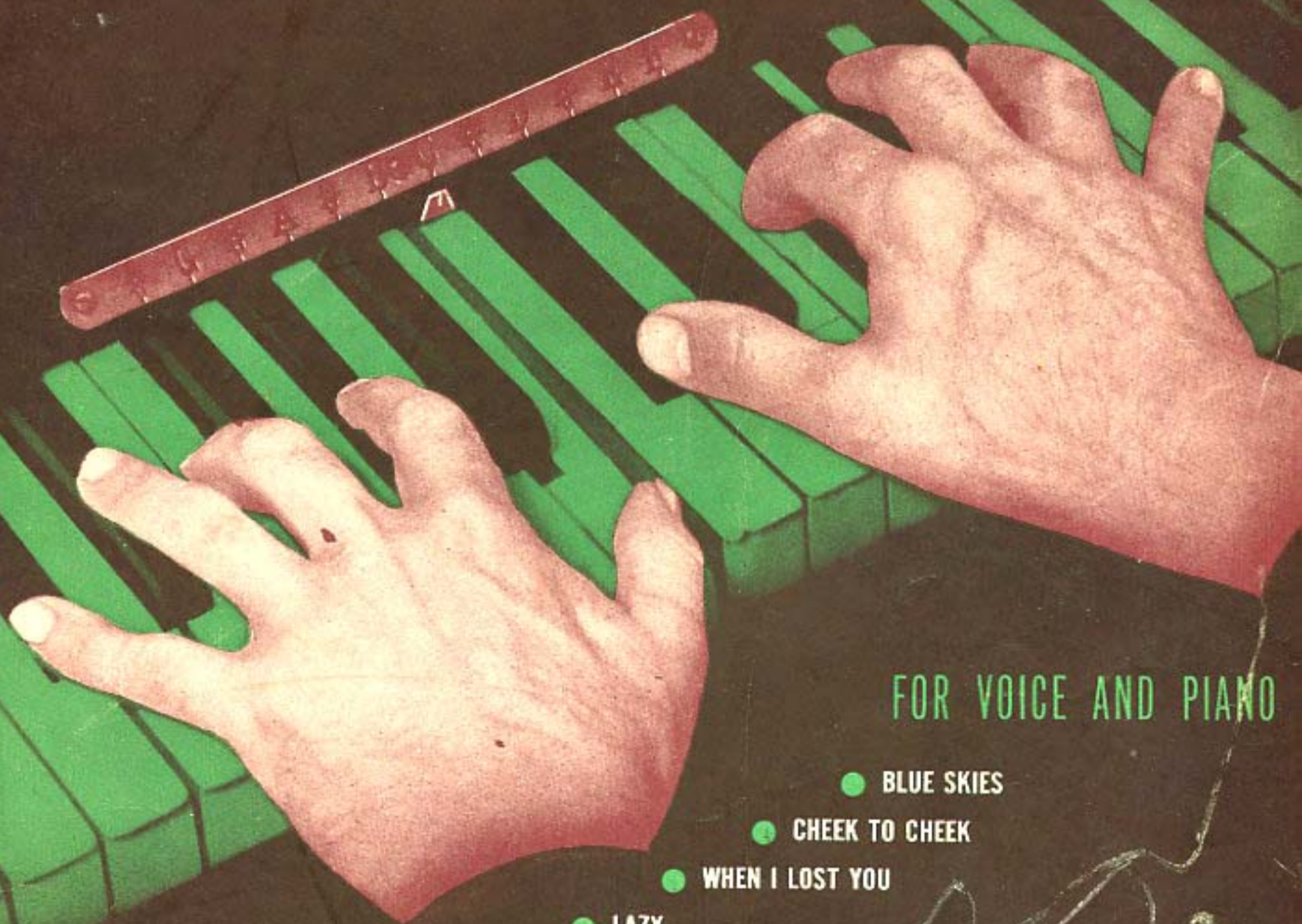


# IRVING BERLIN

## *Song folio no. 1*



FOR VOICE AND PIANO

- BLUE SKIES
- CHEEK TO CHEEK
- WHEN I LOST YOU
- LAZY
- WHAT'LL I DO
- I NEVER HAD A CHANCE
- YOU'D BE SURPRISED
- ALL BY MYSELF
- EVERYBODY'S DOING IT
- WHEN I LEAVE THE WORLD BEHIND

