

Ring Me Up Heaven, Please Central

WORDS BY
Beth Slater Whitson
MUSIC BY
Leo Friedman



Ring Me Up Heaven, Please Central,
I can't find the number alone;
If it's a long distance message,
Tell them it's me at the 'phone.
You needn't say why I'm calling,
They'll understand me all right;
Ring Me Up Heaven, Please Central,
I must speak to Papa tonight.

Our Latest Song Success!

Words by
LETH SLATEK WHITSON.

BLUE-BEADS.

Music by
LEO FRIEDMAN.

Chorus.

INDIAN LOVE SONG

Ev - 'ry breeze is sigh - ing "Blue-Beads, My pret - ty

Blue-Beads, My pret - ty Blue - Beads;" And my

heart is cry - ing "Blue - Beads, My pret - ty

Blue - Beads," for love of you. Ev - 'ry

The musical score is written for voice and piano. It features a 2/4 time signature and a key signature of one sharp (F#). The piano accompaniment includes dynamic markings such as *p* (piano) and *p-f* (piano-forte). The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The piece concludes with a double bar line and repeat signs.

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Ring Me Up Heaven, Please, Central.

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Words by
BETH SLATER WHITSON.

Music by
LEO FRIEDMAN.

Moderato.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Moderato'. The key signature has one sharp (F#). The introduction features a melody in the right hand and a harmonic accompaniment in the left hand, with dynamics ranging from *mp* to *f* and a *rit* (ritardando) marking. The vocal melody enters in the second system, with lyrics: 'At the switch-board a "Hei-lo Girl" nod-ded, With her hands touch-ing "Way up stairs all a-lone Ma-ma's weep-ing, For I stopped at the'. The piano accompaniment continues with a steady harmonic pattern. The third system of the vocal melody continues the lyrics: 'light-ly the keys; For a mo-ment she thought she was door and peeped through; She was say-ing that Pa-pa had'. The piano accompaniment provides a consistent harmonic support. The fourth system of the vocal melody concludes the lyrics: 'dream-ing, Or that some one was try-ing to tease. For left us, But would sure-ly come back if he knew. How we'. The piano accompaniment ends with a final chord.

mp *f* *rit*

p

At the switch-board a "Hei-lo Girl" nod-ded, With her hands touch-ing
"Way up stairs all a-lone Ma-ma's weep-ing, For I stopped at the

light-ly the keys; For a mo-ment she thought she was
door and peeped through; She was say-ing that Pa-pa had

dream-ing, Or that some one was try-ing to tease. For
left us, But would sure-ly come back if he knew. How we

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o - ver the lines came a mes - sage — That had nev - er yet
long for him morn - ing and eve - ning — And have no one to

come to her ear; — In a tone that was child - ish and
care for us now; — So I'm go - ing to call up and

tear - ful, — A small voice was speak - ing some - where. —
tell him, — But I can't find the num - ber some - how. — rit.

CHORUS.

"Ring me up Heav - en, please, Cen - tral, — I can't find the num - ber a -
mf a tempo

lone, If it's a long dis-tance mes-sage, —

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are 'lone, If it's a long dis-tance mes-sage, —'.

Tell them it's me at the 'phone. You need-n't say why I'm

This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'Tell them it's me at the 'phone. You need-n't say why I'm'.

call-ing, — They'll un-der-stand me all right; — Ring me up

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'call-ing, — They'll un-der-stand me all right; — Ring me up'.

Heav-en, please, Cen-tral, — I must speak to Pa-pa to - night."

ad lib. rall.

This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics 'Heav-en, please, Cen-tral, — I must speak to Pa-pa to - night."'. The piano accompaniment includes markings for 'ad lib.' and 'rall.'.

TRY THIS ON YOUR PIANO.

Irish Beauties

Two-Step.

Moderato

PERCY WENRICH

The musical score is written for piano and consists of four systems of music. The first system begins with a piano introduction marked *f* and *l.h.* (left hand). The melody is in the right hand, featuring triplets and various rhythmic patterns. The second system continues the melody with a *fz* (forzando) marking. The third and fourth systems feature a *mf-f* dynamic and include more complex rhythmic patterns, including triplets. The piece concludes with a final chord marked *fz*.

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