

# I'M GONNA CHARLESTON BACK TO CHARLESTON

SONG  
with Ukulele Arrangement

D1732  
41  
c.1

by  
Roy Turk  
and  
Lou Handman



JEROME H. REMICK & Co.  
NEW YORK DETROIT

6

MADE  
U.S.A.



# I'M GONNA CHARLESTON BACK TO CHARLESTON

## SONG

Ukulele in D  
 Tune Uke thus B<sup>b</sup>E<sup>b</sup>G C  
 (E<sup>b</sup> Tuning)  
 when played with Piano. (Tenor Banjo, Mandola,  
 Guitar etc play chords marked over diagrams)

By ROY TURK  
 and LOU HANDMAN  
 Arr. by W. J. C. Lewis

PIANO

*f* *fz fz*

VOICE

(E<sup>b</sup>) (G<sup>m</sup>) (C<sup>m</sup>) (G7)

Danc - - ing mad Hear my heart  
 Danc - - ing shoes Got 'em all

*mf* *p*

(C<sup>m</sup>) (F<sup>m</sup>) (E<sup>b</sup>) (B<sup>b</sup>7) (E<sup>b</sup>) (F<sup>#</sup>-7)(B<sup>b</sup>7) (E<sup>b</sup>) (D7)

beat look at my feet start-in' to glide I'm so  
 set read-y to get start-ed to day No more

(G<sup>m</sup>) (F<sup>#</sup>-7) (G<sup>m</sup>) (C<sup>m</sup>) (E<sup>b</sup>7) (D7) (G<sup>m</sup>) (B<sup>b</sup>7)

glad Go-in' back home nev-er to roam still I'm not rid - - ing  
 blues Look at my pep' read-y to step! out of my way! say!

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# CHORUS

(B<sup>b</sup>) (F7) (B<sup>b</sup>7) (E<sup>b</sup>7) (A<sup>b</sup>7)

I'm gon-na charles-ton back to my old shack in Charles - ton - Charles - ton -

(E<sup>b</sup>7) (A<sup>b</sup>7)

Hang my hat up on the rack in Charles - ton - Charles - ton -

(E<sup>b</sup>) (G7) (Cm) (B<sup>b</sup>) (Gm) (Cm)

I'm so full of joy to - day - I could charleston all the way - Till I land in

(C7) (F7) (B<sup>b</sup>) (E<sup>b</sup>m) (C<sup>#</sup>-7) (B<sup>b</sup>7) (F7) (B<sup>b</sup>7) (E<sup>b</sup>7)

some-one's emp - ty arms - Say I can al-most hear those south-ern dark-ies



(A<sup>b</sup>7) (E<sup>b</sup>7) (F<sup>#</sup>7)

hum - min' strum min' That old fa-v'rite mel-o-dy of mine \_\_\_\_\_

(E<sup>b</sup>) (F<sup>#</sup>-7) (B<sup>b</sup>7) (C7) (F7) (B<sup>b</sup>7) (E<sup>b</sup>7) (C7)

Feet don't let me wait - Hit that road and syn-co - pate - I'll

(F7) (B<sup>b</sup>7) 1. (E<sup>b</sup>) (Cm) (E<sup>b</sup>) (B<sup>b</sup>) (F7) (B<sup>b</sup>7)

charles-ton back to Charles-ton Car-o - line \_\_\_\_\_ I'm gon - na

to Patter (E<sup>b</sup>) (F7) last (E<sup>b</sup>) (Cm) (E<sup>b</sup>) (B<sup>b</sup>7+5) (E<sup>b</sup>)

*fz fz*



PATTFR

(Bb) (C#-7) (Bb) (Gm)

First saw light in Charles - ton\_ Grew up right in Charles - ton\_

*mp*

(Bb) (Gm7) (Cm) (C7) (F7) (F+5)

Learnd to dance in Charles - ton\_ Found ro-mance in Car-o - li - na

(Bb) (C#-7) (Bb) (Gm)

Proud that I'm from Charles - ton\_ Had good times in Charles - ton\_

(C#-7) (G7) (C7) (F7) (Bb)

Charles - ton!\_ Hey! Hey!\_ On my way to - day\_ *D.S.*

*D.S.*



# IF I HAD A GIRL LIKE YOU

SONG

Ukulele in D  
Tune Uke thru OCEA  
(C Tuning)

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

By BILLY ROSE  
MORT DIXON &  
RAY HENDERSON

## CHORUS

If i had a girl like you — I would nt care if the whole world  
If i had a girl like you — I'd be so hap py I'd go cuck

knew — I'd go all o-ver tell-ing Tom and Dick and Har ry  
I'd tell each dan-de-lion and daf fo-dill and dal sy

"Meet the lit-tle girl I'm gon-na mar ry" — I'd go with a big brass  
"Come a-long with me I'm go-ing cra zy" — I'd fly in a big bal

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954-4



D.1735  
+B

# THAT EVER LOVIN' BEAR CAT DANCE

WORDS & MUSIC  
BY  
**Paul Pratt**  
WRITER OF  
"MOONTIME  
IS  
SPOONTIME"  
5



SINCERELY  
ETAM WOOD  
'09



**J. H. AUFDERHEIDE & Co.**  
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AND CHICAGO.



Respectfully Dedicated to my friend Ed.H.Wood.

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# That Ever Lovin' Bear-Cat Dance

Words and Music by  
PAUL PRATT  
Writer of: "Moontime Is Spontime."

Moderato (a la bear-cat)

Piano introduction in B-flat major, 2/4 time. The music is marked *f* (forte). It features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The piece concludes with a final chord marked with an accent (^).

VOICE

Vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics: "Bear-cat, bear-cat, Bear-cat, bear-cat,". The piano accompaniment is marked *Mysterioso VAMP* and *mf* (mezzo-forte). It features a vamp pattern of eighth notes in the right hand and a steady bass line in the left hand.

Vocal line and piano accompaniment. The vocal line includes the lyrics: "that's some dance! Love it up, hug it up, take a chance! It's a bear! Love it up, hug it up, I don't care!". The piano accompaniment continues with the same vamp pattern as in the first section.

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First you swing your arms right up in - to the air      Grabyour la - dy, squeeze her may-be,  
 Gee this fas - cin-a - ting mo-tion can't be beat      Do it eas-y, ver - y pleas-y,

an - y where then Swing it,      fling it,      do it right,  
 aint it sweet      Law - dy,      Law - dy,      will I go,

Ev'-ry bod - y's look - in' 'cause it's out o' sight      *rubato* Al-ways craz - y 'bout it.  
 Come on here and kiss me 'cause I love it so      See the peo-ple watch in'

could not live with out it.      Watch us do that Bear-Cat      Dance!  
 this dance must be catch-in'      Rag it babe and do that      dance!



*ad lib*  
**INTERLUDE**  
 (a la Bear-Cat)

**CHORUS** *p-f not fast*

(Mm - mm - mm) Come a - long my hon - ey, let us do that dance,

(Mm,) that ev - er lov - in', lov - in' Bear - cat Dance.

Oh, I sigh! Oh I cry! Will I die?



*rall.* Come on here and love me! *a tempo* Nev - er felt so fun - ny, babe, in

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The tempo is marked 'rall.' for the first measure and 'a tempo' for the rest. The key signature has one sharp (F#) and the time signature is 4/4.

all my days. *a tempo* Sure - ly that sweet mu - sic will be

The second system continues the vocal line and piano accompaniment. The tempo is marked 'a tempo'. The piano part features a melodic line in the right hand and a bass line in the left hand.

all the craze; And when I get a chance With my Nance, I

The third system continues the vocal line and piano accompaniment. The piano part has a more active bass line with some syncopation.

want to do that ev - er lov - in' Bear - cat Dance. Mm-mm - mm Bear - cat Dance.

The fourth system concludes the piece with a repeat sign and first/second endings. The piano part has a rhythmic accompaniment that supports the vocal melody.



# NEW POPULAR MUSIC

## Vocal Hits.

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 Kitty McGee.  
 In Bamboo Land.  
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 My Sunday Girl.  
 You and Me In The  
 Summertime.  
 Drifting In Dreams With You.  
 Kiss Me Kiddo.  
 Gee But I Think a Lot of  
 You.  
 I Want a Real Lovin' Man.  
 My Girl of The Golden Days.  
 A Totally Different Rag.  
 (Vocal.)  
 I'll Pledge My Heart To You.  
 In The Vicinity of My  
 Affinity.  
 All My Boyhood Thoughts  
 Were You.  
 For You I Sigh.

## That Lovin' Dippy Glide

Words and Music by  
 BOBBY JONES

CHORUS

Babe, you set my heart a whirl - ing when up - on the floor we're twirl - ing,  
 as we do that Dip - py - Glide, (that ev - er lov - in' glide) Oh!

Don't you dare to leave my - side, (My Ba - by) Hold me tight - ly as we -  
 slide, (Oh! Hon ey) There's a feel - ing comes a steal - ing,

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## Instrumental Hits.

Dusty Rag.  
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 Buzzer Rag.  
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 Horseshoe Rag.  
 A Totally Different Rag. (Inst.)  
 Orinoco.  
 The Thriller!  
 Walhalla.  
 Trouble Rag.  
 Piffie Rag.  
 Soubrette Waltz.  
 Richmond Rag.  
 Dreams of Madrid.  
 Fluffy Ruffles.  
 Candle-Stick Rag.  
 The Princess.  
 Gee Whiz!  
 Blue Ribbon Rag.  
 Honeymoon Rag.  
 Klassicle Rag.  
 Pompeian Waltzes.  
 Novelty Rag.