PRICE 60¢

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*Music Company*

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# Blue Skies

By IRVING BERLIN

Moderato

The piano introduction consists of two systems of music. The first system is marked 'Moderato' and features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is composed of eighth and quarter notes, with a descending line in the second half. The bass line consists of a simple harmonic accompaniment. The second system continues the melody and accompaniment, ending with a 'rit.' (ritardando) marking and a final chord.

Voice

The vocal line begins with the lyrics "I was blue just as blue as I could be, \_\_\_\_\_ Ev-'ry day was a". Above the notes are the chords G, G7, C, C7, G, and G7. The piano accompaniment is in the same key signature and time signature, with a dynamic marking of 'p' (piano). The melody is simple and follows the vocal line.

The vocal line continues with the lyrics ". cloud-y day for me, \_\_\_\_\_ Then good luck came a - knock-ing at my". Above the notes are the chords C, G, Gm, A7, Bm, D aug, and F#7. The piano accompaniment continues with the same harmonic structure, featuring a mix of chords and melodic lines.

D7 G G7 C C7 G Baug

door, \_\_\_\_\_ Skies were gray but theyre not gray an - y more. \_\_\_\_\_

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole note G4, followed by a half note G4, and then a half note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including chords and moving lines.

**Chorus**

Em Baug B7 G A9 Cm G

BLUE SKIES \_\_\_\_\_ smil - ing at me \_\_\_\_\_ Noth - ing but BLUE SKIES

*p-f*

The chorus section is marked with a repeat sign. The vocal line starts with a half note G4, followed by a half note G4, and then a half note G4. The piano accompaniment features a strong harmonic accompaniment with chords and moving lines, marked with a dynamic of *p-f*.

C9 Daug G B+ B7 Em Baug B7

\_\_\_\_\_ do I see, \_\_\_\_\_ Blue - birds \_\_\_\_\_ sing - ing a

The second system continues the musical score. The vocal line has a half note G4, followed by a half note G4, and then a half note G4. The piano accompaniment continues with its characteristic harmonic accompaniment.

G A9 Cm G C9 Daug G Am7

song \_\_\_\_\_ Noth - ing but blue - birds \_\_\_\_\_ all day long, \_\_\_\_\_

The third system concludes the musical score. The vocal line has a half note G4, followed by a half note G4, and then a half note G4. The piano accompaniment continues with its characteristic harmonic accompaniment.

G Cm G Cm G

Nev - er saw the sun shin - ing so bright, Nev - er saw things

Cm G Cm G Cm G D7 G B+

go - ing so right No - tic - ing the days hur - ry - ing by, When you're in love my! how they fly,

Em Baug B7 G A9 Cm G

Blue days \_\_\_\_\_ all of them gone \_\_\_\_\_ Noth - ing but BLUE SKIES.

C9 Daug 1 G Am7 B+ B7 2 G F# G

from now on.

*pp*

# Cheek To Cheek

Lyrics and Music by  
IRVING BERLIN

Moderato

Voice F C G7 F C

Heav - en, Im in Heav - en,

G7 C G7 Cdim C Bb9 A7 Bm D7 G7 F

And my heart beats so that I can hard-ly speak; And I seem to find the

G7 F G9 E7 A7 Dm A7 F G7 F G7 C

hap-pi-ness I seek. When we're out to-gether dane - ing, CHEEK TO CHEEK.

