

AIN'T YOU, BABY?

M9355
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They Learned About Women

with
VAN AND SCHENCK
BESSIE LOVE
J.C. NUGENT

Songs by
JACK YELLEN • MILTON AGER
A Metro-Goldwyn-Mayer
PICTURE



THERE WILL NEVER BE ANOTHER
MARY
HARLEM MADNESS
AIN'T YOU, BABY?
A MAN OF MY OWN
DOES MY BABY LOVE?
(NOBODY BUT ME!)
HE'S THAT KIND OF A PAL

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Lucky Me-Lovable You

Lyric by
JACK YELLEN

Tune Uke
A D F# B
Capo on first fret

Music by
MILTON AGER

CHORUS

Luck - y me — and lov - a - ble you! —

Are - nt we — the hap - pi - est two? —

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Happy Days Are Here Again

Words by
JACK YELLEN

Tune Uke
G C E A
Uke arr. by Dan Dougherty

Music by
MILTON AGER

CHORUS

hap - py days — are here a - gain! — The

skies a - bove — are clear a - gain. — Let us

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AYB

NEW YORK

Ain't You, Baby?

Words by
JACK YELLEN

Tune Uke
A D F# B

Music by
MILTON AGER

Uke. Arr. by Dan Dougherty

Allegro moderato

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a rhythmic pattern, while the left hand provides a bass line. The tempo is marked 'Allegro moderato'.

VOICE

Ba - by, please come ov - er here. —
Now what have you got to say? —

Vamp

The vocal melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves. The first staff has a treble clef and the second has a bass clef. The piano part includes a 'Vamp' section marked with a double bar line and a repeat sign.

Let's talk it ov - er, dear. — Why keep me in
Don't sit so far a - way. — Move up clo - ser,

The vocal melody continues on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves, with the right hand playing chords and the left hand playing a bass line.

doubt?— Kind-ly get me straight-ened out. Just how do I
 dear.— You can think much bet-ter here. Put your head right

stand with you?— What's what, and who is who?—
 next to mine;— Now take my hand—that's fine!—

I love you so, And I'd like to know:
 Mm! Ain't this great? Now let's get this straight:

CHORUS

You're my sweet-ie_ain't you, ba-by? Sure, in-deed-y_ain't you ba-by? If you crave me,

come and show it. Don't be bash-ful; make me know it. Like my kiss-in'_don't you, ba-by?

Aw, now lis-ten_won't you ba-by? Speak your mind with-out re-straint: Is you is or

is you ain't? Pos-i-tive-ly and no may-be_ba-by, ain't you mine? Mine?—

GREAT SONGS FROM A GREAT PICTURE



Helen Twelvetrees



MINSTREL SHOW SCENE FROM "THE GRAND PARADE"



Fred Scott

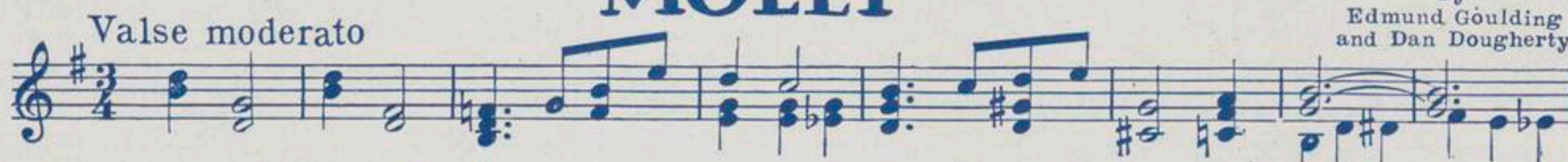
IF YOU ARE ONE OF THE MILLIONS WHO HAVE ENJOYED
EDMUND GOULDING'S GREAT PATHE SINGING-AND-TALKING PICTURE

THE GRAND PARADE

You will doubtless find many happy moments in playing and singing at home for the delight of yourself and your friends the songs sung in the picture by the leading characters—written, incidentally, by Edmund Goulding and Dan Dougherty.

MOLLY

By
Edmund Goulding
and Dan Dougherty



Mol-ly! Mol-ly! I'm so me-lan-cho-ly When I'm far a-way from you. —

ALONE IN THE RAIN

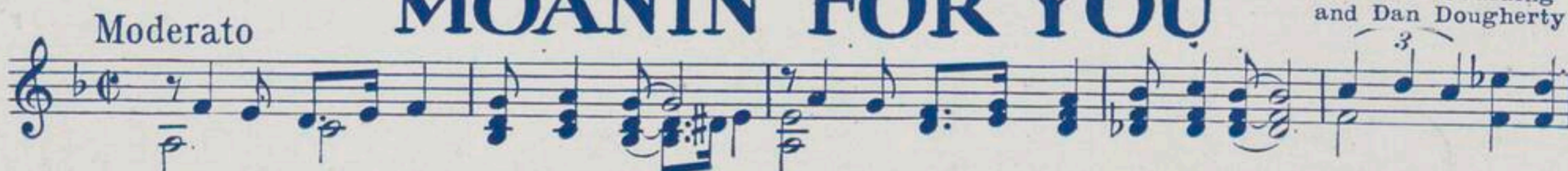
By
Edmund Goulding
and Dan Dougherty



When the skies were clear, I could al-ways find you near;— Now I'm a-lone in the

MOANIN FOR YOU

By
Edmund Goulding
and Dan Dougherty



If you ev-er wake from your sleep— And you hear some-one soft-ly weep, Hon-ey, it's on-ly

Copies may be obtained from your music dealer, or direct from us at 35¢ a copy (we pay the postage). Phonograph records of these numbers are now available. They have been recorded on all leading records by the foremost singing artists and dance orchestras. These songs may also be had on rolls for your player-piano.

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