

THE REMICK COLLECTION of  
**POPULAR SONGS**  
WITH  
**UKULELE**

**ACCOMPANIMENT**  
(SIMPLIFIED FORM)

**No. 8**

WITH DIRECTIONS  
FOR PLAYING  
AND A SYSTEM  
OF FINDING CHORDS  
WITHOUT READING MUSIC

Also suitable for  
**BANJO, GUITAR AND MANDOLIN**

Arranged by  
**E. T. Romeder**

Edited by  
**George Botsford**

Price 50 cents net

**JEROME H. REMICK & CO.**  
New York      Detroit

A black and white illustration of three people on a beach. A man stands in the background playing a ukulele. Two women are seated in the foreground, also playing ukuleles. They are positioned under the shade of several palm trees. The scene is set on a sandy beach with waves visible in the distance.

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THE CAPITAL LETTERS IN PARENTHISES, UNDERNEATH THE CHORDS OF THE UKULELE ACCOMPANIMENT, ARE INDICATED FOR THE USE OF BANJOISTS, MANDOLA, AND GUITAR PLAYERS THE DIAGRAMS ABOVE THE MELODY PART ARE ADDED FOR THE BENEFIT OF THE UKULELE PLAYERS WHO DO NOT READ NOTES

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NEW YORK

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DETROIT

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# Directions for Playing the Ukulele

By Zarh Myron Bickford

## TUNING THE UKULELE

(Pronounced oo-koo-lay-lay)

The strings, from the first to the fourth (right to left), are named B, F sharp, D and A, and are tuned to the corresponding letters on the piano, as illustrated below. This system of naming the strings is known as the "D tuning," and is advised in preference to the other tuning, which makes the lowest string C and the others correspondingly lower. The D tuning has been adopted by the best writers and teachers as being preferable.



To avoid confusion in the location of notes and the reading of chords, all notes which are to be made on the fourth string (A) will be written an octave lower than they actually sound, thus always appearing as the lowest notes of the chords (when four notes are used).

The following diagram shows all the notes and their location on the staff and the fingerboard, as far as the twelfth fret on each string.

## THE UKULELE FINGERBOARD CHART

	NUT	FRETS											
	0	1	2	3	4	5	6	7	8	9	10	11	12
1st String	B	B#C	C# Db	D	D# Eb	E	E#F	F# Gb	G	G# Ab	A	A# Bb	B
2nd String	F#	G	G# Ab	A	A# Bb	B	C	C# Db	D	D# Eb	E	E#F	F#
3rd String	D	D# Eb	E	E#F	F# Gb	G	G# Ab	A	A# Bb	B	C	C# Db	D
4th String	A	A# Bb	B	C	C# Db	D	D# Eb	E	E#F	F# Gb	G	G# Ab	A

Where two different notes are shown at one fret it indicates that they sound the same. The small notes represented on the fourth string show the actual pitch, while the lower octave shows the way they will appear on the staff. In making the notes, the fingers are placed just back of the frets, touching them, but not reaching over.

## HOLDING THE INSTRUMENT

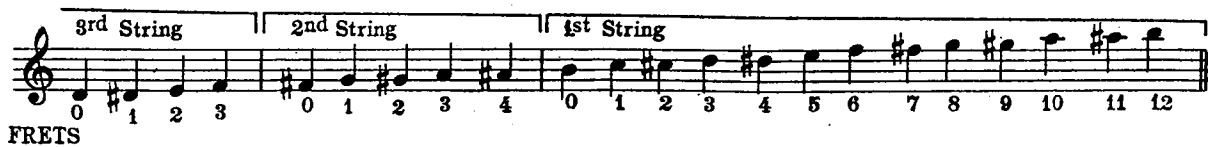
(The position of the instrument, hands, etc., is shown in the cut on the first page).

The right forearm presses lightly against the body of the instrument, so that it can be held in place either in the sitting or standing position.

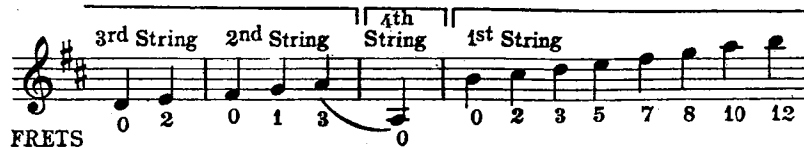
The neck must rest very lightly against the ball of the left thumb and just above the third joint of the first finger, the tip of the thumb never appearing above the edge of the fingerboard, and in many cases being placed almost in the center of the back of the neck. The tips of the fingers must be used in holding down the strings, the joints being well rounded and the nails kept rather short, to avoid touching the strings.

Since the object of this preliminary matter is merely to explain the ground actually covered in the songs which follow, much rudimentary matter is necessarily omitted and it is taken for granted that those who procure the Folio, either for study or for pleasure, already have, or can easily obtain the necessary rudiments covering time values of notes, signatures of keys, the use of sharps, flats, naturals and the various signs and terms used in musical notation.

## The Chromatic Scale



## The Scale of D



The chromatic scale progresses by half steps or semi-tones and the above example shows the method of crossing to the next higher string when it has been reached, rather than continuing on either the D or the Fsharp string.

In the D scale the sharps placed on F and C at the beginning indicate that these two sharps are required in this scale or key, consequently these letters must always be sharpened, no matter in what octave they appear. These scales are invaluable in learning the fingerboard and the location of the notes and it is suggested that the general rule of using the first finger for the first fret, second finger for the second fret, etc., be followed. In playing the higher notes, it is of course necessary to change the position of the hand. A general rule for picking single notes is to use the thumb for the third and fourth strings, the first finger for the second string and the second finger for the first string, although this rule is frequently varied in actual playing.