## A Totally Different Rag

Lyric by  
 EARLE C. JONES

Music by  
 MAY AUFDERHEIDE

VOICE

Ann - a - belle Green I'm sore at  
 Ann - a - belle Green the way you

VAMP

that Cu - ban ol a glide Those tunes you play will sure - ly  
 rag them old mel - o - dies Just makes me think you'll sure - ly

drive me to su - i - cide That rag - gy "Spring Song" that poor  
 bust them pi a - no keys Why dont you try - to play some

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## You and Me in the Summertime

Words by  
 RUDOLPH AUFDERHEIDE

Music by  
 MAY AUFDERHEIDE

CHORUS

Just you and me in the sum - mer - time -  
 Hap - py we'll be in the sum - mer - time. In a - ny  
 weath - er to - geth - er sun - shine or rain -  
 Dov - in' a lov - in' a - gain and a - gain. We'll kiss

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D1932  
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POPULAR EDITION

# THAT TOM TOM TAG

SONG



LYRIC BY  
JOHN L.  
GOLDEN

MUSIC  
BY FRED C.  
NOBLE

- F. COONEY -

JEROME H. REMICK & CO.

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NEW YORK - DETROIT.



Dedicated to the Hon. Thomas I. Taggart

# That Tom Tom Tag

SONG

Lyric by  
JOHN L. GOLDEN

Music by  
FRED C. NOBLE

Allegretto

PIANO

VOICE

Once there was a girl named Ma-zie;  
Wa-ters hot or wa-ters cold-er,

*Vamp*

Sort of Mop-ey - Dop-ey - Laz-y; 'Round the house the folks went cra-zy  
Ma-zie drank just as they told her, Till you sim-ply could-n't hold her,

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O - ver all her ills and things. So one day her Pa said "Daugh-ter!  
She just act - ed like a kid. Food she gob - bled like a glut - ton,

I've an i - dea that you ough - ter Go right now and try the wa - ter,  
Pork chops, lob-ster, veal or mut - ton, Till you'd think she'd bust a bot - ton,

Out at French Lick Springs!" She land-ed there, she took one drink And then she heard a  
But she nev - er did: The mor-a'l's plain and goes to prove a - mong a lot of

band Play - ing some queer dance, and Ma - zie cried: "Oh! aint that grand!"  
things If you are sick just beat it quick to French Lick Springs!



CHORUS

Just hear that Tom Tom Tag! It's an In - di - a - - na

*p* *2nd time f*

Tom Tom Rag! It kind a makes you skeered, That step, It's

wild and wierd but it's full of pepl That Tom Tom Tag,

*fz*

It's a Wa - ter Wag - on joy - ride jag!



Min - ni - ha - ha, "In - jun" Daugh - ter, Though they called her

"Laf - fin Wa - ter" Had - n't an - y gig - gle On Ma - zie's wrig - gle When - she



1. learned that Tom Tom Tag. Just hear that Tag. 2. Tag. That

*D.S.* *Lento*



In - di - a - na Rag called Tom Tom Tag.

*pp* *colando* *fz*



  
**A SONG  
 THAT  
 WILL LIVE  
 FOREVER**  


POPULAR EDITION  
**MEMORIES**  
 Song  
 LYRIC BY  
**GUSTAVE KAHN**  
 MUSIC BY  
**EGBERT VAN ALSTYNE**  
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*rall*  
 You left me a lone. But still you're my own! In my beau ti ful Mem o ries. —

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# THEY DON'T HESITATE ANY MORE

COUNT - ONE, TWO, THREE, FOUR

*SUCCESSFULLY  
SUNG BY*

WORDS BY  
BERT KALMAR AND  
EDGAR LESLIE  
MUSIC BY  
HARRY PUCK

*Helene Vincent*



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# Try This On Your Piano. Let By-gones Be By-gones (And Let Us Be Sweethearts Again.)

Words by  
HARRY WILLIAMS. & JOE YOUNG.

Music by  
BERT GRANT.

Valse Moderato.

The piano introduction is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two staves. The right hand features a melodic line with a half note followed by a quarter note, and a final phrase with a half note and a quarter note. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mf* (mezzo-forte) and *mf* (mezzo-forte). A *Ped.* (pedal) marking with an asterisk is placed below the second measure of the right hand.

The first line of the song features a vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "To err is but hu - man, for - give-ness di - vine, For - Re - mem - ber when love's sweet-est sto - ry I told, The". The piano accompaniment consists of chords in the right hand and single notes in the left hand. The dynamic is marked *mp* (mezzo-piano).

The second line of the song features a vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "give and for - get, let our hearts both en - twine; love that I cher - ished has nev - er grown cold;". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

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# They Don't Hesitate Any More.

Words by  
BERT KALMAR  
EDGAR LESLIE.

Music by  
HARRY PUCK.

Valse.

*f*

*Till ready.*

*p*

Young John-nie Ma-son so  
He said, "If you'll be my  
hand-some and tall, — Each night went chas - in' down to a dance hall, —  
wife, I'll feel great," — She said, Here's one time I won't hes - i - tate," —  
Hes - i - ta - tion was his de - light, — He could hes - i - tate  
And for fear he would get cold feet, — She just rushed him a -

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day and night;— He picked a part-ner and she was a beaut,—  
cross the street,— In - to a church where a Par-son she spied,—

He felt his heart beat-ing right thro' his suit,— He said, "I'll teach you to  
She hol-lered "fix it so I'll be his bride"— Just bring him in, Par-son

waltz simp-ly grand," And then when they'd strike up the band.\_\_\_\_\_  
said with a smile, And while she waltzed John down the aisle.\_\_\_\_\_

## Chorus.

He'd count one-two-three-four, Then he'd hes-i-tate,—— Then he'd dip with his



knee to the floor, When he'd try to get bold, she'd say hes-i-tate,

Then he'd twirl her and whirl her some more; But the last time he

squeezed her, Her eyes showed it pleased her, He cried, 'You're the one I a-dore,'

And she could-n't re-sist him, She grabbed him and kissed him, They

don't hes-i-tate an-y more. He'd count more.



# TRY THIS ON YOUR PIANO

YOUR FRIENDS WILL ASK FOR THIS SO HAVE IT IN YOUR HOME

## "Kiss Me-I've Never Been-Kissed Before."

Words by  
BERT KALMAR.  
Chorus.

(Hooray! Hooray! I'm Eighteen Years Old Today.)

Music by  
HARRY PUCK.

Hoo - ray! Hoo - ray! I'm eight-teen years - old to - day and nev - er been kissed

*p-f*

— no, I've nev - er been kissed, — Ma tells me that — I am old e -

nough, Pa tells me that — I am bold e - nough. So put your arms a -

round me hon - ey I in - sist, make up for the eigh-teen years that

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POPULAR EDITION

D1732  
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# WHEN I WALTZ WITH YOU

WORDS BY  
ALFRED BRYAN

SONG

MUSIC BY  
ALBERT GUMBLE



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 On the Good Ship Mary Ann  
 Daddy Did A Wonderful Thing  
 Oh Mister Railroad Man  
 Big Red Motor and Little Blue Limousine  
 What D'ye Mean, You Lost Your Dog  
 When It's Apple Blossom Time In Normandy  
 I Want to Go Back to Dixieland  
 Please Leave Mamma Dear  
 Why Did You Want to Leave Me  
 Cross the Mason-Dixon Line  
 Sailing Down Chesapeake Bay  
 Sunshine and Roses  
 Good Night Nurse  
 That Old Girl of Mine

**'At The Ball, That's All**

Words and Music by  
**J. LEUBRIE HILL**

**CHORUS**

Com-mence ad-vanc-ing, com-mence ad-vanc-ing, Just start a-pranc-ing,  
 right and left a-glanc-ing, A mooch-ee danc-ing, slide and glide en-tranc-ing,  
 Do the tan-go jig-gle with a Tex-as Tom-my wig-gle, Take your  
 part-ner and hold her, Light-ly en-fold her, A lit-tle bold-er,

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# When I Waltz With You

Words by  
ALFRED BRYAN

Music by  
ALBERT GUMBLE

Tempo di Valse

PIANO

*f*

The piano introduction consists of two staves in 3/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The piece concludes with a series of sixteenth-note chords in the right hand.

VOICE

Hear that dream - y tune they are play - ing, Have this  
Cu - pid's arms a - round me are twin - ing When I

*Vamp*

*mf* *p*

The piano accompaniment for the first vocal line features a 'Vamp' section. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. Dynamics range from mezzo-forte to piano.

waltz with me, \_\_\_\_\_ One more waltz with me. \_\_\_\_\_  
waltz with you, \_\_\_\_\_ And your eyes of blue \_\_\_\_\_

The piano accompaniment for the second vocal line continues the rhythmic pattern from the first line, with chords in the right hand and a bass line in the left hand.

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Hear that mel - o - dy, Oh hon - ey, Don't it sound like  
Seem to melt like dew, I can see Love - beams in your

some - bod - y say - ing "Waltz with me, sweet - heart" O girl - ie  
eyes bright - ly shin - ing, Lov - ing kis - ses, too. My heart is

mine, now don't de - cline, waltz a - round my heart.  
thine, no long - er mine, when the dance is through.

