

THE REMICK COLLECTION OF

POPULAR SONGS WITH UKULELE

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

NO. 4



Arranged by
**ZARH
MYRON
BICKFORD**

Price 50 cents net

MADE IN U.S.A.

New York

JEROME H. REMICK & CO.

Detroit

The chords are indicated by capital letters underneath the Ukulele part, for the benefit of those who do not read notes, (see diagrams, page 5)

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The above compositions are published separately as songs with piano accompaniment and may also be had for Band and Orchestra.

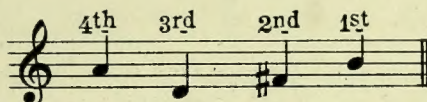
Directions for Playing the Ukulele

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, Fsharp, 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# D \flat	D	D# E \flat	E	E# F	F# G \flat	G	G# A \flat	A	A# B \flat	B
2nd String	F#	G	G# A \flat	A	A# B \flat	B	C	C# D \flat	D	D# E \flat	E	E# F	F#
3rd String	D	D# E \flat	E	E# F	F# G \flat	G	G# A \flat	A	A# B \flat	B	C	C# D \flat	D
4th String	A	A# B \flat	B	C	C# D \flat	D	D# E \flat	E	E# F	F# G \flat	G	G# A \flat	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

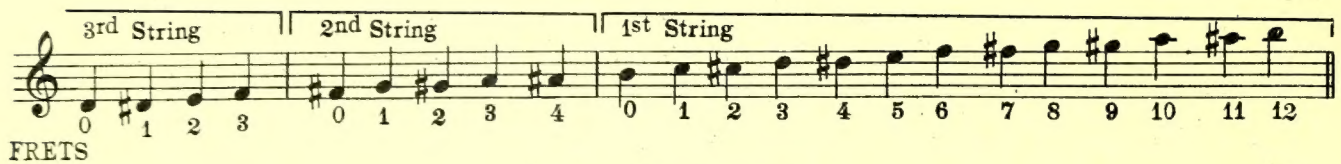
(The position of the instrument, hands, etc., is shown in the cut on the first page).

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.

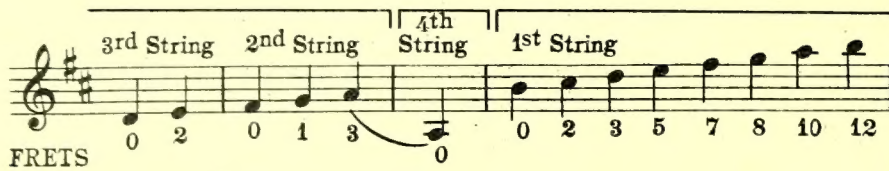
The neck must rest very lightly against the ball of the left thumb and just above the third joint of the first finger, the tip of the thumb never appearing above the edge of the fingerboard, and in many cases being placed almost in the center of the back of the neck. The tips of the fingers must be used 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



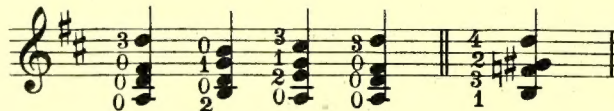
The chromatic scale progresses by half steps or semi-tones and the above example shows the method of crossing to the next higher string when it has been reached, rather than continuing on either the D or the F sharp string.

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 sharped, 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 \square and up strokes by \wedge . 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 wherever 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)

Key of G

E minor (relative to G)

Key of A

F# minor (relative to A)

Key of C

A minor (relative to C)

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 "+" 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 finger-board.

It is believed that sufficient examples have been given to show the method of finding the chords, and in the case of those which have not been illustrated by the diagrams, it is only necessary to look for the highest note on the first string, the next on the second string, the third note from the top on the third string and the lowest note on the fourth string.