### FINGERING

Owing to the peculiar tuning of the ukulele and the fact that the notes to be made on the fourth string are written an octave lower than they actually sound, in a chord of four notes (the usual form), the highest note will always be found on the first string (B), the next lower note on the second string, the third from the top on the third string and the lowest note on the fourth string. In marking the chords and notes throughout the book, the figures always refer to the left hand fingers and not to the frets, unless they may happen to correspond. As an illustration of this, the last chord shown below, known as a diminished seventh chord, is made by placing the fourth finger on the high D, the second finger on the G sharp, the third finger on F (natural) and the first finger on the B. (This is also the chord which is being taken in the line cut shown at the beginning).

It will be seen that it is necessary to actually know the notes and their location in order to find all the chords used in this Folio, some of which are unusual and unfamiliar.



### THE STROKES

Although there are several different strokes used for certain effects in playing the ukulele, these accompaniments have been confined to the common stroke, made with the first finger only and to the downward roll or slide.

The right hand is held in a very loose and relaxed condition, as shown in the cut, the first finger being slightly straightened out from the others.

In making the down stroke (away from the body), the nail of the finger brushes the strings lightly, while in the up stroke the fleshy part only is used.

It is most essential that the arm, wrist and fingers be held perfectly relaxed in order to produce the best results. The down strokes are indicated by the sign ▽ and up strokes by ▲. The roll is made by using the nails of all four fingers, making a slight turn of the wrist and straightening the fingers slightly. The thumb can also follow the fingers across the strings if desirable.

The roll will be indicated by the sign †. Throughout the Folio the strokes have been marked at the beginning of each piece and whenever any changes occur.

### THE PRINCIPAL CHORDS IN COMMON KEYS

In using the diagrams or "pictures" to illustrate these chords, the fact must not be lost sight of that the only system of reading that is recommended is the note system, the diagrams being used merely to assist the eye and because a certain percentage of players are familiar with this system. The names of the chords are given underneath, but it should be noted that there are many chords used in the accompaniments which are not shown below, owing to the fact that one of the notes (usually the highest) belongs to the melody and is not a part of the chord in its usual position. These exceptions must always be worked out according to the rule given previously and the exact fingering followed.

The key of D is given first, since this is the natural key of the instrument and its chords lay most naturally under the fingers. The keys following are given in the order of their "naturalness" or congeniality to the instrument.

*Chords in Key of D* *B minor (relative to D)* 5

D G A 7th D B minor E minor F# 7th B minor

*Key of G* *E minor (relative to G)*

G C D 7th G E min. A min. B 7th E min.

*Key of A* *F# minor (relative to A)*

A D E 7th A F# min. B min. C# 7th F# min.

*Key of C* *A minor (relative to C)*

C F G 7th C A min. D min. E 7th A min.

Although occasional chords belonging to other keys will be used, it is not deemed necessary to illustrate further keys or scales in this work

### RIGHT HAND FINGERING

It is frequently necessary or advisable to play either single notes, or two or three together, instead of the full chord of four notes, and for this purpose it is necessary to pick the strings with the fingers instead of making the stroke. Two dots indicate the second finger, one dot the first finger and "4" the thumb. When the strings are picked in this manner, the little finger should rest lightly on the body of the instrument, near the sound hole, the thumb extending forward toward the fingerboard.

In this latest Collection of Popular Songs we have made it possible for those who do not read notes to play the musical accompaniment on the Ukulele. In order to get the full musical effect, exactly the same as played by music readers, we have made use of the charts or diagrams shown in the sketches above. These diagrams have been placed ABOVE the lines of the songs and correspond exactly with the chords written in the lower lines of the same songs. The above enumerated examples of playing from diagrams will clearly illustrate their appropriate use in the present Collection.

To give a greater scope and fill a long felt want on the part of players of other strumming instruments, such as the Mandola, Banjo, Guitar, etc., we have placed beneath the Ukulele Chords figured letters which indicate the chords to be taken on their respective instruments.

# HELLO BLUEBIRD SONG

By CLIFF FRIEND  
Arr. by E. T. Romeder

Moderato

VOICE,  
VIOLIN  
OR MAND.

UKULELE  
ACC.

*mf* Hear that Blue - bird up in the  
Hear that Blue bird? He's call-ing

tree? (Hear him) What a song Joy he's bring - ing  
you (He says) "Come back home If you go you'll

sing - ing to me (Sing - ing) All day long Good - bye to  
be hap - py too" (He says) "Please dont roam" Once I would

skies of gray For I'm back home to - day  
sigh to stray But now I'm home to stay

**CHORUS**  
*P-f* All day long I jump and run a - bout You can al - ways hear me shout - in' out Hel

Chord diagrams for Ukulele: (Em), (G+5), (B7), (Em), (A7), (G+5), (Em), (C7), (Em), (B7), (C7), (F#-7), (Em), (F#-7)(Em), (Am)(Em)(F#-7)(Em), (A7), (G+5), (Em), (C7), (Em), (B7), (C7), (F#-7)(Em), (F#-7)(Em), (Am)(Em), (C7), (E7), (A7), (Em), (A7), (D), (G#-7), (D7), (D+5), (G)



-lo\* Blue - bird Got no time for blues or an - y - thing

(E7) (D7)

I'm so hap - py I just wan - na sing Hel - lo Blue - bird

(D7+5) (Em) (G) (Em) (G) (Em) (G)

Blue skies sun - shine Friends that are real Old folks sweet - heart

(B) (B7) (E7) (A7) (B7) (Dm) (A7)

Oh how I feel I'll not go roam - in' like I did a - gain I'll stay home and be a kid a - gain'

(D7) (F#-7) (G) (G#-7) (A7) (G#-7)

Hel - lo Blue - bird hel - lo - lo

(D7) (G) (C#-7) (D7) (Bm) (D7) (G) (C) (G)

# 8 I'M LOOKING OVER A FOUR LEAF CLOVER

(Tune Uke one tone lower  
if played with original Piano copy.)  
Moderato

SONG

By MORT DIXON and  
HARRY WOODS  
Arr. by E.T. Romeder

VOICE,  
VIOLIN  
OR MAND.

