

1931

Rhyth-Mania / music by Harold Arlen; words by Ted Koehler

Harold Arlen

Ted Koehler

Mills Music Inc. (New York)

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BETWEEN THE DEVIL AND THE DEEP BLUE SEA

The COTTON CLUB
presents

RHYTHM-MANIA

STAGED BY
DAN HEALY
DANCES BY
CLARENCE ROBINSON

LYRICS BY
TED KOEHLER
MUSIC BY
HAROLD ARLEN



GET UP, GET OUT,
GET UNDER THE SUN
BREAKFAST DANCE
NEATH THE PALE CUBAN MOON
WITHOUT RHYTHM
BETWEEN THE DEVIL
AND THE DEEP BLUE SEA
KICKIN' THE GONG AROUND

MADE
IN U.S.A.

MILLS MUSIC
Music Publishers
640 Broadway - New York, N.Y.

Mills

BEAUTIFUL SONGS

featured by BING CROSBY

Wrote by MITCHELL PARISH

A Blues Serenade

Made by FRANK SIGNORELLI

CHORUS

There is a Cle-ver - et - la Jack - ket for a stand - i - ful la

Let - ter to me - a - ble to my, You at night up - on my pil - low

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DECCA RECORD No. DLA 1311

Lyric by GORDON CLIFFORD

I SURRENDER, DEAR

Slow Fox Trot

Melody by HARRY HARRIS

CHORUS

we've played the game of stay a - way But it costs more than I can pay.

With - out you I can't make my way, I sur - ren - der, dear, I may never meet

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DECCA RECORD No. 2535

Lyric by GUY ANTHONY & GORDON CLIFFORD

**IT MUST BE TRUE
YOU ARE MINE, ALL MINE**

Melody by HARRY HARRIS

CHORUS

Be - side a - ah - a - y rock, A mo - ment like we took to talk of love in - death. He sure a - lovey I

held your hand and then I whis - pered dear, I love you, I love you. Of was it

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Lyric and Music by SUNNY CLAPP

Girl Of My Dreams

CHORUS

Girl of my dreams I love you, how - est I do,

my - f You are no need, If I could

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Between The Devil And The Deep Blue Sea

Tune Ukulele

G C E A

By TED KOEHLER
HAROLD ARLEN

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

VOICE



Vamp

The piano accompaniment for the first voice line features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Is there an-y-one a-round

The piano accompaniment for the second voice line continues with the same rhythmic pattern, providing a steady accompaniment for the vocal melody.

who can not see it's the well-known run-a-round you're giv-ing me, I sup-pose you'll tell me I'm all

The piano accompaniment for the third voice line concludes the piece with a final chord and a few notes in the right hand.

wrong,

It's a bit-ter pill to take, com-ing from you, tho'I've made a big mis-take,

what can I do? I don't know what makes me string a - long.

CHORUS

I don't want you, but I'd hate to lose you, You've got me

in be-tween — the de-vil and the deep blue sea, — I for-

give you, 'cause I can't for- get you, You've got me in be-tween — the

de-vil and the deep blue sea, — I ought to cross you off my list, — but when you come knocking

at my door, — Fate seems to give my heart a twist, and I come run-ning back for

more, I should hate you, but I guess I love you,

You've got me in be-tween — the de-vil and the deep blue sea. —



Morton Gould

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