

House R. Summer

I NEVER KNEW I COULD LOVE ANYBODY (LIKE I'M LOVING YOU)



by

**TOM PITTS
RAY EAGAN
ROY K. MARSH**

Revised by
PAUL WHITEMAN

Introduced by
Jane Green of
Green & Blyler in
"The Midnight Rounders"

*I Never Knew I Could Love
Anybody*

60

STANDARD EDITION
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Successfully introduced by Eugene and Willie Howard in the "Passing Show of 1921"

Underneath Hawaiian Skies

(Sous Le Ciel D'Hawai)

Words and Music by
ERNIE ERDMAN
& FRED ROSE

FOX TROT SONG

CHORUS

"Come back to the shores of Hon-o-lu-lu, I'm so lone-ly here with -
"Re-ve nez aux ri-vages d'Ho-no-lu-lu, Je suis si seule i-ci -
out you, Un-der-neath Ha-wai-ian skies, Tell me
sans vous, Sous le doux ciel d'Ha-wa-i, Vous at -

p-f

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Nestle In Your Daddy's Arms

A LULLABY FOX TROT

By LOU HERSCHER
and JOE BURKE

CHORUS

Come and nes-tle in your dad-dys lov-ing arms, On my shoul-der
let me hold your lov-ing charms; When you go a-way for e-ven just a

p-f

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I Never Knew

(I Could Love Anybody Like I'm Loving You.)

Revised by
PAUL WHITEMAN

Society Fox Trot
JE NE SAVAIS PAS

By TOM PITTS, RAY EGAN
and ROY K. MARSH
French Lyric by Z. Renaud

Moderato

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamics are 'mf'.

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The lyrics are: "J'a - vais pen - sé, I al - ways thought I used to smile". The piano accompaniment includes dynamic markings of 'mf' and 'p'.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "na - if! n'ai - mer que la so - li - tude, Pour mieux gar - der ma li - ber - that I'd pre - fer sin - gle bless - ed - ness, Thought that I'd like to stay at all the songs that were pop - u - lar, Noth - ing but love in each".

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "té Se ma - ri - er! mais, quelle in - qui - é - tu - de! free, I nev - er thought my time would come to mar - ry, song, I used to think those kind of songs were fool - ish".

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

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Also published for Band or Orchestra... 25¢

Et quel-le Cé - - ci - té! *Mais, je vous vis, — ô bon -*

No wed-ding bells — for me. — I've changed my mind — af-ter
Now I ad-mit — I'm wrong. — Love songs are part — of my

heur! *Et vous a - vez pris mon coeur. —*

all, — You are the one — made me fall; For
plan, — Show me the Min - is - ter man; For

rall.

CHORUS (Slowly)

J'i-gno-rai-s tout de l'a - - mour d'u-ne fem - me, Quand je vous vis,

I nev - er knew I could love an - y - bod - y, Hon - ey, like I'm

p-f

chère â - me! — Quand les per - les de vos — deux jo -

lov - ing you; — I could - n't re - al - ize — what a

lis grands yeux, Et vo-tre rire a-mou-reux
 pair of eyes And a ba-by smile could do;

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

M'ont tout pris à la-se-conde! La femme, i-ci-bas, gou-ver-ne tout
 I can't sleep, I can't eat, I nev-er knew a sin-gle soul could

The second system continues the musical piece. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment includes dynamic markings such as *mf* and *f*, and accents over certain notes.

le mon-de, Et je vou-drais tou-jours l'en-ten-dre lou-er
 be so sweet, I nev-er knew I could love an-y-bod-y,

The third system shows the vocal line with a melodic line that includes a half note G4 and a quarter note A4. The piano accompaniment continues with a consistent rhythmic accompaniment.

Com-me je sais vous ai-mer! *1. mer!* *2. mer!*
 Hon-ey, like I'm lov-ing you. you.

The fourth system concludes the page with a vocal line that includes a repeat sign and first/second endings. The piano accompaniment features a final cadence with a double bar line and repeat signs.

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Mon Homme
(My Man)
Fox Trot Song

Paroles de
ALBERT WILLEMETZ &
JACQUES CHARLES
Musique de
MAURICE YVAIN

American version by Bibo-Wood

REFRAIN
Moderato de Schottisch espagnole

Je lui teli ment dans la peau Qu'il n'en mar teau, D's qu'il s'ap proch' c'est ff
Oh, there nev-er was a mar, just like my man, Nev-er was an-oth-er

Et Je suis à lui, Quand ses yeux sur moi se posent ca m'rend tout cho
man loves like he can, And ac-cord-ing to my plan hell al-ways be my

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Peggy O'Neil
Waltz Song

CHORUS
Tempo di Valse
HARRY PEASE, ED. G. NELSON
and GILBERT DODGE

If her eyes are blue as skies, That's Peg-gy O' - Neil,
If she's smil-ing all the while, That's Peg-gy O' - Neil,

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