

WHERE CAN I MEET YOU TO-NIGHT

WORDS BY
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MUSIC BY
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JOE MORRIS MUSIC CO.

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Where Can I Meet You To-night?

Words by
Edgar Farran.

Music by
Arthur Lange.

Moderato.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderato' and 'f' (forte). The introduction consists of two staves of piano accompaniment. The first staff of the vocal melody is a whole rest, followed by a half rest, and then a quarter note G4. The second staff of the vocal melody begins with a half note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment continues with a steady rhythm of eighth and sixteenth notes. The vocal melody then continues with the lyrics: 'I Now beg your par-don, dear-ie, I think that I know you, Al - I would call a tax-i, or else a lim-ou - sine, To'. The piano accompaniment provides a harmonic support for the vocal melody. The score ends with a final chord in the piano part.

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though I can't re - call your name I'm sure you know me too, Per-
ride in trol-ley cars a girl like you should not be seen, But

haps we met in Lon-don, per - haps in sun - ny Spain, Now
there are al - ways dan-gers in speed-ing a ma - chine, There's

if you don't ob - ject to, Why can't we meet a - gain? So
noth-ing so un - health-y, As the smell of gas - o - line, But

CHORUS.

Where can I meet you to - night? An-y-time an-y - place an-y-where,

p

Where can I meet you to night? On the square, I de - clare, I'll be there

The first system of the musical score features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

I'm sin - gle, I'm sin - gle, Just hear my mon - ey jin - gle,

The second system continues the melody and accompaniment. The piano part includes some triplet markings in the bass line.

I'll be there with fif - teen dol - lars in my in - side pock - et,

The third system continues the musical progression. The piano accompaniment features a steady eighth-note bass line.

Gee! we'll have a hot old time to night, We'll

The fourth system concludes the musical phrase. The piano part ends with a final chord in the bass line.

ram - ble, and ram - ble, Where ev - 'ry - thing is

The first system of music features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'ram - ble, and ram - ble, Where ev - 'ry - thing is'.

bright, Now if you like - a me, like I like - a

The second system continues the melody and accompaniment. The lyrics are 'bright, Now if you like - a me, like I like - a'.

you, Where can I meet you to -

The third system continues the melody and accompaniment. The lyrics are 'you, Where can I meet you to -'.

night? night?

The fourth system concludes the piece with a repeat sign and two endings. The first ending leads back to the beginning, and the second ending concludes the piece. The lyrics are 'night? night?'.

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where - Be sure and buy a copy

MY LIFE BELONGS TO UNCLE SAM

(But my heart belongs to you)

Words by
SCHUYLER GREENE

Music by
OTTO MOTZAN

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The first system includes a *pf* (pianissimo) marking. The lyrics are: "My life be - longs to my Un - cle Sam, but my heart still be -". The second system continues with "longs to you. When I hear the bu - gles call - ing,". The third system concludes with "there is noth - ing else to do, but join the".

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