

# Popular and High Grade Compositions



<b>In the Heart of Paradise</b> ... ..	Zo Elliott	60
<b>Ev'ry Time I See You Dear</b> ... ..	E. A. Paulton & Manuel Klein	60
From "It's Up to You"		
<b>I Want a Home</b> ... ..	E. A. Paulton & Manuel Klein	60
From "It's Up to You"		
<b>Someone Console Me</b> ... ..	E. A. Paulton & Manuel Klein	60
From "It's Up to You"		
<b>It Isn't the Style</b> ... ..	Alfred Dubin & Harry B. Olsen	60
From "The Naughty Bride"		
<b>Love Divine</b> ... ..	Roland Oliver & Harry B. Olsen	60
From "The Naughty Bride"		
<b>Pajama Blues</b> ... ..	Alfred Dubin & Harry B. Olsen	60
From "The Naughty Bride"		
<b>Some Night</b> ... ..	Alfred Dubin & Harry B. Olsen	60
From "The Naughty Bride"		
<b>Somebody Else</b> ... ..	Alfred Dubin & Harry B. Olsen	60
From "The Naughty Bride"		
<b>In the Land of School Days</b> ... ..	Alfred Dubin & Gus Edwards	60
(Where I Found You)		
<b>Nobody Knew</b> ... ..	Viola Brothers Shore & Frederick W. Vanderpool	60
<b>There's a Typical Tipperary Over Here</b> ... ..		
(You'd Think That You Were Home in Ireland)		
	Alex. Gerber & Abner Silver	60
<b>You're There Little Girl, You're There</b> ... ..	L. M. Bell & Gus Edwards	60

**M. WITMARK & SONS**

New York Chicago London Paris

# Pajama Blues

Lyric by  
ALFRED DUBIN

Music by  
HARRY OLSEN

Moderato

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The bass line starts with a quarter note G2, followed by quarter notes F#2 and E2, and then quarter notes D2 and C2. The second system continues the melody with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The bass line continues with quarter notes G2, F#2, and E2, followed by quarter notes D2 and C2. The piece concludes with a final chord in the treble clef consisting of G4, B4, and C5.

When the night-time comes I won - der as some - bod - y starts to

The vocal line for the first line of lyrics is written on a single treble clef staff. The melody starts on G4, moves to A4, then B4, and C5. The piano accompaniment for this system is written on a grand staff (treble and bass clefs). The treble clef part begins with a quarter note G4, followed by quarter notes F#4 and E4, and then quarter notes D4 and C4. The bass clef part starts with a quarter note G2, followed by quarter notes F#2 and E2, and then quarter notes D2 and C2. The piece concludes with a final chord in the treble clef consisting of G4, B4, and C5.

slum - ber, While the pale moon beams, with - in their dreams Are they

The vocal line for the second line of lyrics is written on a single treble clef staff. The melody starts on G4, moves to A4, then B4, and C5. The piano accompaniment for this system is written on a grand staff (treble and bass clefs). The treble clef part begins with a quarter note G4, followed by quarter notes F#4 and E4, and then quarter notes D4 and C4. The bass clef part starts with a quarter note G2, followed by quarter notes F#2 and E2, and then quarter notes D2 and C2. The piece concludes with a final chord in the treble clef consisting of G4, B4, and C5.

sat - is - fied \_\_\_\_\_ Does the dream - man bring them glad - ness, Does he

fill their hearts with sad - ness, Can they find real bliss if they

have to miss Some one by their side? \_\_\_\_\_

*rit.*

REFRAIN

For when you rest your wear - y head In your lit - tle

*p - ff*

trund - le bed — Dreams a - larm you, nev - er charm you,

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line consists of quarter and eighth notes. The piano accompaniment includes chords and moving lines in both hands.

Blues will hound you with no arms a - round you, Blues Blues,

The second system continues the musical piece. The vocal line has a more rhythmic feel with some eighth notes. The piano accompaniment features a prominent bass line with eighth notes and chords in the right hand.

start in haunt - ing you, Blues in one's and two's.

The third system shows the vocal line with a mix of quarter and eighth notes. The piano accompaniment has a steady bass line and chords in the right hand, with some grace notes.

Blues Blues start in taunt - ing you, Blues you

The fourth system concludes the piece. The vocal line is simple, mostly quarter notes. The piano accompaniment maintains the same rhythmic pattern as the previous systems.

can't re - fuse. When you miss an - oth - er pair of shoes

Un - der - neath the bed and you know whose

Then you've got the Pa - ja - ma Blues.

1.

For Blues.

2.

*ffz*