UKULELE  
ACC.

*mf*

Fare - well ev - 'ry old fa - mil - iar  
Hel - lo Home - stead in the new mown

face It's time to go It's time to go Back - ward back - ward  
hay I'm glad I'm here I'm glad I'm here Hel - lo hum - ble

to the lit - tle place I left be - hind So long a - go Watch Mis - ter Cas -  
mill a - cross the way be - side the pond So cool and clear Right to my sweet -

- ey Jones Car - ry this la - zy bones I should ar - rive in a day  
- ie's home Oh what a place to roam Shall be as glad as can be

On - ly wait till I com - mu - ni - cate Here's just what I'll say  
Up the trail and o - ver hill and dale Don't you en - vy me

(Bm) (Em) (Bm) (F#7) (Bm) (Em) (Bm) (F#7) (Bm) (G) (Bm) (C#7) (F#7) (Bm) (G) (Bm) (C#7) (F#7) (Bm) (G) (Bm) (F#7) (A7) (D) (Bm) (D) (G#7) (Dm) (Bm) (A7) (Bm) (G) (Bm) (A7) (C#7) (F#7) (Bm) (Em) (Bm) (F#7) (Bm) (G) (Bm) (E7) (C#7) (E7) (A7) (Em) (A7) (G) (A7)

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CHORUS

*p-f*  
I'm look-ing o-ver a four leaf clo - ver that I o-ver-looked be-fore

(D) (F#m)(A+5)(Dm) (E7) (Bm7) (E7) (Bm) (E7)

One leaf is sun-shine the sec-ond is rain - Third is the ros - es that

(Bm) (E7) (A7) (Bm) (Gm)(B7) (G+5) (B7) (E7) (C#m)(E7) (E7) (C#m)(E7)

grow in the lane - No need ex-plain-ing the one re-main - ing Is

(A7) (F#7)(A7) (Bm7)(F#7)(A7) (D) (F#m)(A+5)(Dm)

some-bod-y I a-dore - I'm look-ing o-ver a four leaf clo-

(E7) (Bm7) (E7) (Bm) (E7) (Bm) (E7) (Em) (C#7)(Gm) (Em) (D) (A7)(B7)

- ver that I o-ver-looked be-fore - fore

(E7) (C#m)(E7) (A7) (D) (Bm7) (E7) (A7) (D) (Bm7)(D)(A+5)(D)

# BLAME IT ON THE WALTZ

## SONG

By GUS KAHN  
and ALFRED SOLMAN  
Arr. by E.T. Romeder

Tempo di Valse

VOICE  
VIOLIN  
OR MAND.

UKULELE  
ACC.

*mf*

*p* Per-

'Twas on a sil - ver sum - mer night when  
haps an - oth - er sum - mer night will

all the world was new My heart was filled with love's de -  
find us far a - part But when the moon is shin - ing

-light For then I first met you The moon - lit mag - ic  
bright I'll hold you in my heart And when I hear this

*p*

of a waltz we heard so long a - go I hear it  
dream - y waltz tho' I'm a - lone and blue I know 'twill

as we dance to - night It sings "I love you so!"  
bring me ten - der thoughts Of June and love and you

(G-) (D7) (G)

(Bm7) (C#-7) (D7) (G#-7)

(D7) (G) (Eb7) (Am7)

(G) (Eb7) (D7) (G) (Am7) (D7)(Am7) (D7)(Am7)(D7-5) (G)

(D7) (G7) (C) (A7) (D) (G) (D7) (D7-5)

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REFRAIN **Valse Lente**

*mf*

If you feel my arms ca-ress-ing Blame it

(G) (Bm) (D7) (Am7) (G) (D7)

on the waltz If you hear my lips con-fess-ing

(Bm) (D7)

Blame it on the waltz *cresc.*

(G) (D7) (G) (Em) (G7)

*f* *ff* *mf* *p*

If my yearn-ing eyes should haunt you Tho the dream-y

(C) (D7) (G) (G#-7) (Am)

*mf* *fp* *mf*

mu-sic halts If for-ev-er-more I want

(Cm) (D7) (G) (G7) (Eb-5) (E7)

*p*

you Blame It On The Waltz Waltz

(Am) (D7) (G) (Am7) (D7) (D7-5) (G)

(Tune Uke a semitone higher B $\flat$ E $\flat$ GC if played with original Piano copy.)

# ALL I WANT IS YOU

## SONG

By BENNY DAVIS,  
SIDNEY CLARE  
and HARRY AKST  
Arr. by E. T. Romeder

Moderato

VOICE,  
VIOLIN  
OR MAND.

UKULELE  
ACC.

*mf* Day time night time I just think of  
When I found you I found hap-pi-

(A) (C#7) (F#-m)(F#-7) (E7) (A) (C#7) (F#m) (F#-7)

you I want you con-stant-ly You're all the  
-ness The sun be-gan to shine Dear one since

(A) (E+5) (A) (F#-7) (Dm) (E7) (C#-7) (E7) (E+5)

— world to me You just you and no-one else will do  
you are mine All I want is just your sweet ca-ress

(A) (Bm) (E7) (A) (C#7) (Fm) (F#-7) (A) (E+5)

— My feel-ings I can't hide Sweet-heart I must con-fide  
— Sweet-heart I love you so I want the world to know

(A) (A7) (Ab7) (C#m) (Ab7) (E7)

**CHORUS**

I don't want crowds a-round me

*p-f*

(E7) (A) (Dm) (A)

All I want is you When the

(A•5) (F#-7) (Cm) (E7) (Bm) (D)

clouds sur - round me All I want is

(Bm) (F#7) (C#-7) (Bm) (B7)

you I need you I love you so dear -

(Bm7) (E7) (Bm) (E7) (A7) (A•5) (Bm)

