

# WHY DON'T YOU?

**ALICE  
DELYSIA'S**  
BIG SONG  
HIT FROM  
**AFGAR**  
THE LONDON  
AND PARIS  
SENSATION  
PRODUCED BY  
F. RAY COMSTOCK  
AND MORRIS GEST

WORDS BY  
JOSEPH MCCARTHY  
MUSIC BY  
HARRY TIERNEY  
WRITERS OF  
**"IRENE"**



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The Society Fox Trot Craze from "Irene"

Lyric by  
JOSEPH MC CARTHY

# Castle Of Dreams

Music by  
HARRY TIERNEY

REFRAIN

(From "Irene")

*con amore*

There's a cas - tle in our dreams,

Where we place our hopes, and all our fan - cies,

Where the light of ro - mance beams,

And sweet - hearts come a - woo - ing, Un - der your

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Other Song Hits from "Irene": "Alice Blue Gown", "Irene", "Worthy of You",

"Last Part of Every Party" "Sky Rocket" Vocal Score \$2.50 net. Songs 40¢ Each

Lyric by  
JOSEPH McCARTHY  
Moderato

# Why Don't You?

FOX TROT SONG

Music by  
HARRY TIERNEY

The piano introduction is in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, then a quarter note B4. The bass line starts on a half note G2, followed by a quarter note A2, then a quarter note B2. The piece is marked 'Moderato' and includes dynamic markings 'mf' and 'rall.'.

Oh, \_\_\_\_\_ all the lights are low, \_\_\_\_\_ Hear a mel - o - dy  
There \_\_\_\_\_ in your ten - der arms, \_\_\_\_\_ In the spell of your

The piano accompaniment continues with a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

flow, \_\_\_\_\_ What is that it's say - ing? \_\_\_\_\_ Oh, \_\_\_\_\_  
charms, \_\_\_\_\_ Let us fly to - geth - er, \_\_\_\_\_ Where \_\_\_\_\_

The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.

— some-one wants you so, \_\_\_\_\_ With a love that will grow, \_\_\_\_\_ While the mus - ic's  
— ev - 'ry love thought calms, \_\_\_\_\_ In the shade of ' the palms, \_\_\_\_\_ We can dream for -

The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.

This composition may also  
be had for your Talking  
Machine or Player Piano

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play - ing. \_\_\_\_\_ The time is here the at - mos -  
 ev - er. \_\_\_\_\_ I'll find the key and set you

phere, free, Seems to mur - mur cud - dle near.  
 Ro - mance waits for you and me.

*poco rall.*

**REFRAIN**

Why don't you? — why are you lone - ly? — Why don't you? — I want you

*ten. sostenuto*

so. — Oh, let your dream eyes dream in mine, — With all their

love light thrill - ing, Sweet-heart, I know you're will-ing, Why don't you?

— come close and hold me, My arms are plead - ing

now, It seems a year wait-ing here, Hon-ey dear coast is

clear, I won't say won't you, but why don't you? Why you?—



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BY KENDIS & BROCKMAN & HOWARD JOHNSON



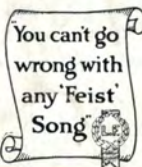
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NEAR TO YOUR HEART  
IN THE DAYS OF MAKE BELIEVE  
BEELA BOOLA—  
JELLY BEAN—(Comedy Song)  
HONOLULU EYES—(Big Waltz Hit)  
ROSE OF MY HEART—(Sung by John Steel)  
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SING ME LOVE'S LULLABY  
WHEN YOU LOOK IN THE HEART OF A ROSE  
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