

HARRY VON TILZER'S GREAT TELEPHONE SONG

# ALL ALONE



ALL POPULAR MERRY  
10 SENTS.  
REAVOUDS - SARKIS

WORDS BY  
**WILL DILLON**

MUSIC BY  
**HARRY VON TILZER**

HARRY VON TILZER  
MUSIC PUBLISHING CO.  
NEW YORK, N. Y.

Try this over on your Piano.

"It's Got To Be Some One I Love."

Words by  
Wm Dillon.

Music by  
Alfred J Doyle.

Tempo di Valse.

Piano.

The piano introduction is in 3/4 time, starting with a treble clef and a key signature of one flat. It begins with a melody in the treble clef and a bass line in the bass clef. The first measure has a dynamic marking of *mf*. The piece concludes with a crescendo leading to a final measure with a dynamic marking of *f*.

— Dick said to  
He took me out

*Till Ready.*

*p*

*p*

The first system shows the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a bass clef. The lyrics are: "— Dick said to He took me out". The piano part includes a section marked *Till Ready.* with a dynamic marking of *p*.

Mol - ly you're aw - ful - ly jol - ly A sweet lov - ing wife you would  
walk - ing and star - ted in talk - ing of the wea - ther and oth - er things

The second system shows the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a bass clef. The lyrics are: "Mol - ly you're aw - ful - ly jol - ly A sweet lov - ing wife you would walk - ing and star - ted in talk - ing of the wea - ther and oth - er things".

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# ALL ALONE!

Words by  
Wm Dillon.

Music by  
Harry Von Tilzer.

All<sup>o</sup> moderato.

Piano. *mf*

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand starts with a treble clef and a key signature of one flat. The music begins with a half note chord (F4, Bb4) followed by a quarter note chord (F4, Bb4, D5). The left hand starts with a bass clef and a key signature of one flat. It begins with a half note chord (Bb3, F4) followed by a quarter note chord (Bb3, F4, D5). The piece concludes with a final chord of F4, Bb4, D5.

*Till Ready.*

*fz* *p* *p*

Hel - lo Cen - tral, Hel - lo Cen - tral,  
Hel - lo Georg - ie, Hel - lo Georg - ie,

The musical accompaniment for the first vocal line consists of two staves. The right hand has a treble clef and a key signature of one flat. It begins with a half note chord (F4, Bb4) and continues with a series of chords. The left hand has a bass clef and a key signature of one flat. It begins with a half note chord (Bb3, F4) and continues with a series of chords. The piece concludes with a final chord of F4, Bb4, D5.

Give me 6 0 3 Please dont keep me wait - ing here,  
Cant come out to - night, I dont want to see a show,

The musical accompaniment for the second vocal line consists of two staves. The right hand has a treble clef and a key signature of one flat. It begins with a half note chord (F4, Bb4) and continues with a series of chords. The left hand has a bass clef and a key signature of one flat. It begins with a half note chord (Bb3, F4) and continues with a series of chords. The piece concludes with a final chord of F4, Bb4, D5.

want to talk with Georg - ie dear, Hel - lo Georg - ie hel - lo Georg - ie  
din - ner? Good - ness grac - ious no, Do not coax me it pro - vokes me

The musical accompaniment for the third vocal line consists of two staves. The right hand has a treble clef and a key signature of one flat. It begins with a half note chord (F4, Bb4) and continues with a series of chords. The left hand has a bass clef and a key signature of one flat. It begins with a half note chord (Bb3, F4) and continues with a series of chords. The piece concludes with a final chord of F4, Bb4, D5.

good-ness gracious me, Well now at last I've got you dear, this is your Mar -  
noth-ing you can say Will get me to come out to-night, home I'm going to

ie I've been try-ing hard all day to get you on the phone to say. I'm  
stay Want you to come right up here and show me how you love me dear. I'm

*rall.*

Chorus.  
*a tempo.*

All a - lone, All a - lone, no - bo - dy

*p-f*

here but me, Par - lor's nice and co - zy

Ev' - ry - thing is ros - y We'll have lots of hur - ry up and

get here hon - ey, Take a car, it's not far, my time is

all my own, ——— Hur - ry up there's something missing, We'll have

lots of kiss - ing Pa and ma have left me all a - lone. lone.

# All Aboard For Blanket Bay

A SONG THAT SHOULD BE IN EVERY AMERICAN HOME

## BECAUSE

IT IS THE GREATEST CHILD SONG EVER WRITTEN.  
IT IS FULL OF SENTIMENT THAT TOUCHES THE HEART.  
IT IS A POEM WORTHY OF A LONGFELLOW.  
IT IS A SONG THAT BRINGS FORTH TEARS OF JOY.  
IT IS ANDREW B. STERLING'S MASTERPIECE.  
IT IS HARRY VON TILZER'S BEST COMPOSITION.

Here Are the Words Complete of the First Verse of This Beautiful Ballad  
and a Few Strains of the Chorus:

Words by Andrew B. Sterling

Music by Harry von Tilzer

"ALL ABOARD FOR BLANKET BAY"

There's a ship sails away at the close of each day, sails away to the land of dreams,  
Mamma's little "Boy Blue" is the Captain and Crew, of this wonderful ship called "The White Pillow Slip"  
When the day's play is o'er, and the toys on the floor, cast aside by a little brown hand,  
Mamma hugs him up tight, Papa whispers "Goodnight, little sailor boy, sail into sweet slumberland."

Chorus.

All a - board for Blank - et Bay Wont come back 'till the

break of day - Roll him round in his lit - tle white sheet'

*poco rall.* *rall.* *a tempo.*  
'Till you can't see his lit - tle bare feet. Then you tuck him up in his

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