F Gaug F C G7 F C G7

Heav - en, Im in Heav - en, And the

C G7 Cdim C Bb9 A7 Bm D7 G7 F

cares that hung a - round me thru the week Seem to van - ish like a

G7 F G9 E7 A7 Dm A7 F G7 F G7

gamb-ler's luck-y streak \_\_\_\_\_ When we're out to- geth - er danc - ing, CHEEK TO CHEEK

C F C G7 C

Oh! I love to climb a moun - tain, — And to

G7 C G7 C

reach the high-est peak, — But it does - n't thrill me half as much As

F G7 C G7 C G7

danc-ing CHEEK TO CHEEK. — Oh! I love to go out fish - ing in a riv - er or a creek

C G7 C F G7 C

But I don't en-joy it half as much As danc-ing CHEEK TO CHEEK —

Cm A<sup>b</sup>9 A<sup>b</sup>dim

Dance with me — I want my arm a-bout you. — The charm a-bout you,

D dim Am C D9 G7 F C G7 F C

Will car-ry me thru — to Heav-en. — I'm in Heav-en —

*rit.* *a tempo*

G7 C G7 Cdim C B<sup>b</sup>9 A7 Bm D7

— and my heart beats so that I can hard-ly speak. — And I

G7 F G7 F G9 E7 A7 Dm A7 F

seem to find the hap-pi-ness I seek — When we're out to-geth-er danc-

G7 F G7 1 C Cdim Dm Faug G7 2 C

— ing CHEEK TO CHEEK. —



# When I Lost You

By IRVING BERLIN

Slowly with expression

Piano introduction in B-flat major, 4/4 time. The music is marked 'Slowly with expression' and 'f' (forte). It features a melody in the right hand and a bass line in the left hand, both with long, expressive slurs. The melody consists of quarter notes and half notes, while the bass line uses octaves and chords.

Chorus

First system of the chorus. The vocal line is in B-flat major, 4/4 time. The lyrics are: "I lost the sun-shine and ros - es, I lost the". The piano accompaniment is marked 'mf-f' and features a melody in the right hand and a bass line in the left hand. Chords are indicated above the vocal line: Bb, Dm7, Bb, G dim, F7.

Second system of the chorus. The vocal line continues with the lyrics: "heav - ens of blue I lost the beau - ti - ful". The piano accompaniment continues with the same melody and bass line. Chords are indicated above the vocal line: Cdim, Bb, F+, Fm, G7, F dim, G7.

Third system of the chorus. The vocal line concludes with the lyrics: "rain - bow, I lost the morn - ing dew." The piano accompaniment concludes with the same melody and bass line. Chords are indicated above the vocal line: Cm, C7, Am, C7, F9, Dm, A, F7.

B $\flat$  Dm7 B $\flat$  Gdim

I lost the an - gel who gave me

F7 Cdim B $\flat$  F+ Fm G7

Sum - mer the whole win - ter through I lost the

Fdim G7 C7 E $\flat$ m E $\flat$  E $\flat$ dim

glad - ness that turned in - to sad - ness WHEN I LOST

1. B $\flat$  Ddim E $\flat$  F9 2. B $\flat$  Cm7 B $\flat$

YOU. YOU.

*rall.*

# Lazy

By IRVING BERLIN

Moderato

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of two flats and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some slurs. The bass line features a steady eighth-note accompaniment. The second system continues the melody and accompaniment, ending with a final chord marked with an accent (^).

Chorus

The chorus begins with the lyrics "LA - ZY I want to be LA - ZY I long to be". The music is in 4/4 time with a key signature of two flats. The melody is simple and catchy, with a piano accompaniment of chords and eighth notes. Chord symbols Eb, Eb7, Ab, and Abm are placed above the first four measures. The piano part includes a dynamic marking of *p-f* (piano-forte).

The chorus continues with the lyrics "out in the sun With no work to be done Under that". The melody and piano accompaniment continue. Chord symbols Eb, Ab, Eb, G7, and Bbm are placed above the measures. The piano part features a consistent eighth-note accompaniment.

The chorus concludes with the lyrics "aw - ning They call the sky stretch - ing and". The melody and piano accompaniment finish the phrase. Chord symbols C7, G7, C7, and Fm are placed above the measures. The piano part continues with the eighth-note accompaniment.

