

OPERATIC EDITION

WHEN EVER YOU ARE NEAR

SONG

with UKULELE ARRANGEMENT

by

HAROLD DIXON
NICK LUCAS
and
SAM H. STEPT



Tudor & Meyers


JEROME H. REMICK & Co.,
NEW YORK . . . DETROIT

made in
U.S.A.

STOCKER

To J. H.

WHENEVER YOU ARE NEAR

Ukulele in D
Tune Uke thus G C E A
(C Tuning) 


Words and Music by
HAROLD DIXON
NICK LUCAS and
SAM H. STEPT

when played with Piano. (Tenor Banjo, Mandola,
Guitar etc. play chords marked over diagrams.)

Moderato

PIANO




VOICE 



The sweet-est smiles are the smiles from you
The sweet-est dreams are the dreams of you

Dear,
Dear,



221-4

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(F)

They fill my life with a vi - sion new,
They fill the night with your won - drous charms,

(Am)

The sweet - est kiss from the sweet - est lips Dear,
The sweet - est hours are the hours with you Dear,

(C) (Am7) (Cm) (D7) (G7) (C) (C+5)

Can on - ly come from you.
While liv - ing in your arms.

CHORUS

(F) (Bbm) (Am) (F) (Bbm) (Am)

Clouds of gray, all drift a - way, when-

(F) (D7) (G7) (C7) (F) (G7-7) (C7)

-ev - er you are near,

(F) (Bbm) (Am) (F) (Bbm) (Am)

Time that tries, picks up and flies, when-

(F) (G7) (C7) (F)

-ev - er you are near,

p-f

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (Bb) and the time signature is common time (C). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line includes lyrics and rests. Chord diagrams for guitar are provided above the vocal line for each measure. The first system is marked 'CHORUS' and includes a repeat sign. The second system includes a fermata over the final note of the phrase. The third system includes a fermata over the final note of the phrase. The fourth system includes a fermata over the final note of the phrase. The piano accompaniment includes a dynamic marking of *p-f* (piano-forte) at the beginning of the first system.

(A7) (D7)

Ros - es need sun-shine and dew, —

(G7) (C7)

I need some - bod - y like you, —

(F) (Bbm) (Am) (F) (Bbm) (Am) (F) (D7)

Win - ter's day turns in - to May, When - ev - er

(G7) (C7) 1. (F) (F#-7) (C7) 2. (F) (Bb) (Bbm) (F)

you are near near —


rit.

HERE COMES FATIMA

WITH HER TA-RA-BOOM-DEE-AY

SONG

Lyric by
LEW BROWN

Ukulele in D
Tune Uke thus G C E A
(C Tuning) 




Music by
CLIFF FRIEND

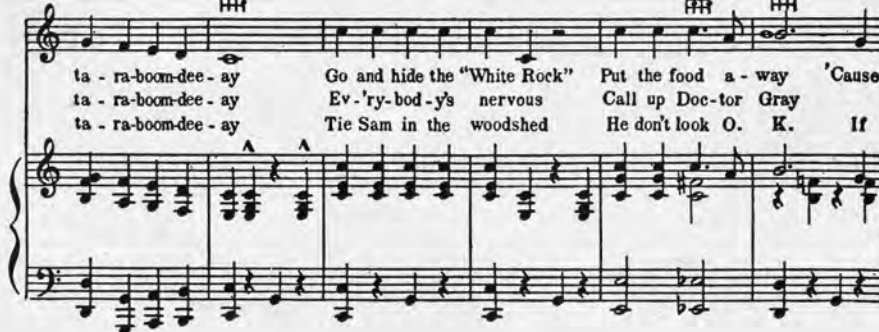
when played with Piano, (Tenor Banjo, Mandola,
Guitar etc. play chords marked over diagrams.)

CHORUS   



Keep the fellows qui-et (sh) Tell them not to play 'Cause here comes Fa-ti-ma with her
Lock the doors and windows Say we're out to-day 'Cause here comes Fa-ti-ma with her
Put John in the cellar Lock up Bill and Ray 'Cause here comes Fa-ti-ma with her



ta - ra-boom-dee - ay Go and hide the "White Rock" Put the food a - way 'Cause
ta - ra-boom-dee - ay Ev-'ry-bod-y's nervous Call up Doc-tor Gray
ta - ra-boom-dee - ay Tie Sam in the woodshed He don't look O. K. If





here comes Fa - ti - ma and she spoils a per-fect day Out the win-dow
Here comes Fa - ti - ma and Fa - ti - ma loves to play Out the win-dow
he sees Fa - ti - ma he'll post-pon-e our wed-ding day When she starts to

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