-ly Sweet-heart be - lieve me it's true (I mean it)

(D) (D7) (C#7) (C7) (B7) (E7) (Dm) (E7) (D) (E7)

When I say sin - cere ly All I

(A) (G7) (F#7) (C#-7)(F#7) (B7) (B7•5)

Want Is You I You

(E7) (A) (F#-7) (B7) (E7) (A) (Dm) (A)

# GONE AGAIN GAL SONG

(Tune Uke one tone lower G C E A if played with regular Piano)

By GUS KAHN and ISHAM JONES  
Arr by E T Romeder

Moderato

VOICE, VIOLIN OR MAND

UKULELE ACC

*mf*

No-one knows what I'm go-ing through  
I keep guess-ing from day to day

Since I fell in love with you  
And wonder-ing what you'll say

The way you keep play-ing tag- with me  
The ver-y next time we chance to meet

When you know that I need you so-  
I just say- that I'll act real cross

Why don't you say  
And show you that

"Yes" or "No?"  
I'm the boss

I'm just as un happy as can be  
But what can I do when you're so sweet

For you're a  
For you're a

CHORUS

Gone a-gain gal  
Gone a-gain gal  
Off a-gain gal  
On a-gain gal that's you

(D) (Bm) (Bm7) (D) (F#m) (G#-7) (A7) (F#-7)

(B7) (E7) (A7) (D) (D7) (G#-7) (Em7)

(D) (Bb7) (Em7)(A7) (Bm) (F#m) (F#m7) (B7)

(E7) (A7) (Gm) (A7) (Em) (C#-7)

(D) (Bm) (Bm7) (D) (F#m) (G#-7) (A7) (F#-7)

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yes you One day you're here next day you're there

(A7) (A+5) (D) (F#-7) (A7) (F#m) (A7) (D) (Bm) (Bm7) (D) (F#m)

You dis-ap-pear I don't know where You keep on ram-ble-ing to

(Bm7) (C#7) (F#7)

Just a-bout the time I think that you're mine You

(C#7) (A7) (D7) (G) (D7) (Bm) (D7)

wan-der a-way Seems to me that there's a change in your heart ev-ry day Just like the weather

(Bm)(D7) (E7) (C#m) (E7) (on 3 strings) (A7)(E7) (A7) (E7) (A7)

Hard to get gal harder to hold One day you're sweet next day you're cold And then

(D) (Bm) (Bm7) (D) (F#m) (G#-7) (A7) (F#-7)

— you're Gone A-gain Gal Gal

(A7) (F#m) (D) (G#-7) (D) (A7) (D) (G#-7) (D)

# MOONBEAM! KISS HER FOR ME

(Tune Uke one tone lower if played with original Piano copy.)

G C E A

SONG

By MORT DIXON  
and HARRY WOODS  
Arr. by E.T. Romeder

Moderato

VOICE,  
VIOLIN  
OR MAND.

UKULELE  
ACC.

*mf*

*p*

Just last night when I was feel-ing  
All a - lone I looked up at the  
blue stars  
Think-ing of some - one I love  
There where the moon was so bright  
Just last nighth a ti - ny beam of light  
All a - lone the wind be-gan to moan  
"Where is your sweet-  
up a - bove  
- ie to - night?"  
Just as he start - ed a - way  
Feel-ing so bur - dened with care  
I had to stop - him and say  
I soft - ly whis - pered this pray'r

(Em) (Bm) (C) (B7) (Em) (Bm) (Em)

(Bm) (G) (D7-5) (G) (Em) (G) (Em) (G+5) (B7)

(Em) (Bm) (Em) (Bm) (G) (D7)

(Bm) (G) (Em)(G) (Em) (G) (Gm) (Cm) (Gm) (C7) (Gm)

(C7) (Gm) (A7) (F#m) (A7) (G) (F7-5) (D7) (Bm) (D7) (D-5)

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CHORUS

When you peek-a-boo a-gain through my sweet-ie's win-dow pane Moon -

*p-f*

(G) (Am7)(G) (Am7)(G) (G)

-beam! Kiss her for me Dance a-cross the pil-low case.

(C#-5) (Am7)(D7) (Bm7)(D7)

till you see the sweet-est face Moon beam! Kiss her for me

(Bm7)(D7) (Bm) (D7) (G) (Em)(G) (G7)

You may see a pearl-y smile a-gleam ing If it's of a love nest that she's

(E7) (Am) (E7)

dream ing Tell her that her sweetie's true then be-fore you say "A-dieu"

(A7) (F7.5) (D7)(G) (Am)(C#-7) (G) (Am7)(G) (E7)

Moon-beam! Kiss Her For Me Me

(Am) (Cm) (D9) (Bm) (D7) (G) (Am)(Bm)(C) (D)(Em)(D7)(G) (G) (C) (G)

# FOR MY SWEETHEART

(Tune Uke one tone lower G C E A  
if played with original Piano copy.)  
Moderato

SONG

By GUS KAHN and  
WALTER DONALDSON  
Arr. by E.T. Romeder

VOICE,  
VIOLIN  
OR MAND.

UKULELE  
ACC.

