

YOU WERE ALL I HAD

SONG AND
QUARTETTE CHORUS



Words and Music by

W. R. WILLIAMS

Writer of "I'D LOVE TO LIVE IN LOVELAND" etc.

"WHEN I MET YOU LAST NIGHT IN DREAMLAND"

"WHEN THE MOON PLAYS PEEK-A-BOO"

"WHEN YOU TELL THE SWEETEST STORY TO THE SWEETEST GIRL YOU KNOW"

"ON THE BANKS OF LOVELIGHT BAY", "ROSES OF LOVE", etc.

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WILL ROSSITER
THE CHICAGO PUBLISHER
136 W. LAKE ST. CHICAGO, ILL.
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WRITER OF
When I Met You last Night in Dreamland"
"I'd Love to Live in Loveland"
"When the Moon Plays Peek-a-boo" etc.

Andante Mod^{to}

The piano introduction is written in G major (one sharp) and common time. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G, followed by a quarter note A, and then a series of eighth notes: B, A, G, F#, E, D, C, B. The bass line starts with a half note G, followed by a quarter note A, and then a series of eighth notes: B, A, G, F#, E, D, C, B. The introduction concludes with a final chord of G major.

p *Espressivo*

The first line of the song is written in G major and common time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "With you went all the hap - pi - ness, from out this heart of mine, For Like sun - shine to the new - born rose, as dawn, from out the night, With". The piano accompaniment features a steady eighth-note pattern in the right hand and a supporting bass line in the left hand.

The second line of the song is written in G major and common time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "I had nev - er loved till I met you; And help - ing hand and heart you came to me; And". The piano accompaniment features a steady eighth-note pattern in the right hand and a supporting bass line in the left hand.

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through the long and wear - y years, in lon - li - ness I pine, For
made the world seem fair - y - land, the star of hope, my light, You

you the dear - est pal I ev - er knew.
filled my heart with love and sym - pa - thy.

CHORUS *p - f*

You were all I had to cheer me When

ev' - ry thing went wrong You were all I want - ed

near me To whisp - er love's sweet song For your

smile was like the sun - shine But I'm lone - ly now and

sad And I won - der to - night, if life's worth the

fight, for you were all I had. You were had.

YOU WERE ALL I HAD

Male or Mixed Voices

1st Tenor (Soprano)
2d Tenor (Alto)
Baritone Bass (Tenor) (Bass)

You were all I had to cheer me — When ev 'ry thing went wrong

You were all I had to cheer me — When ev ry thing went wrong

You were all I want ed near me — To whisp er love's sweet song —

You were all I want - ed near me — To whisp er love's sweet song

For your smile was like the sun - shine — But I'm lone ly now, and sad, —

For your smile was like the sun - shine — But I'm lone ly now, and sad, —

And I won - der to night, if life's worth the fight, For you were all I had —

And I won - der to - night, if life's worth the fight, For you were all I had —

CHORUS

Float in down the riv er float in down the riv er In the

p-f

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"FLOATING DOWN THE RIVER" by ROGER LEWIS

This is just a "bit" of one of the biggest song hits of the year. No matter where you go you'll hear some one or other play or sing this song. It's a big hit on the Vaudeville stage, and all the best bands and orchestras are playing it at picnics and dances. If you keep up with "hits" don't fail to get this one, for it's a splendid song, and you'll get lots of fun out of it. If the local dealer doesn't happen to have it, send 15 cents direct to Will Rossiter, "The Chicago Publisher." Send for our catalogue of "hits."

The "BIGGEST WALTZ-SONG HIT" of the YEAR

"When I Met You Last Night in Dreamland"



MAUD LAMBERT

Words by
Beth Slater Whitson

Author

"Meet Me To-night in Dreamland"

Music by

W. R. Williams

Writer of

"I'D LOVE TO LIVE IN LOVELAND," "WHEN THE MOON PLAYS PEEK-A-BOO"

\$5,000.00 Per Week for Singing this Wonderful Song. There are so many big and well known professionals singing this song that their weekly salaries are over five thousand dollars per week, and when you stop to realize how very particular the big singers are when picking out a song to popularize you must know this really is a wonderful song, and not just because we say so.

