

CAN BE USED AS A HESITATION WALTZ

ON THE SHORES OF ITALY

Introduced by

MR. R.M. D'ANGELO *in* LEFFLER & BRATTON'S *production* "THE DING BATS"



Music by
JACK GLOGAU
Words by
AL PIANTADOSI

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Maine Music Co.
 Rockland, Maine



The Two Song Sensations Of The New Season.

The writers of "Peg O' My Heart," "Mandalay," and "Rip Van Winkle" present their Newest Hit:

"Over The Alpine Mountains."

CHORUS.

O-ver the Al-pine moun-tains, oh, so far a - way I can hear her sing-ing Troo-ly-oo-ly - ay; Hand in hand we would stand, down in Swit-zer-land, It was there one day she stole my heart a - way. Oh, her

p-f

The musical score for "Over The Alpine Mountains" is presented in two systems. Each system consists of a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The first system includes a treble clef, a key signature change to one flat, and a dynamic marking of *p-f*. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The second system continues the melody and accompaniment, ending with a triplet of eighth notes in the piano part.

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"When You Wore A Tulip And I Wore A Big Red Rose."

By Percy Wenrich, - Writer of "Put On Your Old Grey Bonnet," "Rainbow," "Moonlight Bay," "Kentucky Days," etc.

CHORUS. *Slowly.*

When you wore a tul-ip, a sweet yel-low tul-ip, and I wore a big red rose, When you ca-ressed me, 'twas then Heav-en blessed me, what a bles-sing, no one knows. You made life cheer-ie, when

p-f

The musical score for "When You Wore A Tulip And I Wore A Big Red Rose" is presented in two systems. Each system consists of a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The first system includes a treble clef, a key signature change to one flat, and a dynamic marking of *p-f*. The piano accompaniment features a steady bass line in the left hand and a melody in the right hand. The second system continues the melody and accompaniment, ending with a final chord in the piano part.

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On The Shores Of Italy.

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By the Writers of "Italian Serenade."

Words by
AL. PIANTADOSI.

Music by
JACK GLOGAU.

Tempo di Valse.

The piano introduction is written in 3/4 time with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic. The right hand features a series of chords and a melodic line with a trill, while the left hand provides a steady accompaniment of chords and eighth notes.

VOICE

I'm sad, when I think of my
My Rose Ma-rie's eyes are so

The vocal line consists of a single melodic phrase. The piano accompaniment is marked piano (*p*) and features a repeating chordal pattern in the right hand and a steady bass line in the left hand.

Rose Ma-rie,
beau-ti-ful,

Some-times I think my heart will break in two,
They look just like the stars that shine a - bove,

I
The

The second vocal phrase continues the melody. The piano accompaniment remains consistent with the previous section, providing harmonic support for the vocal line.

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leave her back home, out in It - al - y, Where sun - shine is
birds have no fear, when they know she's near, They sing to

bright and skies are al - ways blue; Be - - neath the soft It -
her their sweet-est songs of love; Oh! how my heart for

al - ian moon, — Birds are sing - ing, Love they're bring - ing soon. —
her it yearns, — My sweet ba - by, I see, may - be, soon. —

CHORUS.

On the shores of It - al - y, — — — there my sweet-heart waits for

me, — In my dreams I al - ways hear, — How she say "Ba -

by, come back to me," — And I'll take a ship some day, — Then I'll

sail far, far a - way, — Oh! my Ma-rie, your face I see, It's

call - ing me, — On the shores of It - al - y. — On the ly. —

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"THE SATURDAY EVENING POST"

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Let Joe McCarty and Fred Fischer take you on the pleasantest trip in many a day—To Tokio.

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These pieces may also be procured for your Talking Machine or Player Piano. Orchestra leaders will gladly play them on request.



CHORUS

I sing a-high sing a-lee sing a-low, That means I want to go to To-ki-o,

I got a sweet-heart who's wait-ing for me, That's why I want to be be-reath the

Bum - boo Tree When the lanterns are a - glow ing,

"I Didn't Raise My Boy To Be a Soldier"

There'd be no war today
 If mothers all would say—
 "I didn't raise my boy
 To be a soldier!"

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"I Didn't Raise My Boy To Be a Soldier" is a gripping, powerful message for eternal Peace.

It bids fair to far outstrip "Tipperary" in popularity.

By Alfred Bryan and Al Piantadosi.

CHORUS

I didn't raise my boy to be a sol - - dier, I brought him up to

be my pride and joy, Who dares to place a mus-ket on his

shoul - - der, To shoot some oth-er moth-er's dar-ling boy?

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