CHORUS

*poco rit.* *a tempo*  
When I waltz with you, When I waltz with

*poco rit.* *p-f a tempo*



you, ——— Oh! your eyes seem to shine with some-thing di-vine, Your glan-ces, like

wine, seem to melt in-to mine, There's a feel - ing grand ——— I can't

*rit.* *a tempo*

*rit.* *a tempo*

un - der - stand, ——— But it tells me I love you, Yes, I

do, when I waltz with you. When I you. ———

*poco rit.*





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 Back, Back, Back to Indiana  
 I've Got Everything I Want But You  
 I'll Do It All Over Again  
 Rebecca of Sunnybrook Farm  
 On the Good Ship Mary Ann  
 Daddy Did A Wonderful Thing  
 Oh Mister Railroad Man  
 Big Red Motor and Little Blue Limousine  
 Flow Along River Tennessee  
 On a Good Old Time Sleigh Ride  
 When the Whole World Has Gone Back on You  
 What D'ye Mean, You Lost Your Dog.  
 When It's Apple Blossom Time In Normandy  
 I Want to Go Back to Dixieland  
 Please Leave Mamma Dear  
 Cross the Mason-Dixon Line  
 That Tango Tokio  
 Sailing Down Chesapeake Bay  
 Sunshine and Roses  
 Good Night Nurse  
 Down In Dear Old New Orleans  
 That Old Girl of Mine

When It's Night Time Down In Burgundy

Words by ALFRED BRYAN  
 CHORUS  
 Music by HERMAN PALEY

When it's night-time down in Bur gun dy I want to be with you: in that quaint old town of Bur-gun dy with you dear with you just to bill and coo, just to stroll a-long, just to hear your song just to love you long, just to love you strong When it's night-time down in

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 Pass the Pickles  
 Jamais Trop Tango  
 Notoriety--Rag Two-Step  
 The Dream Tango  
 Horae Trot  
 Snappin' Turtle  
 Hungarian Rag.  
 Elephant Rag.  
 September Morn Waltz.  
 Heroes of the Balkans  
 Tickle The Ivories  
 Valse Maurice  
 The Whip  
 La Brasileira Tango  
 Hearts Aflame Waltzes  
 The Turkey Trot  
 Hero of the Isthmus  
 Spirit of Independence  
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# WHEN I TRIP THRU THE ONE-STEP WITH YOU

SONG



WORDS & MUSIC BY  
**CHAS. F. NAVIN**

5

STARMER

JEROME H. REMICK & CO. New York Detroit



# When I Trip Thru the One-Step with You

Words and Music by  
CHAS. F. NAVIN

Moderato

PIANO

*f*

VOICE

Who's that a knock-  
My Joe has asked-

*Vamp*

*mf*

*p*

- ing at the door be - low? —      Sounds like my sweet - heart and I  
- me just to be his bride —      Hop in his au - - to for a

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love him so. — I've been wait - ing for my beau -  
long life's ride. — I'm as hap - py as can be —

— Gee! how slow — time does go! — My Joe has asked.  
— I just need his com - pa - ny! — Hon - ey - moon's com -

— me to a full dress ball — And that is where I  
— ing and I love to spoon — Just to kiss and

love to be. — When the mu - sic starts play - ing And the  
tur - tle dove — But my mind seems to wav - er, And I

When I Trip etc. 4



dan - cers are sway - ing Then he whis - pers "come with me?"  
ask just one fav - or When I hear that mel - o - dy.

CHORUS

Oh! Oh! come on Ros - ie, do the One - step with Jos -

- ie! Hear that tune - ful mel - o - dy! I want to

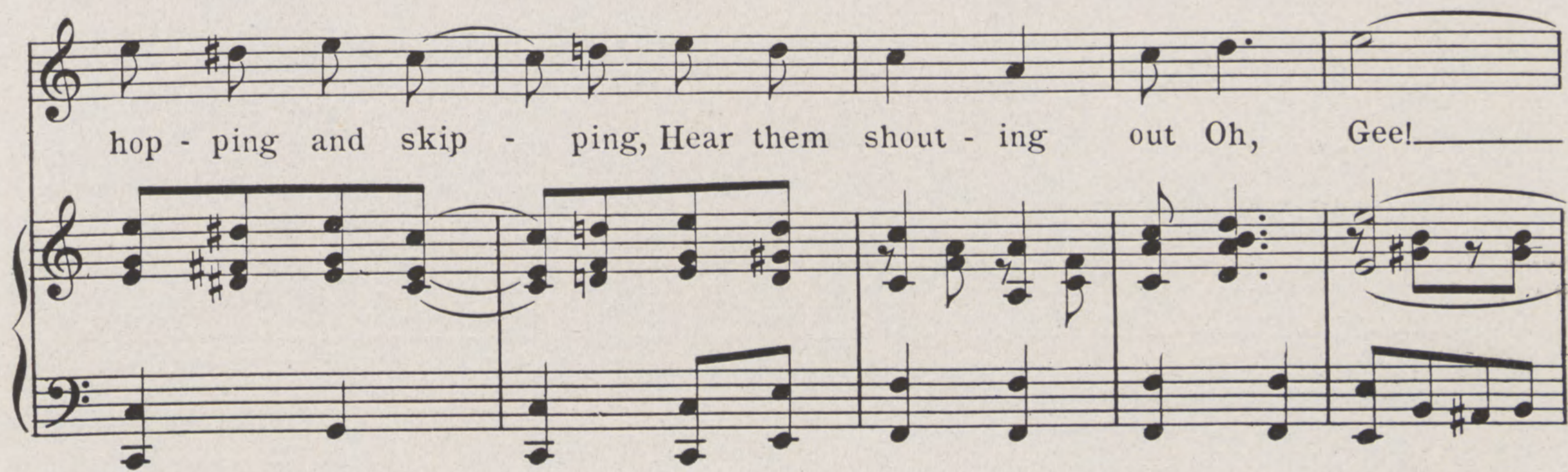
go I love it so! Don't you waste a



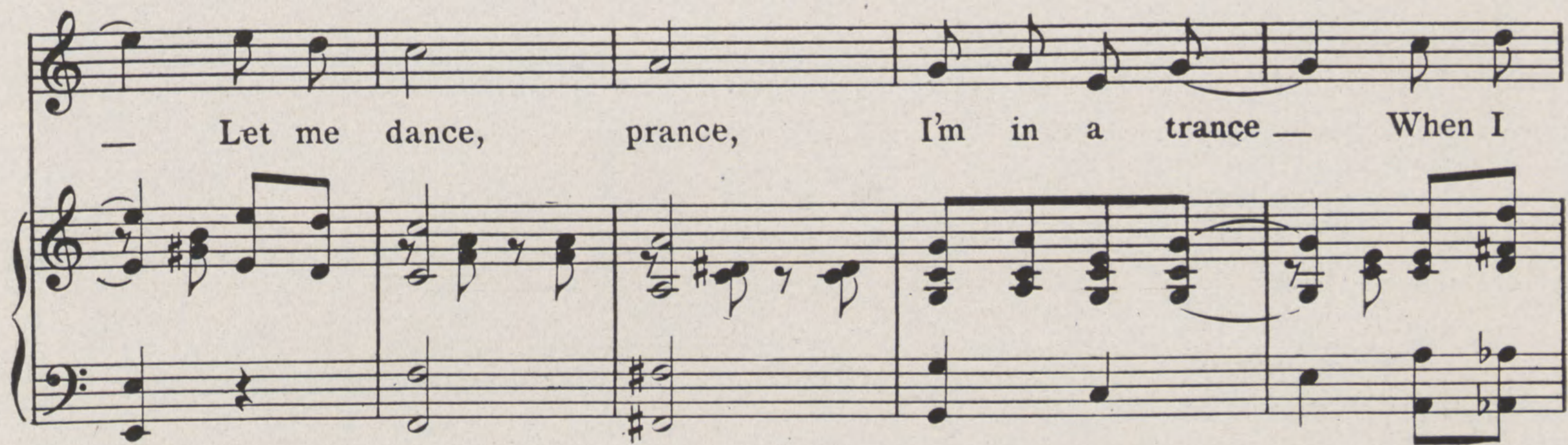
bit of time! \_\_\_\_\_ 'Round the room they're trip - ping, See them



hop - ping and skip - ping, Hear them shout - ing out Oh, Gee! \_\_\_\_\_



— Let me dance, prance, I'm in a trance — When I



trip thru the one - step with you! \_\_\_\_\_ Oh! Oh! you! \_\_\_\_\_

1. *f* 2.







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 Limousine  
 Flow Along River Tennessee  
 On a Good Old Time Sleigh Ride  
 When the Whole World Has  
 Gone Back on You  
 What D'ye Mean, You Lost Your  
 Dog.  
 When It's Apple Blossom Time In  
 Normandy  
 Oh You Lovable Chile.  
 I Want to Go Back to Dixieland  
 Please Leave Mamma Dear  
 Why Did You Want to Leave Me  
 Cross the Mason-Dixon Line  
 That Tango Tokio  
 Sailing Down Chesapeake Bay  
 Sunshine and Roses  
 Good Night Nurse  
 I'll Get You.  
 Down In Dear Old New Orleans  
 That Old Girl of Mine  
 Be My Little Baby Bumble Bee  
 Everybody Two-Step Song  
 My Little Persian Rose  
 Moonlight Bay

**Back Back Back To Indiana**

Words by **GUS KAHN** Music by **EGBERT VAN ALSTYNE**

**CHORUS**

Back, back, back to In - di - an - al Where the Wa - bash flows, To my  
 Hoos-ler Rose Back, back through the fields of clov-er. We'll drive down to  
 town and bring the par-son o - ver. So long old Sa - van - nah, You're a  
 good old town, I know! But the best thing here, is the first train, oar.

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A Sweet Swing Melody full of Rhythm and Expression.

# Up In A Swing.

Reverie.

By R.A. MONTAINE.

Andante con moto.

Piano.

*mf* *rit*

*P* *tranquillo.*

*m.s.* *m.s.*

*m.s.* *m.s.*

*m.s.*

*mf*

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# SORELLA.

Ma Peau D'Espagne.

Revised by R. A. K.

Creeo par DALBRET.  
arrangee par L. GALLIM.

A piano introduction in 2/4 time, marked *f*. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a rhythmic accompaniment with eighth notes.

## By The Composer Of Tres Moutarde (Too Much Mustard) THAT WHISTLING RAG (One Step)

Words by  
GREATREX NEWMAN

Music by  
CECIL MACKLIN

Tempo giusto

Piano

A piano score for 'That Whistling Rag' in 2/4 time, marked *Tempo giusto*. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Say, have you heard of that Whis-ling Rag?— It's the fin-est tune ev-er heard, Sort of a dash, then a kind of a drag, The di-vi-nest boon eer con-ferred. When once you've heard it you'll want it a-gain, Syn-co-pa-ted sort of a dip,". The piano part features a steady eighth-note accompaniment with some syncopation.

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SEE OTHER SIDE

A continuation of the piano accompaniment for 'That Whistling Rag'. It features various musical techniques such as triplets, slurs, and dynamic markings like *mf* and *f*. The piece concludes with a final chord.

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# Up In A Swing.

Reverie.

By R.A. MONTAINE.

Andante con moto.

Piano.



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# SORELLA.

