

SUNNY DISPOSISH

RICHARD HERNDON

presents

J. P. McEVoy's

with

LEW BRICE - ROY ATWELL

Music by
Con Conrad and
Henry Souvaine

Special Numbers by
George Gershwin
Philip Charig-Ira Gershwin
James Hanley-B.G. DeSylva
Morrie Ryskind

Blowin The Blues Away
The Promise In Your Eyes
Dreaming
Sunny Disposish
Why Do Ya Roll Thoes Eyes
That Lost Barber Shop (Chord)
Nobody Wants Me

Staged by
Allan Dinehart

Production
designed by
JOHN HELD, Jr.

Dance Numbers by
Larry Ceballos

HARMS
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NEW YORK

MADE IN U. S. A.

BY THE COMPOSER OF "AT DAWNING"

To my friend Rhys Morgan

MY DESIRE

Words by NELLE RICHMOND EBERHART

Music by CHARLES WAKEFIELD CADMAN
Op. 84, No. 2

Moderato con moto

Piano

mf If one day some fair God should

bend From Heav - en's blue And

smile up - on me as a friend - Will oft - en do, If

poco cresc. *dim.* *mp*

he should ask my heart's de - sire, He could not touch my breast with

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Sunny Disposish

Words by
IRA GERSHWIN

Tune Ukulele



With Piano Put Uke Capo on 1st fret

Music by
PHILIP CHARIG

Moderato

Piano

p

rall.

p *Brightly*

An - y' time the thun - der starts to rum - ble down, — Don't let hope
Must con - fess I like your way of view - ing it, — No use in

p *a tempo.*

Optional

tum - ble down, — Or cas - tles crum - ble down. —
rue - ing it — When gloom is blue - ing it. —

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If the blues ap - pear just make the best of them, — Just make a
Tak - ing your ad - vice the sad and wea - ry - 'll — Have no ma -

jest of them, — Don't be pos - sessed of them. —
te - ri - al — To be fu - ne - ri - al. —

optional

At the risk of sound - ing rath - er pla - ti - tud - in - ous
It's a thought that they should all be swal - low - ing, my dear,

Here's what I be - lieve should be the at - ti - tude in us: A
Look at me, al - read - y you're a fol - low - ing my dear.

Refrain *not fast and smoothly*

p-mf

sun - ny dis - po - sish will al - ways see you through When

up a - bove the skies are blah 'stead of be - ing blue.

Mis - ter trou - ble makes our fac - es grow long,

But a smile will have him say - ing "So long!" It

real - ly does - nt pay to be a gloom - y pill, It's

ab - so lute - ly most ri - dic, pos - i tive - ly sil'. The

rain may pit - ter pat - ter, It real - ly does - nt mat - ter, For

life can be de - lish With a sun - ny dis - po - sish. A sish.

A CHARMING LITTLE SOUTHERN SONG

"OH MISS HANNAH"

Lyric by
THEKLA HOLLINGSWORTH

Music by
JESSIE L. DEPPEN

Piano



my

The piano introduction consists of two staves. The right hand (treble clef) plays a series of chords and eighth notes, while the left hand (bass clef) plays a simple bass line with long notes. The key signature has one sharp (F#) and the time signature is 2/4.

Oh, Miss Han-nah, - Ain't you com-in' out to -



The first line of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a long note on 'Oh,' followed by the lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.

- night? — De mock-in' bird am - sing-in' - An' de



The second line continues the vocal melody and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment remains consistent with the first line.

moon am shin-in' bright, — De ros-es am a -



The third line concludes the vocal phrase. The piano accompaniment includes a section labeled 'R.H.' (Right Hand) with a specific fingering diagram for the right hand, showing a sequence of notes and rests.