

SHINE ON HARVEST MOON



Featured by
**RUTH
ETTING**
ZIEGFELD STAR

in

LYRIC BY
JACK NORWORTH
MUSIC BY
NORA BAYES
AND
JACK NORWORTH

**"ZIEGFELD
FOLLIES"**
GLORIFYING THE AMERICAN GIRL

*PARRY
F.S.H.*

Remick Music Corp.
1657 B'WAY., New York

REMICK'S STANDARD HITS

SMILES

Lyric by
J. WILL CALLAHAN
REFRAIN

Music by
LEE S. ROBERTS

Moderato



smiles — that make us hap - py, — There are smiles —

Copyright 1917 by Lee S. Roberts

TILL WE MEET AGAIN

SONG

Lyric by
RAYMOND B. EGAN
CHORUS

Music by
RICHARD A. WHITING



Smile the while you kiss me sad a - dieu When the clouds roll

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MY BUDDY

SONG

Lyric by
GUS KAHN
REFRAIN

Music by
WALTER DONALDSON

Valse moderato Rubato



Nights are long since you went a - way I think a -

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THE JAPANESE SANDMAN

SONG

Told by
RAYMOND B. EGAN
CHORUS

Set to Music by
RICHARD A. WHITING



Here's the Japanese Sand - man — Sneak - ing on with the dew — Just an old second

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SHINE ON HARVEST MOON

SONG



Ukulele in D
Tune Uke thus A D F# B

Words by
JACK NORWORTH

when played with Piano.(Tenor Banjo, Mandola,
Guitar etc. play chords marked over diagrams.)

Music by
NORA BAYES-NORWORTH

Moderato

PIANO

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving bass lines.

VOICE

(B7) (Em) (B7)

Three ukulele chord diagrams are shown above the first line of the voice melody. The first diagram is for B7, the second for Em, and the third for B7. Each diagram shows the fretting pattern for the four strings of a ukulele.

The night was might-y dark so you could
I can't see why a boy should sigh, when

The piano accompaniment for the first voice line spans two systems. The first system includes a mezzo-forte (*mf*) dynamic marking and a triplet of eighth notes. The second system includes a piano (*p*) dynamic marking. The accompaniment features a steady bass line and chords that support the vocal melody.

(Em) (Am) (Em) (C7) (B7)

Five ukulele chord diagrams are shown above the second line of the voice melody. The diagrams correspond to the chords Em, Am, Em, C7, and B7, with each diagram showing the specific fretting for the four strings.

hard-ly see,— For the moon re-fused to shine,
by his side— is the girl he loves so true,

The piano accompaniment for the second voice line spans two systems. It continues the harmonic support for the vocal melody with consistent chordal accompaniment and a moving bass line.

(Em) (B7) (Em) (A7) (D) (F#-7) (A7) (Db7+5)

Cou- ple sit- ting un- der-neath a wil- low tree, For love they
All he has to say is "Wont you be my bride, For I love

(D7) (F7) (Am) (F7) (D7) (F7) (Am) (F7) (D7)

pine, Lit- tle maid was kind- a 'fraid of dark-ness So she
you, Why should I be tell- ing you this se- cret When I

(G) (D) (G) (A7) (Bm) (Bm7)

said, "I guess Ill go" Boy be- gan to sigh,
know that you can guess, Har- vest moon will smile,

(A7) (Bm) (B7) (Em) (A7) (G#-7) (D7)

Looked up at the sky, Told the moon his lit- tle tale of woe,
Shine on all the while, If the lit- tle girl should an- swer "Yes,"

CHORUS (E7)

(A7)

Oh, shine on, shine on har-vest moon up in the sky.

(D7)

(G)

(D7)

(C#-7)

(Bm)

(C)

(G)

(C#-7)

(G)

I aint had no lov - in' Since A - pril, Jan - u - a - ry June or Ju - ly,

(E7)

(A7)

Snow time aint no time to stay outdoors and spoon, So,

(D7)

(G)

(C)

(G)

shine on, shine on, har-vest moon, For me and my gal.

v

Words by
MORT DIXON
and JOE YOUNG

The More You Hurt Me

(The More You Make Me Care)

Music by
HARRY WARREN

REFRAIN

p-mf

The more you fool me, and ag-gra-vate me, The more you seem to

p-mf a tempo

charm and fas-ci-nate me, The more you hurt me, The more you make me

care. The less you show me

You want to win me, The more you fan that sparl of love with-in me,

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