Ma Peau D'Espagne.

Revised by R. A. K.

Creeo par DALBRET.  
arrangee par L. GALLIM.

The musical score is written for piano in 2/4 time. It consists of five systems, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. The third system features a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and triplets. The piece concludes with a final flourish in the fifth system.



The first system of music consists of two staves. The treble staff begins with a triplet of eighth notes, marked with a '3' and an accent (>). The bass staff provides a rhythmic accompaniment with eighth notes. The key signature has one sharp (F#).

The second system continues the piece. The treble staff features a melodic line with a dynamic marking of *f* (forte). The bass staff continues with a steady eighth-note accompaniment.

The third system shows a change in dynamics to *mf* (mezzo-forte). The treble staff has a more active melodic line, while the bass staff maintains its accompaniment.

The fourth system returns to a dynamic of *f*. The treble staff has a melodic line with some grace notes, and the bass staff continues with eighth notes.

The fifth system is marked *ff* (fortissimo). It concludes with a *Fine.* marking. The treble staff has a melodic line with a final flourish, and the bass staff provides a concluding accompaniment.

The sixth system is marked *p* (piano). The treble staff has a melodic line with grace notes, and the bass staff provides a simple accompaniment.

Sorella.



The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains several measures of music, including a measure with a fermata. The lower staff begins with a bass clef and the same key signature and time signature. It contains several measures of music. The marking *p leggiero* is written above the second measure of the upper staff.

The second system of music consists of two staves. The upper staff continues with the treble clef, one flat key signature, and 2/4 time signature. It features several measures of music with various note values and rests. The lower staff continues with the bass clef, one flat key signature, and 2/4 time signature, featuring several measures of music.

The third system of music consists of two staves. The upper staff continues with the treble clef, one flat key signature, and 2/4 time signature. It features several measures of music with various note values and rests. The lower staff continues with the bass clef, one flat key signature, and 2/4 time signature, featuring several measures of music.

The fourth system of music consists of two staves. The upper staff continues with the treble clef, one flat key signature, and 2/4 time signature. It features several measures of music, including a measure with a fermata. The lower staff continues with the bass clef, one flat key signature, and 2/4 time signature, featuring several measures of music. The marking *p* is written below the second measure of the upper staff and the second measure of the lower staff.

The fifth system of music consists of two staves. The upper staff continues with the treble clef, one flat key signature, and 2/4 time signature. It features several measures of music with various note values and rests. The lower staff continues with the bass clef, one flat key signature, and 2/4 time signature, featuring several measures of music.

The sixth system of music consists of two staves. The upper staff continues with the treble clef, one flat key signature, and 2/4 time signature. It features several measures of music, including a measure with a fermata. The lower staff continues with the bass clef, one flat key signature, and 2/4 time signature, featuring several measures of music. The marking *f* is written below the final measure of the upper staff.

Sorella.

*D. C. al Fine.*



Try this page of one of the foremost successes of the decade.  
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# Crimson Blushes.

CAPRICE.

IDA LESTER.

**Moderato.**

**Intro.**

*poco lento.*

*p*

*mf*

**Caprice.**

*f* *rall.*

*fz*

*p dolce.*

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# WHEN CRAZY JOE

ORIGINALLY INTRODUCED IN VOD'VIL BY



GRACE WILSON *The Girl with a Million Friends*  
(THAT'S ALL)

# DID THE ALLIGATOR SLIDE

WORDS BY  
EDITH MAIDA LESSING

AUTHOR OF  
"O-U CIRCUS DAY"

MUSIC BY  
DENNISON COOK









# When Crazy Joe Did the Alligator Slide

Words by  
EDITH MAIDA LESSING

Music by  
DENNISON COOK

**Moderato**

VAMP *p*

1. Down in the sun-ny South, Big pan-cakes fill your mouth Wa-ter  
2. He would play there all night 'Till it got plum day-light, Peo-ple

mel - ons, Oh! how sweet, That's where old nig - ger Joe, With his  
called him cra - zy Joe, "Hey, there Joe!" they'd shout, When he'd



fid - dle and his bow,      Used to shake his feet.  
get his fid - dle out,      Watch - ing where he'd go.

Could he do the sand dance?      My! Oh my! He un - loosened all his joints, and he  
Then he'd do the sand dance,      Oh! what fun, Till his wool - y hair got straight, see the

made his fid - dle cry, Danc'd un - til he lost his breath, Danc'd him - self al - most to death,  
pers - pi - ra - tion run, Danc'e till folks were hyp - no - tized, Dance till he was par - a - lized,

Do - ing the Al - li - ga - tor slide  
Do - ing the Al - li - ga - tor slide



CHORUS

*p-f*

When Joe be-gan to fid-dle, Folks all be-gan to wig-gle,

*p-f*

Detailed description: This system contains the first two measures of the chorus. The vocal line is on a single staff in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "When Joe be-gan to fid-dle, Folks all be-gan to wig-gle,". The piano accompaniment is on two staves (treble and bass clefs) with a brace on the left. It features a steady eighth-note bass line and chords in the right hand. Dynamic markings *p-f* are present at the beginning and middle of the system.

Shake their feet a lit-tle And then how they would jig-gle Al-li-

Detailed description: This system contains the next two measures of the chorus. The vocal line continues with the lyrics "Shake their feet a lit-tle And then how they would jig-gle Al-li-". The piano accompaniment continues with similar rhythmic patterns. The system ends with a fermata over the final note of the vocal line.

ga-tors came from miles a round Just to hear his fid-dle sound and on their stomachs they would slide jump

*pp*

Detailed description: This system contains the next two measures of the chorus. The vocal line continues with the lyrics "ga-tors came from miles a round Just to hear his fid-dle sound and on their stomachs they would slide jump". The piano accompaniment features a more active eighth-note pattern in the right hand. A dynamic marking *pp* is placed in the piano part towards the end of the system.

on each oth-ers backs and ride. Dance till day was break in', And

Detailed description: This system contains the final two measures of the chorus. The vocal line concludes with the lyrics "on each oth-ers backs and ride. Dance till day was break in', And". The piano accompaniment provides harmonic support, ending with a final chord. A fermata is placed over the final note of the vocal line.



all the roos-ters wak-in', Their big tails a shak-in', their sides with laugh-terquak-in',

When old cra - zy Joe, Down on the big Bay ou

Play'd the Al - li - ga - tor, Play'd the Al - li - ga - tor,

Play'd the Al - li - ga - tor Slide. — When Slide. —



# BETH SLATER WHITSON'S LATEST "HIT" "WHEN I MET YOU LAST NIGHT IN DREAMLAND"



As near as we can figure Will Rossiter's famous seven-thousand dollar song "MEET ME TO-NIGHT IN DREAMLAND" has already reached ten million of American people, and is still one of the biggest sellers on the market. Just as it was left for Beth Slater Whitson to create that song, so it has been left for her to write the answer song—"WHEN I MET YOU LAST NIGHT IN DREAMLAND". I am sure this title appeals to you as it does to me, and everyone of her millions of friends will be anxious to get a copy of this "Answer" song—as I am sure we are all interested to know just what happened "WHEN I MET YOU LAST NIGHT IN DREAMLAND". In this new one I think "The Dreamland Girl", Beth Slater Whitson has written one of the best lyrics of her career and you'll enjoy every word, every line. The music is by our favorite composer of "songs that sell" W. R. Williams, who is already so well known to you that it's not necessary to dwell on his success; except to say that his "LOVELAND" song is one of the big "hits" of this year. As the publisher of "WHEN I MET YOU LAST NIGHT IN DREAMLAND", I can say that the first forty-thousand copies of this song were sold in less than thirty days, which is a new record for "new" songs—when you stop to realize that forty-thousand copies were sold even before this song was sung in public—you may know the song must be in the "wonder" class and is going to be another "PHENOMENAL SELLER". With these facts we're printing a thematic of the chorus and just as a favor to all concerned, we want you to play and sing this chorus over four or five times—maybe more—and you'll then be just as enthusiastic as all our other friends and make it your business to get a complete copy at once. The title page contains a late portrait of Reine Davies and it's printed in colors. If you pride yourself on being up-to-date in popular songs, then you'll add this one to your collection to-day. Don't forget the title.

**"When I Met You Last Night In Dreamland"**  
and don't forget it's by Beth Slater Whitson "The Dreamland Girl" and W. R. Williams, "writer of songs that sell".  
**FOR SALE EVERYWHERE.**

## When I Met You Last Night In Dreamland

Lyric by BETH SLATER WHITSON Music by W. R. WILLIAMS

CHORUS

When I met you last night in Dream land where the love-light out-  
shines the moon When I met you last night in Dream -  
land, in the land where the ros - es bloom When I whis-pered sweet -  
heart I love you. And you an-swered I love you too

## Mammy's Shufflin' Dance

Words by L. WOLFE GILBERT Music by MELVILLE GIDEON

CHORUS

Mammy's shuff - l - in' dance, Mammy's shuff - l - in' dance; Oh! you  
"Griz-zly Bear" "Cu-ba - no - la Glide" None of them com - pare, with ole mammy's slide  
Balm - y morn - ing in June, Ban - jos play - ing a tune;  
wish I was home a - gain, so I could hear a - gain mammy's lit - tle shuff - lin'  
Dance in the morn - ing Mam - my's lit - tle shuff - lin' dance, dance, dance.

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## "Where the River Kenmare Flows"

Not since such famous and wonderful songs as "COME BACK TO ERIN" and "KATHLEEN MAVOURNEEN" has there been a modern song that hits the heart of every true Irishman, as does this little song, "Once an Irishman always an Irishman", no matter where he may live, if he be born an Irishman, he will remain an Irishman in his heart as long as he lives. This loyalty to their native land has made them world famous and their loyalty to the Irish songs has made them popular

## "In Old Ireland, where the River Kenmare Flows"

Words by FRANK W. STERNS Music by PERCY WENRICH  
Composer of "RAINBOW" "PUT ON YOUR OLD GRAY BONNET" etc.