Love is such a bless - ing days to  
Through the sun - ny new days to

*mf* (D7) (G#-7) (D7) (G#-7) (D)

me I don't mind con - fess - ing days you see  
be There'll be no more blue days for me

(G) (Em) (G) (Em) (G) (G#-7) (D7) (D7+5) (G) (Em) (G) (Em)

Life was dark and storm - y Then love came a - long  
In a world so dream - y Made on - ly for two

(G) (pick) (Bm) (D+5) (D) (Gm) (Bm)

Found some - bod - y for me And taught me this sweet love song  
Wish that you could see me With some - bod - y when I coo

(pick) (B) (F#7) (B) (G#-7) (D7)

**CHORUS**

Love made the birds that sing The flow'rs in spring and ev - 'ry - thing for my

*p-f* (D7) (Bm) (D7) (Bm) (D7) (Bm) (D7) (Bm) (D7) (Em7)

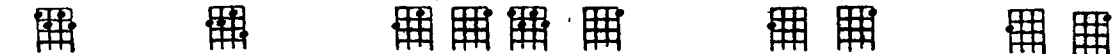
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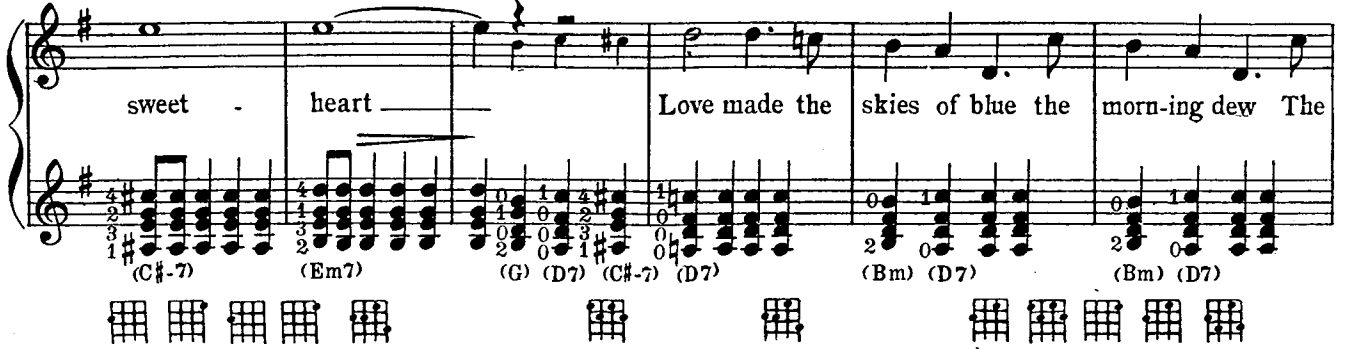
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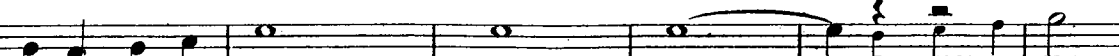
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Chord diagrams: 

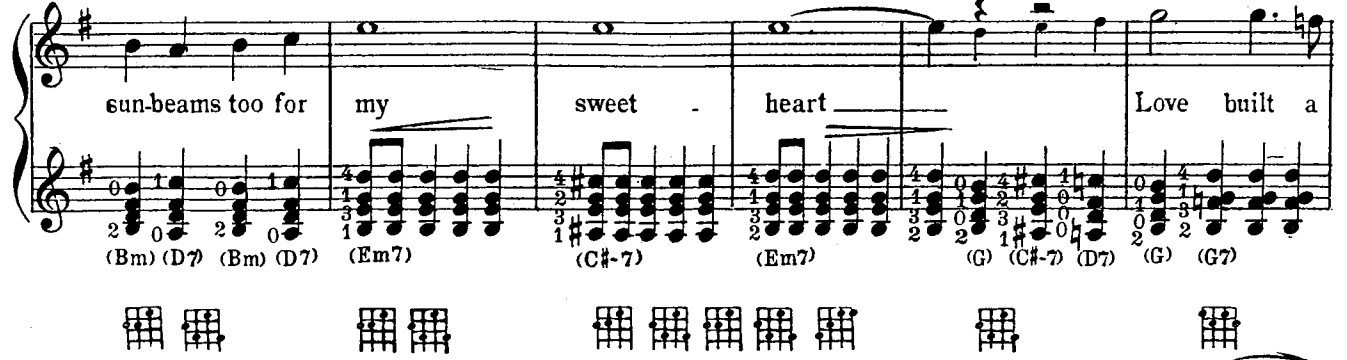
sweet heart Love made the skies of blue the morn-ing dew The



(C#-7) (Em7) (G) (D7) (C#-7) (D7) (Bm) (D7) (Bm) (D7)

Chord diagrams: 

sun-beams too for my sweet heart Love built a




(Bm) (D7) (Bm) (D7) (Em7) (C#-7) (Em7) (G) (C#-7) (D7) (G) (G7)

Chord diagrams: 

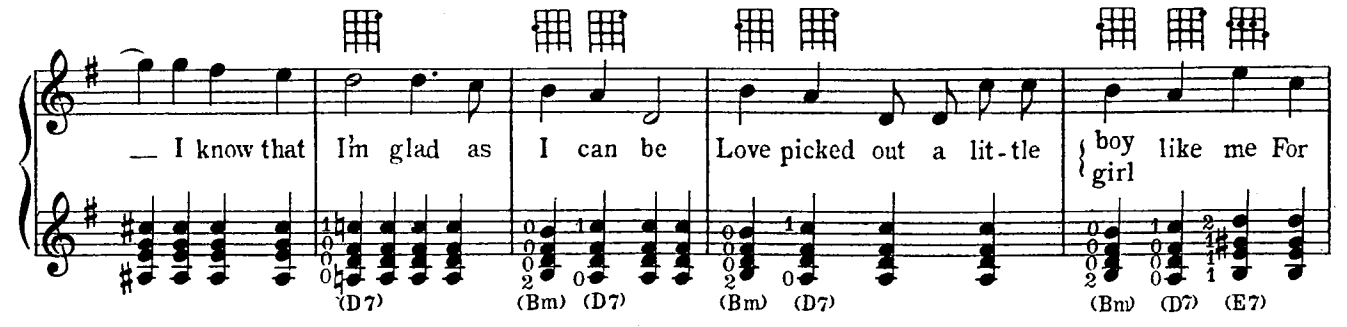
bun - ga-low where ros - es grow Where we will go and nev - er part