Cm D7 Gm Eb dim Bb7

yawn - ing ——— And let the world ——— go drift - ing by — I "wan - na"

Eb Eb9 Cm7 Ab Bbm G7 C7

peep through the deep ——— tan - gled wild ——— wood ——— count - ing sheep ———

G dim C7 F9 F7 Abm Bb7

——— Til I sleep ——— Like a child ——— would ——— With a

Eb Eb7 Ab Eb dim

great big val - ise full of books to read where it's peace - ful While

Eb Cm F7 Bb7 1 Eb F9 Bb7 2 Eb

I'm kill - ing time ——— be - ing LAZ ——— Y. ——— Y. ———

# I Never Had A Chance

By IRVING BERLIN

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.

Chorus

The first system of the chorus includes a vocal line and piano accompaniment. The vocal line begins with a whole rest followed by the lyrics "I NEV - ER HAD A CHANCE, I thought you". The piano accompaniment features chords and a melodic line with triplets. Chords indicated above the staff are C, Gdim, G7, and C. A dynamic marking of *p-f* is present.

The second system of the chorus continues the vocal and piano parts. The vocal line includes the lyrics "cared for me, but now I see I NEV - ER HAD A CHANCE.". The piano accompaniment continues with chords and a melodic line. Chords indicated above the staff are C, Em, Am, Gdim, and G7.

The third system of the chorus features a vocal line with a long rest followed by the lyrics "I NEV - ER HAD A CHANCE,". The piano accompaniment includes a melodic line with triplets. Chords indicated above the staff are Dm and G7.

The fourth system of the chorus continues the vocal and piano parts. The vocal line includes the lyrics "Though you nev - er told me so, Some - how I know I". The piano accompaniment continues with chords and a melodic line. Chords indicated above the staff are Dm, G7, Dm, and G7.

NEV - ER HAD A CHANCE. I knew we'd have to part

For I could al - ways reach your lips But I could

nev - er reach your heart. My dream a - bout ro - mance.

End - ed in a friend - ly chat, but more than that I

NEV - ER HAD A CHANCE. NEV - ER HAD A CHANCE.

C dim C G dim G7

C Em Am G dim

G7 Dm

G7 Dm G7 Dm G7

1. C G7 F dim. 2. C

The image shows a musical score for the song "I Never Had A Chance". It consists of six systems of music, each with a vocal line and a piano accompaniment. The first system contains the first two lines of lyrics. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the next two lines. The fifth system contains the next two lines. The sixth system contains the final two lines, which are repeated twice. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piano accompaniment features complex chordal textures and rhythmic patterns, including triplets and sixteenth notes. The overall style is that of a classic pop ballad.

# What'll I Do?

By IRVING BERLIN

Valse Moderato

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a *rall.* (ritardando) marking.

Voice

The first vocal line is in 3/4 time, key of B-flat major. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Gone is the romance that was so di-vine 'Tis brok-en and". The piano part is marked *p a tempo*.

The second vocal line continues the melody in 3/4 time, key of B-flat major. The lyrics are: "can-not be mend-ed You must go your way and". The piano accompaniment continues with a steady eighth-note pattern.

The third vocal line concludes the verse in 3/4 time, key of B-flat major. The lyrics are: "I must go mine, — But now that our love dreams have end-ed." The piano accompaniment features a variety of chords including G, C, G, D7, G, Fm7, and Bb7.

Chorus

The chorus is in 3/4 time, key of B-flat major. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "WHAT-'LL I DO — when you — are far — a — way — And I — am". The piano part is marked *p-f* (piano-forte) and features a triplet of eighth notes in the first measure.

B $\flat$ 7 Eb Abm Eb

blue, WHAT -'LL I DO WHAT -'LL I DO When I am won - d'ring

Abm Eb B $\flat$ 7 Eb Db Eb7 *Tacet*

who is kiss - ing you WHAT -'LL I DO WHAT -'LL I

Ab Fm Ab Abm Eb C7

DO with just a pho - to - graph To tell my trou - bles

F7 B $\flat$ 7 *Tacet* Eb Abm Eb Abm

to When I'm a - lone with on - ly dreams of you That

1. Eb Ab B $\flat$ 7 2. Eb

won't come true, WHAT -'LL I DO? WHAT -'LL I DO?