CHORUS  
Very slow

In Old Ire - land where the Riv - er Ken - mare flows In fair  
Er - in where the dear old Sham - rock grows There my  
Kath - leen Ma - vour - neen is wait - ing for me In Old  
Ire - land where the Riv - er - Ken - mare flows

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## Mammy's Shufflin' Dance

This is one of the first big stage hits of the new year. It is one of those catchy little songs with the words that tell a nice little story and the music is exceptionally good. It is being sung on the stage by hundreds of the best known professionals in Vaudeville and in every

case is a tremendous hit. "MAMMY'S SHUFFLIN' DANCE" is also published as a two-step for orchestra and is one of the present big "hits" at all the Popular Dances and Society Hops. If you like to be up-to-date and I think you do, see that you get a copy of "MAMMY'S SHUFFLIN' DANCE"

the world over. It's these facts and conditions that are the backbone of the Irish race to-day. When you sing them a song that carries 'em back to childhood days such as this little song "WHERE THE RIVER KENMARE FLOWS" you know you touch the soft spot in their hearts and you know they won't rest until they have that song in their homes so they can all get around the piano and sing it. This song is written by one of our most successful popular song writers and right at this very moment is making a big hit on the American Vaudeville stage. The story is true and the music is Irish and just as sweet and pretty as it could possibly be. If you or any of your family attend the Vaudeville Theatres, you'll hear it and then know for yourself the song is "allright" even if (sometimes) sung poorly, and there are lots of so-called professionals who are "poor singers". But we don't want to interest you in any singer but in one of the very best little songs ever written

## "IN OLD IRELAND WHERE the RIVER KENMARE FLOWS"

You better get a copy to-day.



# THE "BIGGEST" SELLING "HITS" of the YEAR

## "I'D LOVE TO LIVE IN LOVELAND"

Words and Music by **W. R. WILLIAMS** Author of "When the Moon Plays Peek-a-boo." "Gee! But There's Class to a Girl Like You." "Roses of Love." "I Never Knew a Happy Day 'til I Met You"

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Chorus.

*p-f*

I'd love to live in love-land with a girl like you — And

**IN THIS SONG** we have one of those that will pass the "Million copy" mark. W. R. Williams has been writing song "hits" for over twenty years. He knows what the people want and he has the ability to give it to them. "I'd Love to Live in Loveland With a Girl Like You," is a beautiful song and so simple, sweet and pretty that a child can sing it. Within the year it will be hummed, sung and whistled from Coast to Coast, making millions of hearts beat lighter—the

greatest boon to humanity. Have you ever known that indescribable joy—making others happy? If not, you have not lived. A song like this "I'd Love to Live in Loveland With a Girl Like You," is positively part of the world's sunshine that does so much good in the world.

**RIGHT AT THIS MOMENT** there are more real big theatrical stars singing this song than any other song in America. They are all taking countless encores and being cheered to the echo. "I'd Love to Live in Loveland With a Girl Like You," will reach a million and maybe more. You love and appreciate good songs, and your copy that you buy and play and sing from will help to make this grand total.

No matter what kind of a theatre you go to to-day, this year, 1912, you'll almost be sure to hear "I'd Love to Live in Loveland With a Girl Like You," as no show is complete without it, no home is complete without a copy. Be a "Good Song Booster" and get a copy, to-day and you will be just as enthusiastic about this song as we are. Get a copy for yourself and tell your friends about it. You simply can't resist it! It's wonderful! It's haunting! It's Heavenly! Inspiring! Remember! the one big song for 1912 is "I'd Love to Live in Loveland With a Girl Like You." If your local dealer can't supply you, send 25 cents in stamps to Will Rossiter, 136 W. Lake St., and receive a complete copy by return mail; also new catalogue.

### THE GREAT "SONG RIOT" OF 1912

## "O-U CIRCUS DAY"

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CHORUS *p-f*

On cir-cus day — just see that mule — dressed up in



You've all heard of Weber & Field's? You know their reputation for Big successful Shows—Well! just at this moment the biggest success is a Show called "Hanky Panky" playing to packed houses at the Broadway Theatre, New York.

The biggest "hit" of the Show is this song "O-U-CIRCUS DAY"—sung and danced by "Those Royal Favorites" **Montgomery and Moore**—one of the greatest comedy teams in the Show business. This couple, Billy Montgomery and Florence E. Moore, are on the stage over half an hour singing and dancing "O-U-CIRCUS DAY"—They take so many encores that they simply have to quit from absolute exhaustion—and bow and bow to the audience before they'll let them get away. This song "O-U-CIRCUS DAY" is also being sung wonderfully by many other big Stars in Vaudeville; the biggest being known as the "Queen of Song"—Maud Lambert—who right now is the happy possessor of over \$50,000.00 worth of contracts, to be a headline attraction in Vaudeville the coming year, to feature "O-U-CIRCUS DAY." We mention just a few of these interesting facts to convince you that "O-U-CIRCUS DAY" is a most wonderful song, and if you don't get it—you are not keeping up with the "live ones." "O-U-CIRCUS DAY" will outsell "ALEXANDER'S BAND," so that's "going some." See that you get a copy from your local dealer, or send 25c to Will Rossiter, "The Chicago Publisher," 136 W. Lake St., Chicago, and receive a copy by return mail.

## "WE'LL ALWAYS BE THE SAME SWEETHEARTS"

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Valse moderato

*p-f*

We'll al-ways be the same sweet-hearts, just you and I — We'll

Just as the title suggests—this is a very interesting little song. The lyric tells a good little story from life, and the music is by your favorite writer W. R. Williams, whose melodies are sung and hummed by the millions. We print just a "tiny bit" from the chorus, but it's enough for you to judge this song is of the "catchy" kind and one that you want in your home collection of "good things"—if you haven't already a copy. This song has not been on the market very long—just a few months—and already it is considered one of the "best" sellers on the market. "Best" seller means it's what the public want—it's not trash—but a tuneful and little song that makes us feel good—and even better every time we play and sing it. That's the kind of song we all like, and that's the kind of a song that lives forever. If your local dealer does not happen to have it in stock—that's his fault—not yours—and you can mail twenty-five cents to the Publisher, Will Rossiter, 136 W. Lake St., Chicago, and receive a copy by return mail—also don't forget to write for our catalogue.



A NEW REEL BY THE COMPOSER OF "CHICKEN REEL"

D1732  
417

# DALY'S REEL

TWO-STEP  
AND BUCK DANCE  
BY

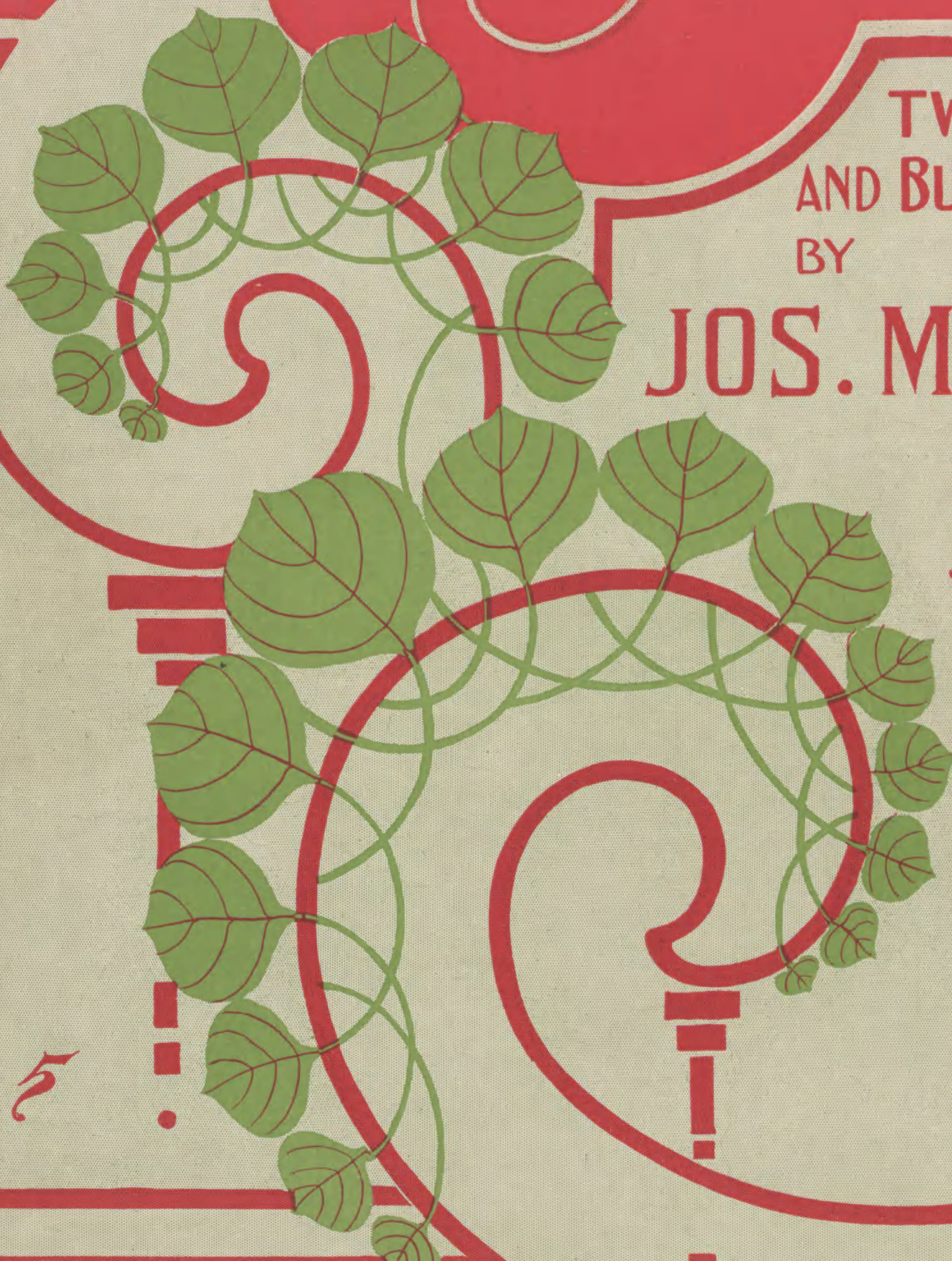
## JOS. M. DALY

COMPOSER  
OF

"CHICKEN  
REEL,"

"SCENTED  
ROSES"

WALTZES ETC.