The compiler makes no pretensions as to a complete method of instruction, since this would be outside the scope of the work. The matter introduced is merely what it is necessary to know in order to be able to play the various accompaniments. It is suggested that the best and only correct way to play this, or any other instrument, is by note, and that the diagrams be referred to only as a last resort in locating the various notes and chords. The names of the strings and the actual location of the notes made on each string should be memorized and the chords always read by note, rather than by name or diagram.

6 (Tune to D to play with piano)

SOMEBODY'S WRONG

SONG

By MARSHALL, EGAN and WHITING

Arr. by Zarh Myron Bickford

VOICE
VIOLIN
or
MAND.

Moderato

UKULELE

I listened un - a - wares
Each night I'm dress'd up fine
Un-to a voice up -
And I stay up till

D7 Gm D7 Gm D7

-stairs I heard a lone - ly lit - tle la - dy sigh - in' I guess no - bod - y
nine Some - bod - y by mis - take may drop in may - be And if he does he's

G C#-7 D#-7 G#-7 A7

cares mine I'm try - ing con - stant - ly To find the one for
But all my lit - tle schemes End up in i - dle

D7 Gm D7

me But I've be - gun to think there's no use try - in' What can the trou - ble be
dreams E - ven the rent col - lect - or is a la - dy I have no luck it seems

G C#-7 D#-7 G#-7 A7 D#-7 Em A7 D D aug.

CHORUS

Some - bod - y's wrong Some - bod - y's wrong No - bod - y's kiss - es

G7 E7 G7 E7 A7

ev - er haunt my dreams No - bod - y brings

D7 G7 E7

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can - dy and things I'm just no-bod-y's weak-ness it

G7 E7 A7

seems I can sew I can bake you should see me put a cake in - to an
Now I ain't such a saint and a lit-tle lovewouldsure-ly be at-

D7 G7

ov - en a lit - tle ov - en And I know I can show man - y
-tract - ive I said at - tract - ive Not so old not so cold why don't

C G aug. C Em A7

rea-sons why the world owes me a lov - in' a lit - tle lov - in' My
some - one come and get me while I'm act - ive just while I'm act - ive

D7 G#-7 D7 D aug.

heart ___ wants to cry Just ___ why am I

G7 E7 G7 E7

Noth - in' to no - one Some - bod - y's wrong wrong D.C.

A7 D7 G#-7 D D7 G G D aug. G

WHERE THE LAZY DAISIES GROW

SONG

By CLIFF FRIEND

Arr. by Zarh Myron Bickford

VOICE
VIOLIN
or
MAND.

Moderato

UKULELE

I'm tired of drift-in' shift-in' lift-in' troubles from my weary
 Each time I close my drear-y wea-ry eyes I see the skies of

mind blue Cit-y life drives me And I dream of my diz-zy child-hood Always both-ered and bus-y wild-wood
 Hap-py days in the

Say I'm so sick of all this hur-ry and its wor-ry how my poor heart pines
 I dream but what's the use of schem-ing schemes and dream-ing dreams that won't come true

Ev-'ry time I re-call Sweetest mem-ries of all
 'Cause it does-n't seem fair How I long to be there

CHORUS

Gee it would be great if I could go to sleep and wake up where the la-zy dais-ies

grow One I love and two I love and three I'd love to wan-der where the

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la - zy dai - sies grow Life to me would al - ways be a hol - i - day Down in the

fields that I once knew 'Cause if it sat - is - fies the bees and but - ter - flies

Then I'd be sat - is - fied too Just like Huck - le - ber - ry Finn I'd

wear a grin if I were in the land of sun - ny smiles Just to see the one I love the

one I'm al - ways dream - ing of I'd walk a mil - lion miles There is where the world's as fair as

Par - a - dise a lit - tle bird - ie told me so ph Gee it would be great if I could

go to sleep and wake up where the la - zy dai - sies grow 1. grow 2. grow D.C.