# All By Myself

By IRVING BERLIN

Moderato

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato'.

The second system continues the piano introduction. The right hand features more complex chordal textures and melodic lines, while the left hand maintains the accompaniment. Dynamics include *f* and *fz*.

Chorus

The first line of the chorus begins with the lyrics "ALL BY MY-SELF in the morn - ing ALL BY MY-SELF". The music is in 4/4 time. Chords C, D7, and G7 are indicated above the staff. Dynamics include *p-f* and *fz*.

The second line of the chorus continues with the lyrics "in the night; I sit a - lone". Chords C and G7 are indicated above the staff. Dynamics include *fz*.

The third line of the chorus concludes with the lyrics "in a ce - sy Mor - ris chair, - So un-hap - py there". Chords B7, E, B7, E7, Am, and Cm are indicated above the staff. Dynamics include *poco cresc.*

D7 G7 Fm G7 C

Play-ing sol-i-taire ALL BY MY-SELF

*p leggiero*

D7 G7

I get lone-ly Watch-ing the clock

*fz*

Dm E7 F

on the shelf I'd love to rest my wea-ry

C A7 D7

head on some-bo-dy's shoul-der I hate to grow old-er

G7 F G7 1. C Cdim Fm C 2. C Cdim Fm C

ALL BY MY-SELF. SELF.

*fz*

D7 C D7 D9 *tacet* G D dim

there's a dev-il in his eye He's such a del-i-cate thing but when he starts in to squeeze,  
 but there's fi-re in his eyes He does-n't say ver-y much but when he starts in to speak,

D7 F#

YOU'D BE SUR-PRISED He does-n't look ver-y strong but when you sit on his knees  
 YOU'D BE SUR-PRISED He's not so good at the start but at the end of a week

G D+ G9 C Em7 Cm

YOU'D BE SUR-PRISED\_ At a part-y or at a ball I've  
 YOU'D BE SUR-PRISED\_ On a street-car or in a train, You'd

G G7 E+ D7 D9 C dim

got to ad-mit he's noth-ing at all, But in a Mor-ris chair, YOU'D BE SUR-PRISED  
 think he was born with-out an-y brain, But in a tax-i-cab, YOU'D BE SUR-PRISED

1 G D+ G Bm D9 2 G F# F# G

He's not so  
 He's not so

D7 C D7 D9 *tacet* G D dim

there's a dev-il in his eye He's such a del-i-cate thing but when he starts in to squeeze,  
 but there's fi-re in his eyes He does-n't say ver-y much but when he starts in to speak,

D7 F#

YOU'D BE SUR-PRISED He does-n't look ver-y strong but when you sit on his knees  
 YOU'D BE SUR-PRISED He's not so good at the start but at the end of a week

G D+ G9 C Em7 Cm

YOU'D BE SUR-PRISED\_ At a part-y or at a ball I've  
 YOU'D BE SUR-PRISED\_ On a street-car or in a train, You'd

G G7 E+ D7 D9 C dim

got to ad-mit he's noth-ing at all, But in a Mor-ris chair, YOU'D BE SUR-PRISED  
 think he was born with-out an-y brain, But in a tax-i-cab, YOU'D BE SUR-PRISED

1 G D+ G Bm D9 2 G F# F# G

He's not so  
 He's not so

# Everybody's Doin' It Now

By IRVING BERLIN

Moderato

*mf*

The piano introduction is in G major, 2/4 time, marked Moderato. It features a rhythmic accompaniment with chords and eighth-note patterns in both hands. The melody in the right hand consists of eighth-note runs and chords. The piece ends with a double bar line.