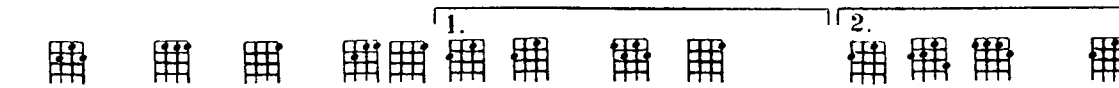
(Em) (G7) (Em) (G7) (Em) (G7) (Em) (G7) (C) (G7) (C#-7)

Chord diagrams: 

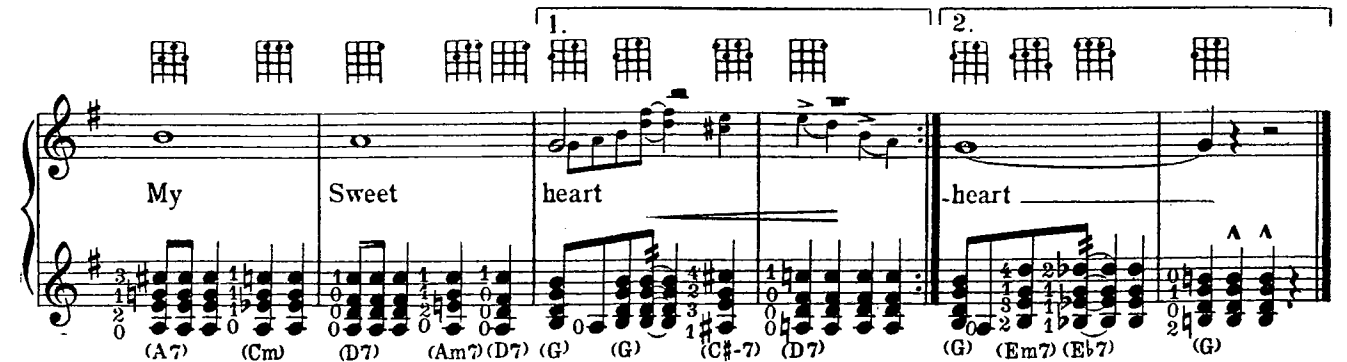
I know that I'm glad as I can be Love picked out a lit-tle boy like me For girl



(D7) (Bm) (D7) (Bm) (D7) (Bm) (D7) (Bm) (D7) (E7)

Chord diagrams: 

My Sweet heart heart



(A7) (Cm) (D7) (Am7) (D7) (G) (G) (C#-7) (D7) (G) (Em7) (Eb7) (G)

(Tune Uke one tone lower if played with original Piano copy.)  
Moderato

# HELLO CUTIE

SONG

By CLIFF FRIEND  
Arr. by E. T. Romeder

VOICE,  
VIOLIN  
OR MAND.

UKULELE  
ACC.

*mf*

*p*

*vz*

I don't know just who you are Or what you are but  
 I don't know if I'm a-wake Or dream-ing but it's  
 I'd go far to find out Pret-ty lit-tle stran-ger  
 sure a break to meet you Pret-ty lit-tle stran-ger  
 Cut-est smile the cut-est style Say I'd be glad to walk a mile And that means  
 Ev-'ry time you roll your eyes I re-al-ize you are a prize My heart says  
 — quite a lot of dan-ger — Hon-est you're thrill-ing me  
 — "there's a lot of dan-ger" — Hon-ey oh what — can I  
 thru — I can't help flirt-ing with you —  
 do — I can't stop flirt-ing with you —

(D) (A) (A+5) (D) (D+5) (Bm)  
 (D7) (G#-7) (A7) (D) (G) (A7)  
 (D) (D+5) (Bm) (D7) (G#-7) (A7)  
 (D) (Bm) (D) (F#m) (A+5) (F#m7)  
 (B7) (F#m7) (D) (B7) (E7) (A7) (Gm) (A7) (A+5)

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CHORUS

Hel-lo Cut-ie how-dy do — Hel-lo Cut-ie how are you  
 Hel-lo Cut-ie you're so sweet — Hel-lo Cut-ie I re-peat.

*p-f*

(D) (Bm) (Bm7) (Bm) (D) (Bm) (D) (Bm) (D) (C7) (E7) (C#m7) (E7) (E7) (C#m7) (E7)

— You've got that cer-tain some-thing I a-dore — That cer-tain some-thing I've been  
 — You've got that cer-tain some-thing I a-dore — Don't say that's all there is there

(C#m7)(E7)(F#-7) (A7) (C#-7) (A7)

wait - ing for — Show your dim-ples smile at me — Can't you see  
 is no more — Cause I'm love-sick Gosh Oh Gee — Can't you see

(G#-7) (D) (Bm)(Bm7) (Bm) (D) (Bm) (D) (Bm) (D) (Bm) (D)

— I love you so — Oh sweet as tut - ti frut - ti You're a lit-  
 — I want you so — Oh won't you please — O K it Let me hear

(Bm) (D) (D+5) (F#7) (Em) (G) (Em) (G) (G#-7) (D) (F#m) (D)

1. -tle beau-ty Hel-lo Cut-ie Hel-lo — -lo —  
 - you say it Hel-lo Cut-ie Hel-lo — -lo —

2.

(B7) (E7) (A7) (D) (Bb7) (A7) (D) (Gm) (D)

# I'LL TAKE CARE OF YOUR CARES

(Tune Uke one tone lower  $G\ C\ E\ A$   
if played with original Piano copy.)

SONG

By MORT DIXON and  
JIMMIE MONACO

Arr. by E.T. Romeder

VOICE

VOICE,  
VIOLIN  
OR MAND.

