

SHINE ON, HARVEST MOON

Sung by

NORA BAYES and JACK NORWORTH

in

"The Follies of 1908"

SONG
BY

NORA BAYES and
JACK NORWORTH

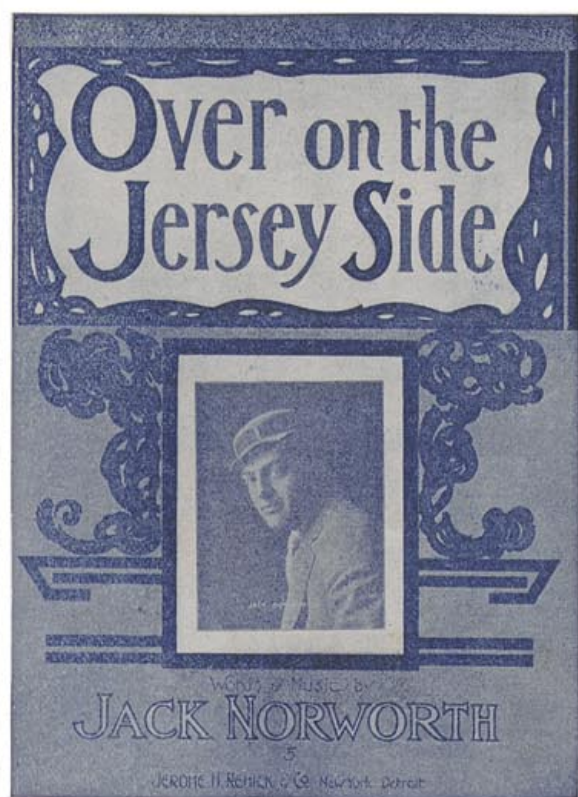


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Over On the Jersey Side

FEATURED WITH GREAT SUCCESS BY

Nora Bayes and Jack Norworth

IN

“THE FOLLIES OF 1908”

Published By

Jerome H. Remick & Company

DETROIT -- NEW YORK

NEW SONGS

Looks Like a Big Night
To-Night
Are You Sincere?
Rainbow
There's Nothing in the
World Like Love
Mandy Lane
Pride of the Prairie
No Moon Like a Honey-
Moon
Afraid to Come Home
in the Dark
Hang Out the Front
Door Key
Shine On, Harvest
Moon
Salome Jackson
When I Marry You
Naughty Eyes
Over On the Jersey Side
Dear Heart
The Witching Hour
In Mem'ry of You
Sweetheart
When Jack Comes Sail-
ing Home Again
When You Whisper Yes

Over on the Jersey Side

Words & Music by
JACK NORWORTH

CHORUS.

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New Marches Waltzes and Two-Steps

Love Watches
Crysanthemum Waltzes
Wildfire
The Gravel Rag
The Wishbone
Marsovia Waltzes
Le-Kic-King
Rainbow—Intermezzo
In Love's Net
Black and White Rag
Bolo Rag
New Barn Dance
Leap Frog
Capt. Willie Brown
Shovel Fish
Morning Waltzes
Sweet Violets
Merry Widow Waltz
Vinita
Happy - Go - Lucky
Ivanhoe
American Dancers

Shine On, Harvest Moon

Words by
JACK NORWORTH

Music by
NORA BAYES - NORWORTH

Moderato.

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a dotted quarter note B4, and a half note C5. The piano accompaniment starts with a treble clef and a key signature of one sharp. It begins with a half note G4, followed by a quarter note A4, then a dotted quarter note B4, and a half note C5. The bass line starts with a half note G2, followed by a quarter note A2, then a dotted quarter note B2, and a half note C3. The piece concludes with a final chord of G4-B4-D5 in the treble and G2-B2-D3 in the bass.

Night was might - y dark so you could
I can't see why the boy should sigh, when

The second line of the song features a vocal melody and piano accompaniment. The vocal line begins with a half note G4, a quarter note A4, a dotted quarter note B4, and a half note C5. The piano accompaniment starts with a treble clef and a key signature of one sharp. It begins with a half note G4, followed by a quarter note A4, then a dotted quarter note B4, and a half note C5. The bass line starts with a half note G2, followed by a quarter note A2, then a dotted quarter note B2, and a half note C3. The piece concludes with a final chord of G4-B4-D5 in the treble and G2-B2-D3 in the bass.

hard - ly see, For the moon re - fused to shine,
by his side is the girl he loves so true,

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Cou - ple sit - ting un - der - neath a wil - low tree, For love they
All he has to say is "Won't you be my bride, For I love

pine, — Lit - tle maid was kind a - fraid of dark - ness So she
you, — Why should I be tell - ing you this se - cret When I

said, — "I guess I'll go," Boy be - gan to sigh,
know — that you can guess," Har - vest moon will smile,

Looked up at the sky, Told the moon his lit - tle tale of woe. —
Shine on all the while, If the lit - tle girl should an - swer "Yes." —

CHORUS.

Oh, shine on, har-vest moon, up in _____ the sky. _____

I _____ ain't had no lov - in' Since A - pril, Jan - u - a - ry, June or Ju - ly, -

Snow time ain't no time to stay _____ out doors and spoon, _____ So,

shine on, shine on, har - vest moon, For me and my gal. -

A Great List
... of ...
Our Popular
Songs

There Never Was a Girl Like You
The Road to Yesterday
Dear Heart
I'm Afraid to Come Home in the Dark
Sweetheart Days
Rebecca
I Want A Gibson Man
Sahara
If It's Good Enough for Washington It's Good Enough for Me
Dreaming
Rain-in-the-Face
My Irish Fluffy Ruffles
Keep On Smiling
Stingy Moon
And He Blames My Dreamy Eyes
Capt. Willie Brown
I'd Rather Be a Lemon Than a Grapefruit
Girl Who Threw Me Down
The Forest King
Best I Get Is Much Obligated to You
Musette
Pride of the Prairie
I Couldn't Make a Hit With Molly
Are You Sincere
I Wonder If It's You
May Fuzzy
Won't You Come Over to My House
The Lemon Tree

Dear Heart

By J. Anton Dailey

COMPOSER OF THE TWO GREAT BALLAD SUCCESSES

"Dreaming" and "Sweetheart Days"

THAT SHOULD SUFFICE!

Dear Heart

Words & Music by
J. ANTON DAILEY
Composer of "Dreaming"
"Sweetheart Days"

REFRAIN
molto espressivo.

Dear Heart, Dear Heart, Look in my eyes and say,
Dear Heart, Dear Heart, Our love will live for aye,
Ah! life is sweet to me, dear, But holds no charm with-out you,
Deep in my heart I am long - ing, For you, dear Heart.

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A Great List
... of ...
Our Instrumental
Tunes

Gold and Silver
Ivanhoe
The Merry Widow Waltz
Musette
Song of the Nation
Marsovia
Sugar Plum
Oill Pickles, Rag
Topeka
Lovelight Waltzes
Yankee Dude
Automobile Two-Step
Le Kic King
Enchantress Waltzes
Tuxedo
Vinita, Indian Intermezzo
Prince Charming
Bombay
Summer Time Waltzes
Hoosier Rag
Dark Eyes
Uncle Hiram's Intermezzo
Stingy Moon
Southern Beauties
MaBelle Walts
Orchids
The Last Kiss
Dixie Blossoms
Carbarlick Acid, Rag
Fascination
Iola
Fine and Dandy
Happy Heinie

Lovers of Band, Orchestra,
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will find our publications
very beautiful when play-
ed on such instruments. ¶

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