Chorus

(Guitar tacit)  
(Spoken)

G C G C

Ev-'ry-bo-dy's do-in' it, Do-in' it, do-in' it, Ev-'ry-bo-dy's do-in' it,

*p-f*

The first line of the chorus is in G major, 2/4 time. The vocal line is in a simple, rhythmic style. The piano accompaniment features a steady eighth-note bass line and chords. The lyrics are: "Ev-'ry-bo-dy's do-in' it, Do-in' it, do-in' it, Ev-'ry-bo-dy's do-in' it,". The piano part is marked *p-f*. The guitar part is marked "(Guitar tacit) (Spoken)".

(Guitar tacit)  
(Spoken)

D7

Do-in' it, do-in' it, See that rag-time cou-ple o-ver there,

The second line of the chorus is in G major, 2/4 time. The vocal line continues the rhythmic pattern. The piano accompaniment features a steady eighth-note bass line and chords. The lyrics are: "Do-in' it, do-in' it, See that rag-time cou-ple o-ver there,". The guitar part is marked "(Guitar tacit) (Spoken)".

G A7

Watch them throw their shoul-ders in the air, Snap their fin-gers,

The third line of the chorus is in G major, 2/4 time. The vocal line continues the rhythmic pattern. The piano accompaniment features a steady eighth-note bass line and chords. The lyrics are: "Watch them throw their shoul-ders in the air, Snap their fin-gers,". The guitar part is marked "(Guitar tacit) (Spoken)".

Hon - ey, I de - clare, It's a bear, it's a bear, it's a bear. There!

*(Guitar tacet)*  
*(Spoken)*

Ev - ry - bo - dy's do - in' it, Do - in' it, do - in' it, Ev - ry - bo - dy's do - in' it

*(Guitar tacet)*  
*(Spoken)*

Do - in' it, do - in' it, Ain't that mu - sic touch - ing your heart?

Hear that trom - bone bust - in' a - part? Come, come, come, come let us start,

EV - 'RY - BO - DYS DO - IN' IT NOW. NOW.

# When I Leave The World Behind

By IRVING BERLIN

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 with eighth notes. The tempo is marked 'Moderato' and the dynamics begin with a forte 'f'.

Voice (*With expression*)

*c*

I know a mil - lion - aire, who's bur - dened down with care, A load is on his

The vocal line is written on a single staff with a common time signature. The piano accompaniment consists of two staves. The dynamics are marked 'mp'.

*Gdim* *G7* *c* *D9*

mind \_\_\_\_\_ He's think - ing of the day when he must pass a - way,

The vocal line continues with the lyrics. The piano accompaniment includes chord changes indicated by 'Gdim', 'G7', 'c', and 'D9' above the staff.

*E* *B7* *E* *B7* *E* *G7* *c*

And leave his wealth be - hind, \_\_\_\_\_ I have - nt an - y gold

The vocal line concludes with the lyrics. The piano accompaniment includes chord changes indicated by 'E', 'B7', 'E', 'B7', 'E', 'G7', and 'c' above the staff.

*C* *Gm A7*

to leave when I grow old, Some-how it passed me by, —

*D7* *Ddim D7 G7*

I'm ve - ry poor, but still I'll leave a pre-cious will when I must say good - bye. —

**Chorus (With feeling)**

*Tacet* - - - - *G7* *C*

I'll leave the sun-shine to the flow - ers, — I'll leave the spring-time to the

*p-f*

*Tacet* - - - - *C Cdim Dm7 G7*

trees; — And to the old folks I'll leave the mem'-ries of a



G9 C *Tacet* - - - - - C9

ba - hy up - on their knees I'll leave the night - time to the

F *Tacet* - - - - - D7 G7

dream - ers, I'll leave the song-birds to the blind; I'll leave the

C C+ Dm Fm C Em G7 C C9 A7

moon a - bove to those in love, WHEN I LEAVE THE WORLD BE - HIND, — WHEN

Dm G7 1. C Cdim G7 *Tacet* - - - - - 2. C

I LEAVE THE WORLD BE - HIND. I'll leave the HIND. —



IRVING BERLIN