UKULELE  
ACC

*mf*

*p*

(Gm) (D) (Bm) (D) (Bm7) (G#-7) (A7)

(D) (B7)

(E7) (C#m) (E7) (D+5) (A7)

CHORUS

*p-f*

(D) (Bm) (D) (E7)

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when you're blue Let me be your one ray of sun

(Bm7) (E7) (A7) (Em7)

- shine May - be you'll re - mem - ber some - where some - time I won't

(A7) (F#m) (B7) (E7) (A7) (D)

scold you for your mis - takes I'll just hold you when your heart

(Bm) (D) (D7) (D+5) (Em) (G)

aches Keep me in your thoughts your dreams and your pray'rs And

(Em) (G) (Em) (G) (C7) (D+5) (D) (Bm7) (E7)

I'll Take Care Of Your Cares

(A7) (D) (Bm) (D+5) (A7) (D) (Gm) (D)

# I'M BACK IN LOVE AGAIN

## SONG

(Tune Uke one tone lower G C E A  
if played with original Piano copy)

By CLIFF FRIEND  
Air by E T Romeder

Moderato

VOICE,  
VIOLIN  
OR MAND

UKULELE  
ACC

*mf*

*p*

Not so long a go life seemed in  
I'm so hap - py smil - in' rain or

vain I fell in love and fell right out a gain  
shine Be - cause I know I'm yours and you are mine

All my days were lone - ly days some - how  
When I look yes when I look at you

But that's all o - ver now  
I cant be - lieve it's true

CHORUS

The world seems bright - er My heart beats light - er 'Cause I'm back in  
I swore I could - n't What's more I would - n't But I'm back in

(G) (Bm7)(D7) (G) (D7) (G) (D7)

(G) (Bm) (Em) (G) (Bm)(Em) (Bm) (Em)(Bm7)(Em) (D7) (Em)(Bm7)(Em) (Bm7) (G7)

(C) (Am7) (Cm) (G) (Bm) (Em7)

(G) (Em7) (G) (C#-7) (D) (Bb7) (Em7) (A7) (D) (G#-7) (D)

(Bm) (D) (Am7) (Bm7) (D7) (Bm7) (D) (Am7) (Bm7) (D7) (Bm7) (Em)

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love a - gain My head is reel-ing oh what a  
love a - gain I saw you com-in' I start - ed

(C7) (Em) (Em) (Em) (G#-7) (D7) (Am7) (Bm7)(D7) (G#-7) (D7) (Am7)

feel - ing Yes I'm back in love a - gain An  
run - nin' But I'm back in love a - gain Your

(Bm7) (D7) (Bm7) (Em) (C7) (Em) (Em) (C7) (G) (Bm) (F7)

old ro mance broke my heart in two - I said I was through And  
smile just stopped and turned me a - bout - There is - n't a doubt I'll

(E7) (G#-7) (C+5) (E7) (A7) (F+5)

then I met you - But I'm glad of it Oh how I love it Yes  
nev - er get out - 'Twas great to strike it There's noth - ing like it Yes

(D7) (G#-7) (D7) (Am7) (Bm7) (D7) (G7+5) (E7) (G#-7) (C+5) (E7)

I'm Back In Love A - gain I  
I'm Back In Love A - gain

(A7) (F#m) (A7) (F#m7) (D7) (G) (E7) (D7) (Bm7) (G) (C) (G) (Cm) (G)

# UKULELE LOU SONG

By JACK LE SOIR,  
RAY DOLL and  
KENNETH CASEY  
Arr. E.T. Romeder

BbEbGC  
(Tune Uke a semitone higher [ ] [ ] [ ] [ ]  
if played with original Piano copy.)

Moderato

VOICE,  
VIOLIN  
OR MAND.

UKULELE  
ACC.

*mf* Pat Mc Cann a sail - or man Who  
*p* Ev - 'ry day in ev - 'ry way Our

sailed on the Ma - ry Ann Land - ed one fine day In Hon - o - lu - lu  
Pat was a Ro - me - o He would try to spoon Be - neath the trop - ic

Bay There he met a pret - ty maid And she stole his heart a -  
moon She would let him go so far But that would - n't be too

- way To all his sail - or mates This sto - ry he re - lates  
long And af - ter she had gone Poor Pat would sing this song

**CHORUS**  
*p-f* U - ku - le - le Lou She knew her U - ku - le - le too From morn till

(A) (E7) (A) (E7)

night she would strum-pa strum strum with all her fingers and her thumb On-ly sev-en-teen

(E7) (A) (D) (Dm) (A) (E7) (A) (E7) (A)

and oh how sweet and yet so mean Each time I'd start in to hug and to

(B7) (E7)

squeeze She'd have her uke right in between dog gone her I got so tired of try in'

(A) (D)(Dm)(A) (E7)(A7) (D) (A) (A·5) (A7)

I said good-bye my Ha-wai-ian U-ku-le-le Lou You know that I'm in love with you

(D) (B7) (E7) (A) (E7) (A) (B7)

But Gosh Oh Gee if you want me to stay You've got to throw that Uke a-way' -way'

(E7) (A) (D)(Dm) (A) (E7) (A)

# I'M GONNA MEET MY SWEETIE NOW

SONG

By BENNY DAVIS and  
JESSE GREER

Arr. by E.T. Romeder

Moderato

VOICE,  
VIOLIN  
OR MAND.

UKULELE  
ACC.