*Mrs J. M. Dawson*



*Effett*



# Daly's Reel.

Two Step and Buck Dance.

JOS. M. DALY.  
Composer of "Chicken Reel" etc.

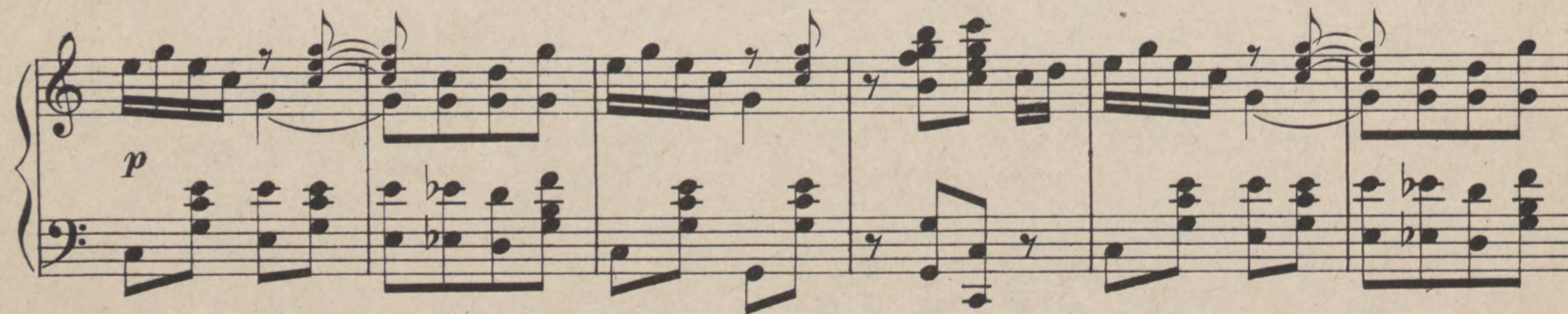
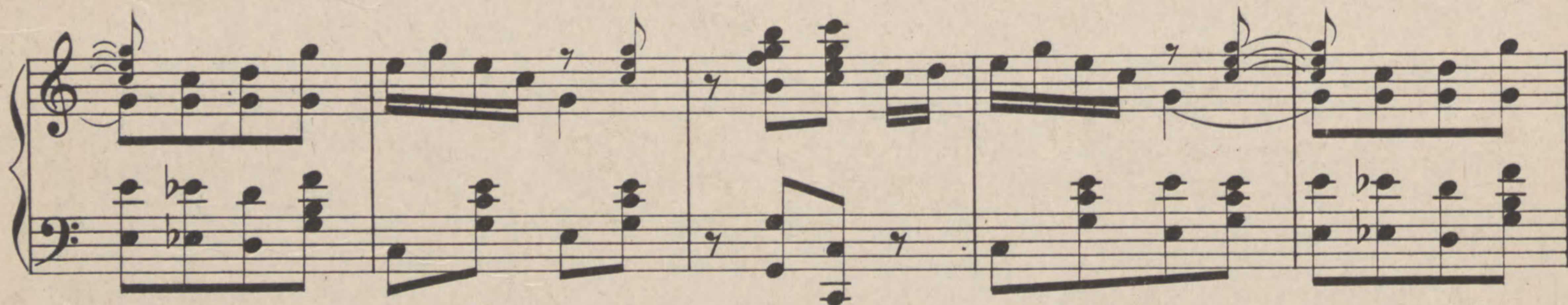
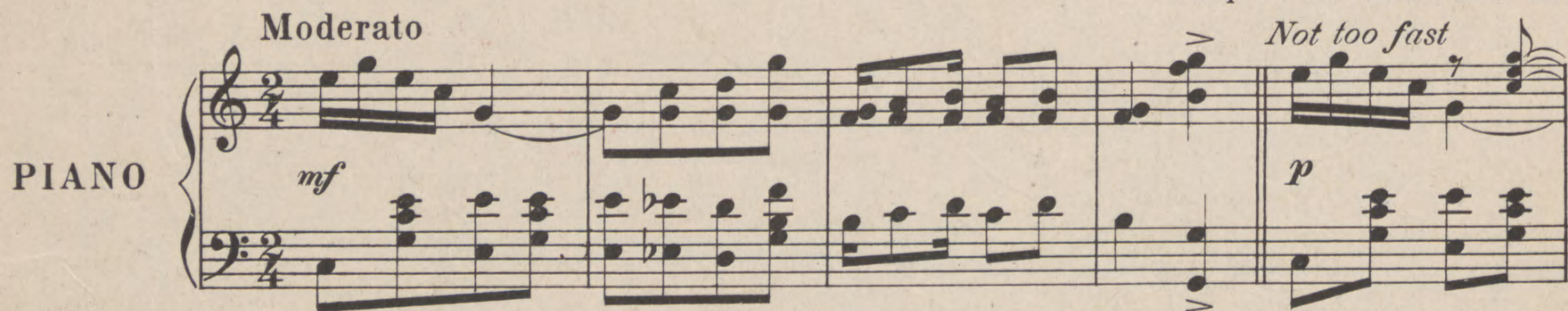
Moderato

PIANO

*mf*

*Not too fast*

*p*





First system of musical notation. Treble clef, bass clef. Includes dynamic marking *f* and triplet markings.

Second system of musical notation. Treble clef, bass clef. Includes dynamic marking *ff*.

Third system of musical notation. Treble clef, bass clef. Includes triplet markings.

Fourth system of musical notation. Treble clef, bass clef. Includes dynamic marking *f* and triplet markings.

Fifth system of musical notation. Treble clef, bass clef. Includes dynamic marking *p* and triplet markings.

Sixth system of musical notation. Treble clef, bass clef. Includes triplet markings.



Trio

*mf* *f*



First system of musical notation for 'Daly's Reel 4'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music begins with a piano (*p*) dynamic. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. There are several rests and slurs throughout the system.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes a section marked with a forte (*f*) dynamic, followed by a section marked with a piano (*p*) dynamic. The notation includes various rhythmic values and articulation marks.

Third system of musical notation, showing a continuation of the piece. The treble staff has a more active melodic line with many sixteenth notes. The bass staff continues with a steady accompaniment of chords and moving lines.

Fourth system of musical notation. It features a triplet of eighth notes in the treble staff, indicated by a '3' above the notes. There are also eighth and sixteenth notes. The bass staff continues with its accompaniment. A dotted line above the treble staff indicates a measure repeat or continuation.

Fifth system of musical notation. It includes a section marked 'Break' in the treble staff, which is followed by a section marked with fortissimo (*fff*) dynamics. The piece concludes with a double bar line. The bass staff continues with its accompaniment throughout.



**DON'T OVERLOOK THIS NUMBER**

**A BIG NOVELTY SENSATION**

# CHICKEN REEL

**"CHICKEN REEL"**

Two Step and Buck Dance.

JOSEPH M. DALY.

Not too fast.

PIANO

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**PUBLISHED ALSO  
AS A SONG.**

By

**JOSEPH M. DALY**

Writer of

"Scented Roses" Waltzes

"Pitter Patter Rag"

"Poinsettia" Waltzes

Etc., etc., etc.

“ “

**"Chicken Reel"**

is acknowledged by everybody as the most original number that has been written in years.

It is full of  
**ORIGINALITY.**

“ “

**ASK TO HAVE  
IT PLAYED**

**"CHICKEN REEL"** is also published as a song and now being used by performers all over the country. Ask your music dealer to show you a copy.

**Complete copies of the above number at all music stores, or send us 25c. and we will mail you one.**

**JOS. M. DALY**

GAIETY THEATRE BUILDING  
665 WASHINGTON ST.

**Boston, Mass.**



D1732  
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# WILL YOU DANCE WITH A FRIEND OF MINE?



WORDS BY **TOM BREEN**

MUSIC BY **J. B. MULLEN**

**P. J. HOWLEY**  
41 West 28th Street, New York.  
LONDON: CHAS SHEARD & CO.  
TORONTO: CAN  
CANADIAN AMERICAN MUSIC CO.

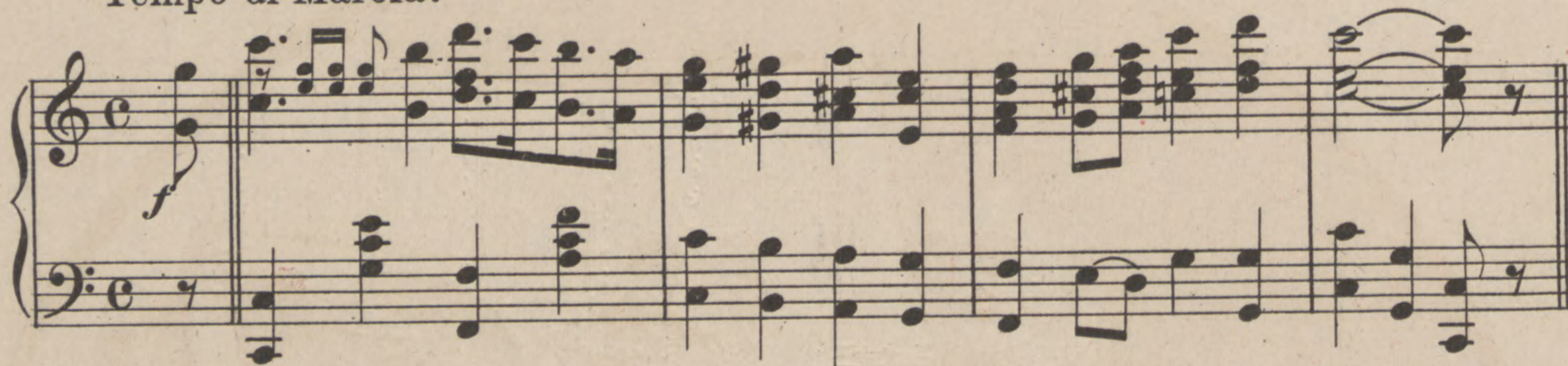


Try this over on your Piano.  
When Your Mother Says Good-Bye.