DREAMY MELODY

(Tune to C to play with piano)

SONG

By KOEHLER, MAGINE and NASET
 Arr. by Zarh Myron Bickford

VOICE
 VIOLIN
 or
 MAND.

UKULELE

I'm in love with a mel - o - dy
 Night and day like a mag - ic charm

mf *p*

G D7 G G Cm G F7

That cap - tured me
 That mel - o - dy It's a part
 Comes to me

G C#-7 D7 G Bm Em G C A7

poco rit. *molto*

of my heart Haunt - ing me and I'm for - ev - er say - ing
 con - stant - ly Thrill - ing me and that's why I keep say - ing

G Gm E7 A7 Am D aug.

CHORUS

a tempo

Play that dream - y mel - o - dy That sooth - ing re -

p-f

G B7 E7 A7

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-frain Play it sweet and ten-der - ly I don't know why it haunts me

D7 x

molto rit.

so I seem to hear it ev - 'ry-where I go Play

D7 G Eb7 A7 D7 G

that mag - ic har - mo - ny 'Twill lin - ger for - ev - er just

B7 Eb7 A7

like - a mem - o - ry Oh let me dream and play for me that

D7 x D7

rall. poco a poco

mel - o - dy

a tempo

1. -dy

2. *dim.* D.C.

G Eb7 G D aug. G

I WONDER WHO'S DANCING WITH YOU TONIGHT

(Tune one tone lower to play with piano)

SONG

By DIXON, ROSE and HENDERSON

Arr. by Zarh Myron Bickford

VOICE
VIOLIN
or
MAND.

UKULELE

VOICE: Last night I went to a
 UKULELE: *mf* G Bm A7 D7 *p* G Bm Em B7 Em

VOICE: dance down the street Where ev-'ry night you and I used to
 pair danc-ing by by Though I was smil-ing I want-ed to

UKULELE: Am D7 G Bm Em B7 Em A7

VOICE: meet cry I hav-nt danced since we drift-ed a-
 cry I had no part-ner to claim for my

UKULELE: D7 C D7 Bm D7 G Bm

VOICE: -part own I watched the crowd with this thought in my heart
 All night I thought as I sat there a-lone

UKULELE: Em Am A7 D7

CHORUS

VOICE: I won-der who's danc-ing with you to-night Sigh-ing gen-

UKULELE: *p-f* G D Am D7 (pick) (pick)

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-tly sen - ti - men - - t'ly I won - der who whis - pers and

(pick) (Cm)

holds you tight Who's arms en - twine what once was

(pick)

mine I won - der who waits for the clock to strike Home Sweet

(pick)

Home - - time lov - ers' own time I wish I could

(pick)

take that last waltz for old times' sake I won - der who's danc - ing

(pick)

1. with you to - night I with you to - night D.C.

THERE'S YES! YES! IN YOUR EYES

(Tune to Eb to play with piano)

SONG

By FRIEND & SANTLY

Arr. by Zarh Myron Bickford

VOICE
VIOLIN
or
MAND.
Moderato

UKULELE

mf *p*

You fooled me dear now for a
I nev - er knew just what to

D E7 A7 D7 C#7 C7

year do My heart you tan - ta - lize But with - out
do You had me fooled some - how You made me

B7 E7 A7 D A7 D7

doubt I have found out The se - cret in your eyes
guess but I con - fess I know your se - cret now

C#7 C7 B7 E7 Bm E7 A7

CHORUS

Your lips tell me no! no! But there's yes! yes!

pf

A aug. Bm D G#-7 A7

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in your eyes I've been miss - in' your

kiss - in' Just be - cause I was - nt wise I'll stop my (pick)

D A7

schem - ing and dream - ing 'Cause I re - al -

D D7 G Gm

- ize Your lips tell me no! no! But there's

D A7 D F#7 B7 x

yes! yes! in your eyes Your eyes D.C.

1. 2.