*mf* Look me o - ver care - ful - ly  
Met her Pa and Ma to - day

All dolled up from A to Z Guess you won - der where I'm gon - na  
Looked at me and said "O K" There is noth - in' gon - na stop me

go now I'm ex - cit - ed I'll ad - mit You ain't heard the  
Popped the ques - tion? Well I guess Fun - ny thing she

half of it Gon - na meet the one that I love so  
an - swered "Yes" What a luck - y break for me and how

**CHORUS**  
*pf* Hey! hey! clear the way - Looks like this is my luck - y day - I'm gon - na  
Hey! hey! feel tip top - Just came out of the bar - ber shop - I'm gon - na

Chord diagrams for guitar/mandolin:  
 (G) (F7) (E7) (A7) (D7) (G) (F7) (E7) (Am)  
 (E♭7) (D7) (G) (A7) (D7)  
 (G) (D7+5) (G) (F7) (E7) (Am) (E♭7) (D7)  
 (G) (A7) (Cm) (D7) (G♯7) (D7)  
 (G) (G7) (C) (E♭7) (D7, G) (G7) (A7)

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meet my sweet-ie now -  
meet my sweet-ie now -  
Just can't be an-nyed  
Next stop flow-er store  
Am I hap-py? I'm  
Tax-i man there's a

(D7) (E♭7) (F♯7) (D7) (G) (D7+5) (G) (G7) (C)

o - ver-joyed  
whole lot more  
I'm gon-na meet my sweet-ie now  
I'm gon-na meet my sweet-ie now

(E♭7) (D7) (G) (G7) (A7) (D7) (E♭7) (F♯7) (D7) (G) (E♭7) (G) (G7)

Oh! what kiss - in' and oh!  
Nice big box of can-dy  
oh! what pet-tin'  
will com - plete it  
Oh! what lov - in' I will  
Well sit on - the so - fa

(C) (Am) (Em) (G7) (C) (Cm) (G) (Em) (B) (Em) (B7)

soon be get-tin' Yeal Bol what a date - Here I go I can hard-ly wait -  
and both eat it Oh! boy! not a-fraid - I should wor-ry I just got paid -

(A7) (Bm) (D7) (G) (G7) (C) (E♭7) (D7) (G) (G7)

I'm Gon-na Meet My Sweet-ie Now  
I'm Gon-na Meet My Sweet-ie Now

(A7) (D7) (E♭7) (F♯7) (D7) (G) (Em7) (A7) (D7) (E♭7) (G)

# I GOTTA GET MYSELF SOMEBODY TO LOVE

(Tune like a semitone higher  $B\flat E\flat G C$   
if played with original Piano copy.)

SONG

By LEWIS, YOUNG  
and LOU HANDMAN  
*Arr. by E. T. Romeder*

Moderato

VOICE,  
VIOLIN  
OR MAND.

UKULELE  
ACC.

*mf* We're all born for something If love is real-ly some-thing Then  
What's the good of sigh-in' It is- n't worth the try - in' Un-

(D) (B7) (E7) (A7) (D) (A+5) (D) (A7) (D)

I was really born for noth-ing at all With all my lov-in' na- ture They  
-less some-bod-y else is sigh-in' with you To long for love just wrecks one And

(F#-7) (A7) (D) (Bm(D+5)(D) (G#-7) (A7) (D)(F#m7) (C#7) (F#7) (C#7)

love to say "I hate yer" I won-der what it takes to make them fall  
I'm just like the next one I won-der what on earth I'm gon-na do

(F#7) (C#7) (F#7) (C#7) (F#7) (C#7) (C#7) (A+5)(C#7) (F#7) (G#-7) (A7)

## CHORUS

*p-f* I'm like a book cov-ered up with dust Wish I was a hunk of pie with plen- ty of crust.  
I'm like a tree just a lit-tle sap Wish I was a poo-dle dog on some-bod- y's lap  
I'm like a bird caged up ver-y tight Wish I was a lamp then I'd go out ev- 'ry night.

(D)(Bm7) (A7) (D) (Bm7) (A7) (D) (A7) (D) (C#7) (C7) (B7)

I got-ta get my - self some-bod-y to love  
I got-ta get my - self some-bod-y to love  
I got-ta get in-y - self some-bod-y to love

I'm like a kid  
I'm like a song  
I'm like a ghost

(E7) (A7) (Bm) (F#-7)(D) (E7) (A7) (D)(Bm7) (A7)

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éry - in' for the moon    Wish I was a cup then I'd be    sure of a spoon  
 no-one ev - er sings    Wish I was a 'phone bell I'd get    plen - ty of rings  
 lone-some as can be    Wish I was some glue then they would    get stuck on me -

(D7) (Bm7) (A7) (D) (A7) (D) (C#7) (C7) (B7)

I got-ta get my-self some-bod-y to love \_\_\_\_\_ My heart is o-pen wide o-pen wide  
 I got-ta get my-self some-bod-y to love \_\_\_\_\_ My heart is o-pen wide o-pen wide  
 I got-ta get my-self some-bod-y to love \_\_\_\_\_ My heart is o-pen wide o-pen wide

(E7) (A7) (D) (D7) (C#7) (C7) (D) (G) (F#7)

Take a look and walk in-side    Hear me yell    hear me shout If you walk in you won't walk out  
 Take a look and walk in-side    Hear me yell    hear me shout If you walk in you won't walk out  
 Take a look and walk in-side    Hear me yell    hear me shout If you walk in you won't walk out

(B7) (E7) (A) (D) (F7+5) (C#m) (E7) (A7)

I'm like a prune I wrin-ple up with ease    Wish I was a or-ange I'd be    sure of a squeeze  
 I'm like a Ford a bod-y full of shakes    Wish I was a Lin-coln I'd be    sure of my brakes  
 I'm like a shoe my sole is near-ly dead    Wish I was a slip-per un-der    some-bod - y's bed

(D) (Bm7) (A7) (D) (Bm7) (A7) (D) (A7) (D) (C#7) (C7) (B7)

I Got-ta Get My-self some-bod-y to Love \_\_\_\_\_  
 I Got-ta Get My-self some-bod-y to Love \_\_\_\_\_  
 I Got-ta Get My-self some-bod-y to Love \_\_\_\_\_

(E7) (A7) (D) (B7) (E7) (A7) (D) (F#7) (G#7) (C#7) (D)

I Gotta Get Myself Somebody To Love- 2