Words by  
FRANK FOGERTY.

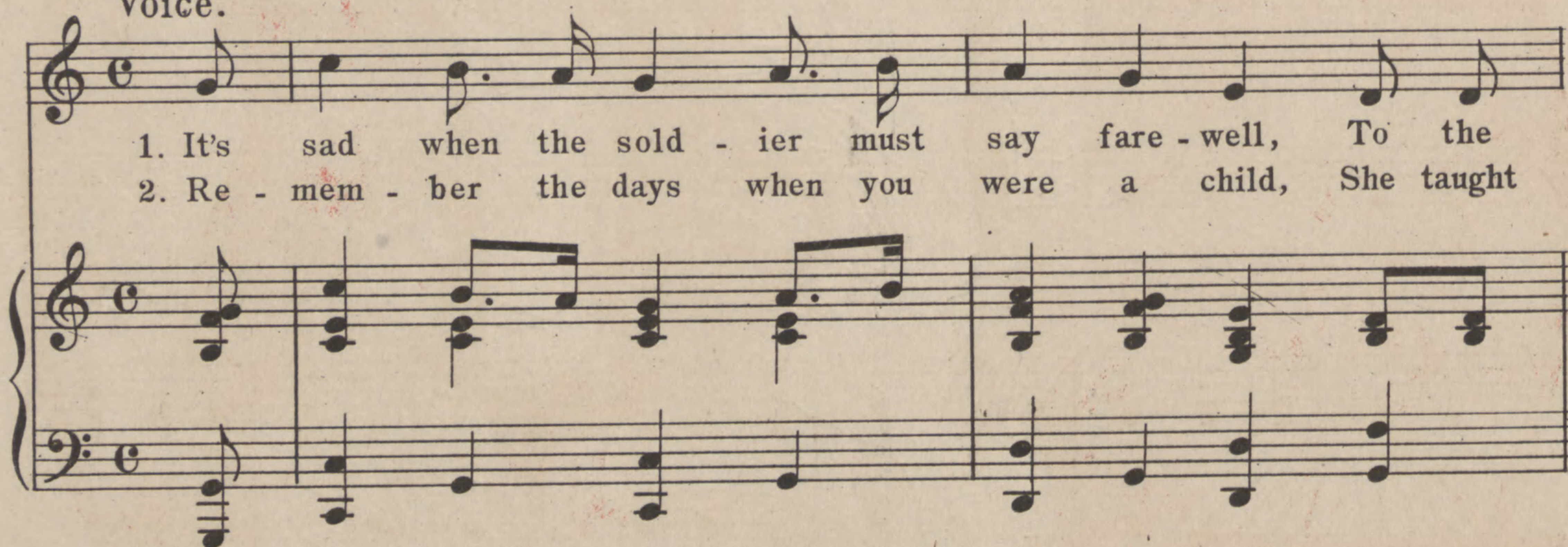
Music by  
THOS. W. KELLEY.

Tempo di Marcia.



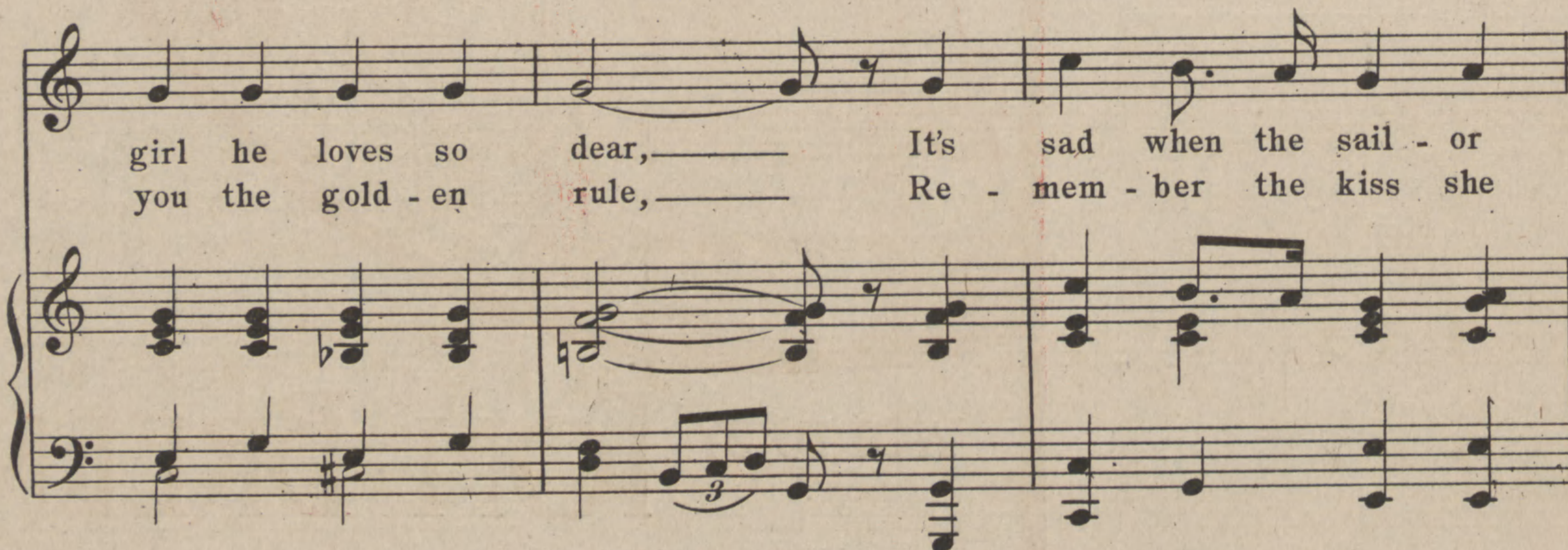
Piano introduction musical notation in 2/4 time, featuring a treble and bass staff with chords and melodic lines.

Voice.



Voice and piano accompaniment for the first two lines of lyrics. The piano part consists of chords in the right hand and a simple bass line in the left hand.

1. It's sad when the sold - ier must say fare - well, To the  
2. Re - mem - ber the days when you were a child, She taught



Voice and piano accompaniment for the last two lines of lyrics. The piano part includes a triplet in the bass line.

girl he loves so dear, ——— It's sad when the sail - or  
you the gold - en rule, ——— Re - mem - ber the kiss she

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# Will You Dance With A Friend Of Mine?

Words by TOM BREEN.

Music by J. B. MULLEN.

Composer of {Come Along Little Girl Come Along.  
Two Little Girls Loved One Little Boy.

## INTRO.

Musical notation for the Intro section, featuring a piano accompaniment in 3/4 time with a treble and bass clef.

Continuation of the piano accompaniment for the Intro section.

Did you ev - er go out with your sweet-heart, ——— To a pic-nic, a  
They say true love al - ways be - gins fun - ny, ——— And your pal may be

Piano accompaniment for the first line of lyrics, marked *mp*.

par - ty or dance? ——— They may say two is com - pa - ny, but when you call, There's a  
thankful for that, ——— For the next time you meet him he'll say: I've good news And he'll

Piano accompaniment for the second line of lyrics.



friend of her's there by chance: \_\_\_\_\_ Of course you can dance with but  
tell you that he's got her pat; \_\_\_\_\_ You'll soon get a nice in - vi -

one girl, \_\_\_\_\_ And just as the band starts to play, \_\_\_\_\_ You look round the  
ta - tion, \_\_\_\_\_ The wedding bells sweet-ly will play, \_\_\_\_\_ He'll say: Shake old

place and you then spy the face of a pal and to him you will say: \_\_\_\_\_  
pal you bet she's a nice gal, We have loved since I first heard you say: \_\_\_\_\_

## CHORUS.

Will you dance with a friend of mine, She is quite an-xious to meet

*p-f*



you, She can pol - ka and two - step fine, And with a smile she will

greet you: She's a friend of a friend of mine, I want her to

have a good time \_\_\_\_\_ She's a nice young gal, you'll o - blige, old pal, Will you

1 2 *last time.*  
dance with a friend of mine? mine? mine?  
*D.S.*



Do not fail to try these over on your piano, they are two of the best songs of the season.

## VIOLETTE.

Words by  
DOLLY JARDON.

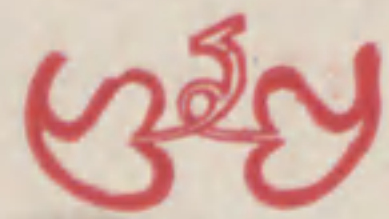
Music by  
J. B. MULLEN.  
Composer of Come Along Little Girl

CHORUS.

Vi - o - lette, don't for - get, bye and bye, \_\_\_\_\_ Dry y ar  
tears, lit - tle girl don't you cry. \_\_\_\_\_ There's a  
look so true. in your eyes of blue, There is love in your  
part - ing sigh. \_\_\_\_\_ Vi - o - lette don't re - gret, if they

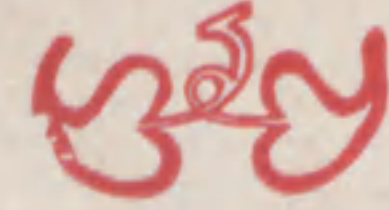
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# “Come Along Little Girl, Come Along”

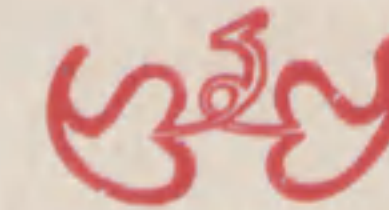


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# “VIOLETTE”



**The** most sensational and successful march song of the century. A well told love tale with an imposing march chorus.



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TO SHOW YOU A COPY**

Come Along Little Girl, Come Along.

Words by ALFRED BRYAN.

Music by J. B. MULLEN

CHORUS.