E7 A7 D Bb7 A7 x D A7 x D

(Tune to C to play with piano)

TWILIGHT ROSE

SONG

By DENNIS and MAGINE
Arr. by Zarh Myron Bickford

VOICE
VIOLIN
or
MAND.

UKULELE

Pur-ple shad-ows fall Night birds soft-ly call
Ev-ry breeze that blows Whis-pers twi-light Rose

mf *p* (pick)

G C#-7 D7 x (5th bar) D aug. Am D aug. G aug.

And my heart is call-ing too Tho my love seems lost some-how
Some-where some-one waits for you Now I know what ab-sence means

(pick) (pick)

x x D7 G Em G D aug. (5th bar) Bm

Wait-ing long-ing for you now There may come a time when I'll find in you
Lone-ly days and twi- light dreams For it breaks my heart to be a-part from you

Am D7 G B7 Em A7 D D7

CHORUS

My Twi- light Rose Sweet-est flow'r that grows At the day-light's

p *pf*

x x D7 G Em G Em G

close I wait for you I dream a - gain

D7 G Em G x x D7

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of a lov-er's lane Of sweet ro-mance in love's trance with

Em A7 F#7 x E7 A7

you And when you send a rose at twi-light

D7 G D7 C#-7 G7 C Em

'Tis then I will know that dreams come true For in this

B7 A7 D D7

rose a se-cret you dis-close That you are just my

D7 Em A7 G Em

lit-tle Twi-light Rose My Twi-light Rose D.C.

D D7 G E x D x G G

HULA HULA DREAM GIRL

(Tune to C to play with piano)

SONG

By KAHN and FIORITO
Arr. by Zarh Myron Bickford

VOICE
VIOLIN
or
MAND.

UKULELE

Hu - la moon
Hu - la breeze
Smil - ing thru the
Hum - ming sweet and

D Bb7 A7 D Bb7 A7

trees
low
Hu - la moon
mel - o - dies
Won't - you tell her
That - we used to

D Bm C#7 F#7

please
know
How I
If you
miss her
hear her
Since I sailed a -
Sigh when nights are

Bm G D G

- way
long
Moon - beams
Lin - ger
kiss her
near her
For me and
Sing her my
say
song

D B7 E7 A F#7 Bm E7 A A7

CHORUS

Hu - la -
Hu - la -
Dream
girl
Do you
Dream of -

D Bm F#7 G B7

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me In your moon-lit gar-den

E7 A7 D Bm F#7 F7

Far a-cross the sea Tho' you whis-

A E7 A A7 x D7

-pered "A-lo-ha" Still your eyes told me Don't

B7 D#-7 Em E7 C7

go a-way dear Hu-la Hu-la Dream girl

A7 x D Bm F#7

Do you dream of me me D.C.

E7 A7 D x x D

NOT YET, SUZETTE

(Tune to D to play with piano)

SONG

By SAM COSLOW and J. FRED COOTS

Arr. by Zarh Myron Bickford

VOICE VIOLIN or MAND. **Moderato**

John-ny Jones was known as a real mod- el boy
 John-ny Jones got weak- er and weak-er each day

UKULELE *mf*

G D7 G G Em Bm G A7 D7 Em

He was moth-er's pride and fa- ther's joy Till the day that he met sweet
 He kept slip-ping fast un- til at last When she said "well soon have a

G Em Bm G A7 Cm D7 G#-7 D7 G Em Bm G A7

Su- zette so gay When she tried to steal his heart a- way He would say
 cute lit- tle home And the cut-est young-ster all our own" John-ny moaned

B7 Em Bm Daug. Bm C#7 F#7 Bm (pick) D7

CHORUS

Not yet Su- zette you're go-in' too far Not yet Su-
 Not yet Su- zette you're go-in' too far Not yet Su-

D7 Em Bm B7 E7 Am (1st three strings)

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-zette or I'll tell my ma — Though your wink I think is
 -zette or I'll tell my ma — Since we met Su - zette I'm

Cm D7 E7 D7 G G7 A7

naugh-ty but nice — Each time you be-gin — it my heart beats a mile a min-ute
 aw- fly up- set — And I'd e- ven bet — you're just a girl that men for get al-

D7 C Cm D7 G Em Am Daug.

