

# NIGHT



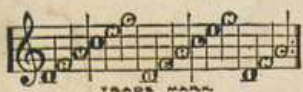
*Words by*  
**BENNY DAVIS**

WRITER OF  
MAKE BELIEVE, MARGIE,  
SWEETHEART, I'M NO-  
BODY'S BABY ETC.

*Music by*  
**SEYMOUR SIMONS**



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1607 Broadway New York

# The Tune That Sets You Dancing

Words by  
BENNY DAVIS

## TRULY

Music by  
VINCENT ROSE

### CHORUS

*optional*

Be-lieve me Tru - ly, I want you on - ly Tru - ly,  
My life is lone - ly You brought the sun - shine

The musical score for 'Truly' consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with lyrics underneath. The piano accompaniment is written in grand staff notation (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The score includes a repeat sign at the beginning of the first line and a fermata over the final note of the second line.

Irving Berlin's Latest and Greatest Song Hit

## Homesick

By IRVING BERLIN

### CHORUS

Home - sick, I know just what's the matter Im Home - sick that's  
all, I see that coz-y lit-tle shack and the lit-tle red school, Dad-dy on the back of a

The musical score for 'Homesick' consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with lyrics underneath. The piano accompaniment is written in grand staff notation (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The score includes a repeat sign at the beginning of the first line and a fermata over the final note of the second line. The piano part features a dynamic marking of *p-f* (piano to forte).

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# NIGHT

3

Words by  
BENNY DAVIS

Music by  
SEYMOUR SIMONS

Piano introduction in B-flat major, 4/4 time. The left hand (L.H.) plays a rhythmic accompaniment of eighth notes, starting with a *poco accel.* instruction. The right hand plays a melodic line with a *molto rit.* instruction. The piece concludes with a final chord in the right hand.

VOICE

Night - time stars are gleam-ing Night - time starts me dream-ing  
Night - time seems much long - er Love keeps get - ting strong-er

Vocal line and piano accompaniment for the first two lines of the song. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *fz* (forzando) and accents.

Thoughts of the past make me yearn  
I just can't go on this way

Vocal line and piano accompaniment for the second two lines of the song. The piano accompaniment continues with the eighth-note accompaniment and bass line. Dynamics include *fz* and accents.

Tho' we're not to- geth - er I still won-der wheth - er  
Can't you hear me plead - ing your love I am need - ing

Vocal line and piano accompaniment for the final two lines of the song. The piano accompaniment concludes with a final chord in the right hand. Dynamics include *fz* and accents.

Arranged by  
Chas. N. Grant

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You ev - er think of re - turn - - ing.  
I won - der why you're de lay - - ing.

CHORUS (*In sustained and rhythmical manner*)

Night \_\_\_\_\_ when eve - ning shad ows fall Night \_\_\_\_\_

*P tranquillo*

— most lone - some time of all; Sweet - - heart how I

*mf*

miss you, Long - - ing so to kiss you;

*p* *fz*

I \_\_\_\_\_ don't seem to mind the day, E - - ven tho'you're

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long horizontal line indicating a breath or a pause. The piano accompaniment consists of chords and moving lines in both the right and left hands.

far a - way, But when night-time comes I feel so blue

*cresc. e rall.* *dim.*

*cresc. e rall.* *dim.*

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings: *cresc. e rall.* and *dim.* in both the upper and lower staves.

Night brings mem-o-ries of you.

*a tempo* *ten.* 1

*a tempo* *ten.* *a tempo*

The third system introduces the tempo marking *a tempo* and the *ten.* (tension) marking. The piano accompaniment features a triplet of eighth notes and a first ending bracket.

you.

*ad lib.*

*accelerando* *rall.* *morendo* *pp*

The fourth system concludes the page with the tempo marking *ad lib.* and dynamic markings *accelerando*, *rall.*, *morendo*, and *pp* (pianissimo) in the piano accompaniment.



A REAL IRVING BERLIN SONG HIT

# SOME SUNNY DAY

By IRVING BERLIN

## CHORUS

Some sun-ny day\_ with a smile\_ on my face,\_ I'll go back\_ to that place\_ far a -

*mf*

-way; Back to that shack\_ And that red\_ head-ed hen,\_ She'll say

*f marc.*

"How have you be'n" Then go back to the hay and lay\_ me my break-fast.

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