Come a - long, lit - tle girl, come a - long, \_\_\_\_\_ Get your  
Sun - day - go - meet - ing - clothes on, \_\_\_\_\_ Come a -  
long, lit - tle girl, let us get in the whirl, They may  
all think they're it, but there's none like you Pearl, Wat - ers

2200-1

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# WHIRLING OVER THE BALL-ROOM FLOOR ( TWIRL, TWIRL, TWIRL ME )

WORDS & MELODY BY

## DON RAMSAY

COMPOSER OF  
"TRADING SMILES"  
"WHEN THE ROBIN SINGS AGAIN"  
"THE STAR OF LOVE IS BURNING" &c.



"THAT"  
QUARTET



5

### WALTZ ARRANGEMENT.

MANDOLIN SOLO	30
2 <sup>nd</sup> MANDOLIN	10
3 <sup>rd</sup> MANDOLIN	15
MANDOLA (Octave)	15
TENOR MANDOLA	15
MANDO-CELLO	15
GUITAR ACC.	10
BANJO ACC.	15
PIANO ACC.	20
FLUTE OBLIGATO	15
CELLO OBLIGATO	15
FULL MILITARY BAND	50
ORCHESTRA (Full & Piano)	95



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STARMER



Dedicated to  
Miss Pearl Lillian Townes

# When the Robin Sings Again

by DON RAMSAY

Composer of  
"Trading Smiles," "Tommy" etc.

Andante Moderato

PIANO *f*



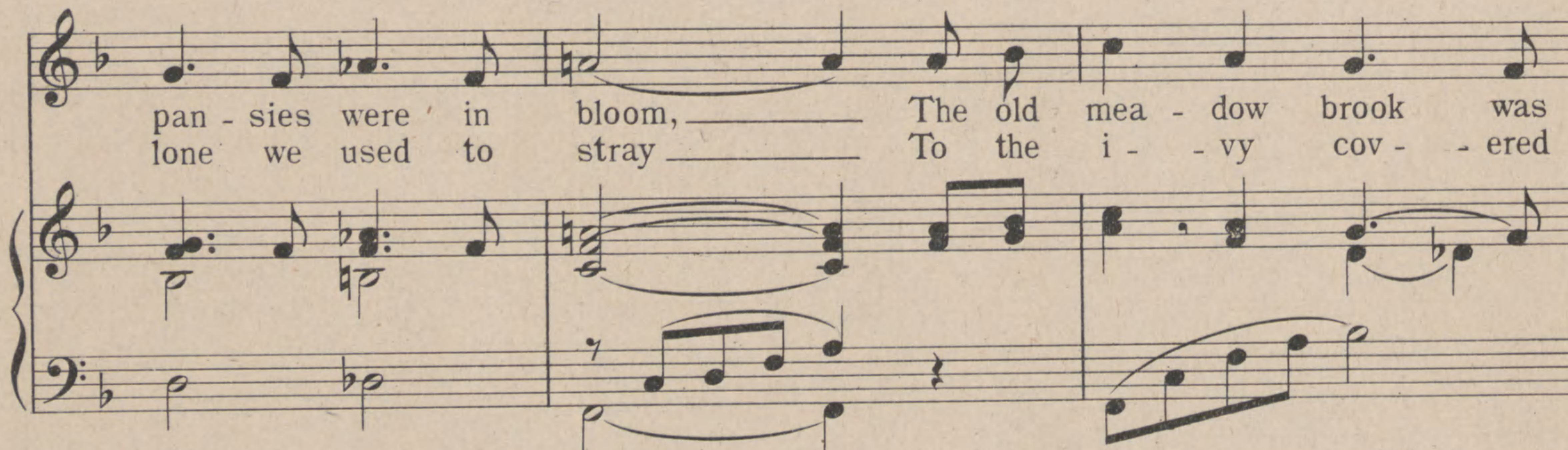
The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand plays a simple eighth-note accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C).

It was sum - mer when you left me And the  
Have the fields all lost their charm, dear, Where a -



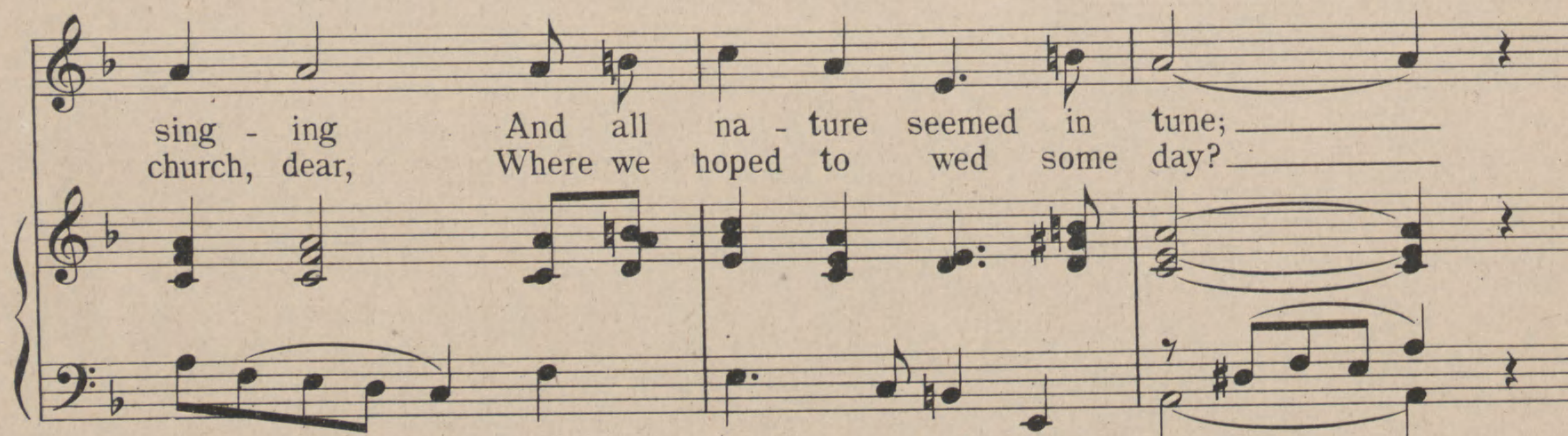
The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part includes a 7th fret barre on the guitar. The dynamics are marked *mf*.

pan - sies were in bloom, The old mea - dow brook was  
lone we used to stray To the i - - vy cov - - ered



The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a 7th fret barre on the guitar.

sing - ing And all na - ture seemed in tune;  
church, dear, Where we hoped to wed some day?



The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes a 7th fret barre on the guitar.

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WALTER JACOBS, 167 Tremont Street, Boston, Massachusetts



# Whirling Over the Ball-Room Floor

(TWIRL, TWIRL, TWIRL ME)

Words and Music  
by DON RAMSAY  
Composer of "Trading Smiles"  
"When the Robin Sings Again"

Tempo di Valse

PIANO *ff*

Now Lil - ly Mc - Nil - ly who  
Said Wil - ly to Lil - ly one

'till Voice

*mf* *p*

goes with our Wil - ly Is one of the neat-est of girls; She's  
eve-ning so stil - ly, "Let's go and get mar-ried to - night; We'll

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fond of her work, nev-er knew her to shirk, And in fact she's a pearl a - mong  
fix up a flat nice and coz-ey so that Your dear eyes will be filled with de -

pearls. \_\_\_\_\_ But when sup-per's done to the 'phone she will run And tell  
light." \_\_\_\_\_ "Now Bill," re-plied Lil - ly, "don't you be so sil - ly, Go

Bill she can't keep her feet still; \_\_\_\_\_ When they reach the hall, for a  
on roll your hoop, you're in wrong?" \_\_\_\_\_ Then Lil - ly so coy to our

waltz she will call, Then she starts to war-ble to Bill:  
poor Wil - ly - boy Start-ed in to sing her old song:



CHORUS

"Whirl, whirl, whirl me o-ver the floor, floor, floor (AND I WANT YOU TO)

*p-ff*

Twirl, twirl, twirl me round a-gain more, more, more. I could dance,

dance, dance'till I drop In a trance, trance, trance please don't stop,(KEEP ON) Whirl,

whirl, whirl - ing o-ver the ball - - room floor?" floor?"

*f* *D.S.*



## Some Day When Dreams Come True

Words and Music  
by PHIL STAATS

**CHORUS**  
Valse Lento

Some day when dreams come true, Some day in the  
fu - ture years, I'll come to you, dear  
love. Smiles shin ing through my tears; Then

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## Think of the Girl Down Home

MARCH SONG

Words & Music by  
PHIL STAATS  
Composer of  
"Some Day When Dreams Come True"

**CHORUS**

When you're far a way from me,  
There in the cit - y grand,  
Just re - mem - ber there's a girl who loves you,

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## Trading Smiles

DON RAMSAY  
Composer of "Tommy"

**CHORUS**

Trad - ing Smiles, you sure - ly must look coy,  
When the on - ly one you ev - er cared to woo makes goo-goo eyes at you.  
Trad - ing Smiles is bliss de - void of trials

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## Big Chief Battle-Axe

COMIC INDIAN NOVELTY

Words & Music by  
THOS. S. ALLEN  
Composer of  
"By the Watermelon Vine (Candy Lou)"

**CHORUS**

Big chief Bat-tle-Axe loves yer true, All day long I gaze at you,  
I don't care for this job a - ny more; If you say you'll  
be my bride Then we'll take a good long ride, Far a - way from

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## Come Back to Connemara

Words by  
M. E. ROURKE

Music by  
FRANK H. GREY

**CHORUS**  
Tempo di Marcia

Come back to Con - ne - ma - ra,  
Come back and change your name, If Kate,  
it's still O' - Ha - - ra You've got your-self to

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## When the Robin Sings Again

by DON RAMSAY  
Composer of  
"Trading Smiles," "Tommy" etc

**CHORUS**  
Valse Lento

Don't you hear the rob - in sing - ing, Don't you  
hear the brook - let call, Don't you see the i vy  
cling - ing And the scent - ed blos - soms fall? Don't you

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