

THERE'S A BROKEN HEART FOR EVERY LIGHT ON BROADWAY



WORDS BY
HOWARD JOHNSON
MUSIC BY
FRED. FISCHER

POPULAR EDITION
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EMMA CARUS

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SONGS THAT SHOULD BE IN EVERY HOME!



A Love Episode in a New Setting, a Hit from coast to coast.
"Down Among The Sheltering Palms"

CHORUS

by James Brockman & Abe Oleman

p-f

Down a-mong the shel-ter-ing palms, O hon-ey, wait for me, O hon-ey, wait for me; Meet me down by the

p-f

A Fascinating Indian Love Ballad.

"My Pretty Firefly"

CHORUS

by Stanley Murphy, Jack Glogau & Al. Piantadosi

My pret-ty Fi-re-fly, For you I'll live and die, And'neath the west-ern sky, If you say,

p-f

A Catchy, Irresistible, Tuneful Oriental Melody. A Big Hit!

"I Want To Go To Tokio"

CHORUS

by Joe Mc Carthy & Fred. Fischer

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

p-f

A Masterpiece Melody by Fred. Fischer, - the King of Popular Melody Writers.

"If The World Should End Tomorrow, I'd Be Tonight With You"

REFRAIN *appassionato*

Words by Arthur J. Jackson

I would love you till the skies would fall, I would love you till the end of all, I would

mf *appassionato*

A Hypnotizing Melody that deals with the oldest Theme in the world in the newest way.

"If We Can't Be The Same Old Sweethearts, We'll Just Be The Same Old Friends"

CHORUS

by Joe Mc Carthy & Jimmie V. Monaco

If we can't be the same old sweet-hearts, Then we'll just be the same old friends, For I want some-one like you, Just to

p-f

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You can also get above pieces for your Talking Machine or Player Piano.

There's A Broken Heart For Every Light On Broadway

Words by
HOWARD JOHNSON

Music by
FRED. FISCHER

Andante Moderato

With temperament and expression

“Oh, let me live on Broad-way, where the lights are all a-glow, Where
There's bro-ken-heart-ed hus-bands, and there's bro-ken-heart-ed wives, And

ev-'ry-one seems hap-py in the crowds that come and go," Thus
bro-ken-heart-ed sweet-hearts who must now lead dou-ble-lives; And

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speaks the fool - ish dream - er, and he prays his dream come true, But he'd
there's the boy and girl who thought 'twas right to take a chance, And they

nev - er leave the vill - age if he knew: _____
all must pay the fidd - ler, if they dance: _____

CHORUS

There's a bro - ken heart for ev - 'ry light on Broad - way, A

mill - ion tears for eve - ry gleam, they say, _____ Those lights, a -

bove you, — think no-thing of you, — It's those who love you — that have to

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment (grand staff) features a complex harmonic texture with many beamed sixteenth and thirty-second notes in both hands.

pay. — There's a sor-row lurk-ing in each gloom-y shad-ow, And

The second system of the musical score. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment maintains its intricate harmonic pattern.

sor-row comes to ev-'ry-one some day, — 'Twill come to our brothers, But

The third system of the musical score. The vocal line has a half note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The piano accompaniment continues with its complex texture.

think of the mothers with bro-ken hearts for each light on Broad-way. —

The fourth system of the musical score. The vocal line concludes with a half note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The piano accompaniment features a *poco rall.* marking in the final measure, indicated by a decrescendo hairpin.

