" ON SILVER
"IRVING BERLIN" ON SONGS

THE GREATEST SONG HIT OF ALL TIME

SITTIN' IN A CORNER

Words by
GUS KAHN

Music by
GEO. W. MEYER

CHORUS

Sit-tin' in a cor - ner — that's all I do — Sit-tin' in a

cor - ner — was meant for two — I find a cor-ner where —

— There should be a lov-ing pair — But al-ways wind up there — All a-lone and

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