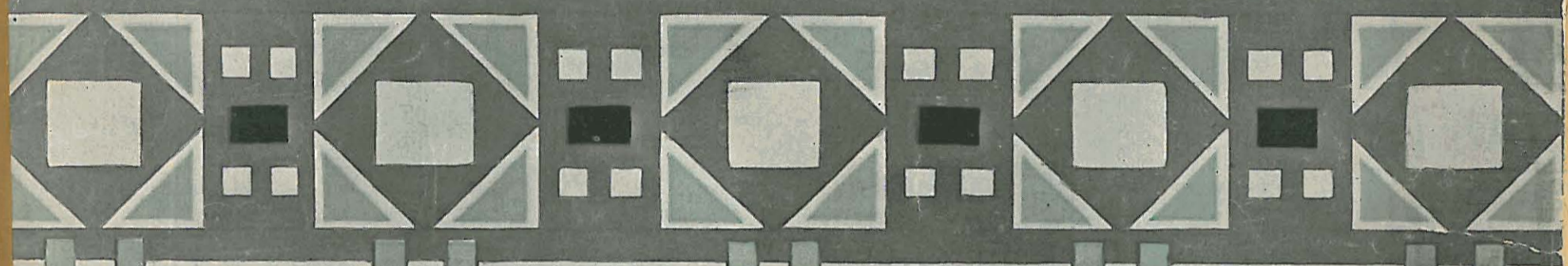


Successfully Introduced by EMMA CARUS

WHEN I'M ALONE I'M LONESOME



Words & Music by

IRVING BERLIN



L. BROWN

TED SNYDER Co.
MUSIC PUBLISHERS
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Few

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Try this over on your Piano.
WHEN YOU'RE IN TOWN.

Words and Music
By IRVING BERLIN

Moderato

mf

The piano introduction is in 2/4 time, marked Moderato. It begins with a melody in the right hand and a bass line in the left hand. The melody starts on a G4, moving to A4, B4, and C5, then descending. The bass line consists of chords and single notes, primarily in the lower register.

Till ready

fz *p*

The piano accompaniment for the first vocal line continues from the introduction. It features a dynamic shift from *fz* (forzando) to *p* (piano) at the start of the second measure. The melody in the right hand is more active, with some triplets and slurs. The bass line provides harmonic support with chords and moving lines.

One fine day, on Broad-way, Sim - ple Sal - ly Brown,
Sal - ly Brown set - tled down, Wed her trav'- ling man,

The second system shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line is written in a single staff with a treble clef. The piano accompaniment continues with chords and moving lines in both hands.

Met a trav'- ling sales - man who was trav'- ling a - round,
He said, "Dear - ie, I'll be home as much as I can."

The third system shows the vocal line and piano accompaniment for the third line of lyrics. The vocal line continues with a treble clef. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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"WHEN I'M ALONE I'M LONESOME"

Words & Music by
IRVING BERLIN

Moderato

The piano introduction consists of two staves in common time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (f) dynamic.

Till ready

1. I feel blue lone-some too,
2. One O, O, now you know

The first vocal line is marked with a soprano (S) clef and a forte (f) dynamic. The piano accompaniment is marked with a piano (p) dynamic. The music features a key signature of one sharp (F#) and a common time signature.

Just be-cause I'm all a-lone. I con-fess
That's the num-ber of my phone; Five-six-eight

The vocal line continues with the lyrics. The piano accompaniment provides a steady harmonic support. The key signature remains one sharp (F#).

lone-some ness, Seems to be the on-ly friend I own.
on the gate, Now you know the num-ber of my home;

The final vocal line concludes the piece. The piano accompaniment ends with a final chord. The key signature remains one sharp (F#).

No one cares to hear my woes, Friend-less like a faded rose,
Fa-ther tries to make me glad, When he thinks I'm feeling sad,

I'm un-hap-py, good-ness knows, When I'm all a-lone.____
But there's things you can't tell Dad, When you're all a-lone.____

CHORUS

When I'm a-lone I'm lone - some, When I'm a-lone I'm

p-f

blue _____ Some-one kind-ly lis-ten to my sym-pa-thy plea,

Ev'ry oth-er girl and broth-er, Has a pal just like a moth-er, Whom they can tell_ their

trou - bles, Whom they can call their own_____

Wont some-bod-y kind-ly hear me, Lin-ger near me, come and cheer me,

Im lone - some when a - lone. lone. *D.S.*

When I'm alone. 3

TRY THIS ON YOUR PIANO.

Respectfully Dedicated to Miss Lulu VonWelden

I LIKE TO CALL YOU SWEETHEART.

Words by
PAUL CUNNINGHAM

Music by
TED SNYDER

CHORUS

When first we met I liked to call you cu - tey, Just be -
cause you looked so neat, And then changed to hon - ey,
'Cause your sun - ny smile was al - ways sweet, sweet, sweet. As time went on I
liked to call you dear - ie, 'Cause I found you were true blue, And now I like to

The musical score consists of a vocal line and a piano accompaniment. The piano part begins with a *p-f* (piano-forte) dynamic marking. The score is written in a key with one sharp (F#) and a common time signature (C). The piano accompaniment features a steady bass line and a more active treble line with various chords and melodic fragments.

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