True it's written by two of the best and most successful writers we have in this country, and true the famous Maud Lambert, "The Queen of Song," originally introduced it, but even then, if the song did not contain all the elements of success, if it were not just the "kind of a song" the Public want, all the singers, and money, and booming in the world couldn't make it **Popular**.

We print here, part of the chorus, so you can judge for yourself. It's a beautiful little story, well told, and a melody that's just as beautiful, and it's truly a song that brings comfort and consolation to our hearts, and when anything can do that, it's surely worth while possessing. We want you to have a copy, because you'll be just as enthusiastic as we are, and you'll tell your friends about it, and they'll tell theirs, and so on. Don't put it off another day—get a copy and be happy—in no other way can you get **so much** for so little—for this song is for sale at all the ten cent stores and Music Departments all over the world.



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"NEXT SUNDAY AT 9" or "DEARIE WON'T YOU CALL ME DEARIE"

By **EVANS LLOYD** of Lloyd and Whitehouse

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REFRAIN



Not in the history of songs do we know of a more artistic, "classy" little song than this one. It's what the music publishers call a "novelty ballad," because there is much novelty in the idea and treatment of the theme, and at the same time, it's also a ballad. The "chimes" effect in this song has already been widely imitated, as are all original ideas, but the imitations in this case are simply boosting this original song, and it's quickly getting to be one of the big hits of the year. Many well known professional singers are featuring this song, and every day more are taking it, so we suggest you put this song down on your list of the "good things that last" and that you must have. Here's the full title, so that the clerk won't misunderstand—"NEXT SUNDAY AT NINE" or "DEARIE WON'T YOU CALL ME DEARIE"—written by Evans Lloyd, and published by Will Rossiter. We mention all this, because we don't want you to get any of the bad "imitations" and then be disappointed in the song and blame us. There's a lot of "misleading the public" going on in the music business, and we're glad to warn you when we can. Will Rossiter "The Chicago Publisher," is giving the Public more for their money than any other publisher, and all the big singers sing his songs, so you'll always be safe in buying any of his publications. Don't forget to get a copy of "NEXT SUNDAY AT NINE," etc., the next time you are in the Music Department.



DOWN HOME RAG

Words by **ROGER LEWIS**

Music by **WILBUR C. SWEATMAN**

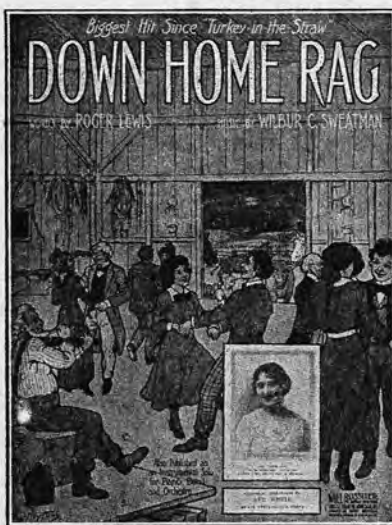
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"DOWN HOME RAG"

By **Roger Lewis and Wilbur C. S. Sweatman**

Every one who has heard it declares it to be the greatest stage hit since the days of the now old and famous "TURKEY IN THE STRAW." This new one was first published as an instrumental number for Band and Orchestra, and it made such a big hit every time it was played, that somebody said "why don't you make a song out of it?" Well! we woke up then, and right away sent for Roger Lewis, the man who wrote "YOU CAN'T EXPECT KISSES FROM ME" and the "OCEANA ROLL," and told him our ideas, and the answer is?—Roger Lewis (with Wilbur Sweatman's music) has produced one of the biggest hits of the season. "DOWN HOME RAG" is a mighty funny song, and it's a "great" barn dance. I'll wager you can't keep still when you hear it. Lee White & Geo. Perry, of New York and sing it on the stage. You'll miss half your life if you miss a copy of the song "DOWN HOME RAG."

Vaudeville fame, were the first to introduce it, and now they're all falling over themselves to get it and sing it on the stage. You'll miss half your life if you miss a copy of the song "DOWN HOME RAG."