Stop Su - zette my head's in a daze — I'll soon for - get my
 - though you know I'm gen- tle and kind — If you could read my

Em Bm B7 E7 Am (3 strings)

in - no- cent ways — I de - clare a man ain't safe now - a - days —
 tho'ts you would find — I'd be shot for what I've got on my mind

D7 E7 D7 G B7 E7 Am

— No no not yet Su - zette not yet Not
 — No no not yet Su - zette not yet *f* D.C.

A7 D7 G A7 D7 G *fz*

STEPPIN' OUT

SONG

(Tune to C to play with piano)

By JOHN S. HOWARD and CON CONRAD

Arr. by Zarh Myron Bickford

VOICE
VIOLIN
OR
MAND.

UKULELE

Dish-es and roll-ing pins pots and pans
Ev-'ry night ev-'ry night folks in town

D E7 A7 D

Sil-ver-ware fur-ni-ture old tin cans A-round a flat were fly-ing
Heard the same rack-et for miles a-round It real-ly was ex-cit-ing

D7 G Bb7 A7 Dm F7

I heard a la-dy cry-ing Neigh-bors all hol-lered out "won't you stop"
That coup-le kept on fight-ing But when the go-ing got much too tough

E7 Bb7 A7 D A aug. D

Cut it out cut it out call a cop — Slam went the door — Then a man be-gan to roar
Then the man hol-ler'd out "that's e-nough" — He'd grab his hat — Then he'd yell and leave her flat

D7 D E7 A7 F#7 Bm E7 A7

CHORUS

Step-pin' out now I'm thru Step-pin' out
no more fight Step-pin' out

D7 C D7 C D7 G7 F

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— Done with you — When we wed — we both said — Life would be
 — Night-y night — When we wed — peo-ple said — What a won-

G7 F G7 Em F#7 Em F#7 B

— one sweet song — Tho we've had — lots of words — All the mus - ic was wrong
 — -der-ful match — It was all — play-ing ball — When you'd pitch — I'd just catch

B7 E7 E7 A7

— Step-pin' out — Tak-ing air — Step-pin' out
 — Step-pin' out — No re-morse — Step-pin' out

D7 C D7 C D7 G7 F

— On a tear — If you want me night or day Look in an - y swell ca-
 — Means di - vorce — Get a sum-mons out for me Try to serve it and you'll

G7 Em F#7 D#-7 E7 F#7 Bm F#7 Bm

— fé And you'll find — me step - pin' out — Step-pin' out
 — see That you'll find — me step - pin' out — out — D.C.

B7 E7 Gm A7 D G#-7 A7 D7 D B7 E7 A7 D

24
(Tune to C to
play with piano)

Dedicado al Pueblo Mexicano por el Autor
UNTIL TOMORROW

HASTA MAÑANA

By GILLESPIE, HEGBOM
and VAN ALSTYNE

Arr. by Zarh Myron Bickford

VOICE VIOLIN or MAND. *Dreamily* *♩ a tempo*

UKULELE *f* *(pick ad lib.)*

Un-til to-mor-row I'll dream of you Un-til to-

mor-row when dreams come true We'll meet at dawn-ing in love's de-

-light Un-til to-mor-row Dear-est one good night *Fine*

The hour of part-ing is draw-ing nigh One last ca-

-ress dear and then good-bye My heart is yearn-ing For the day re-

-turn-ing No more to part dear no more to sigh *D. S. al.*

Chords: D, A7, D, D, x, A7, D, D, F#7, Em, G, D, A7, D, Bm, Em, F#7, Bm, B7, C#-7, Em, F#(4th bar), G7, F#7, A7

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