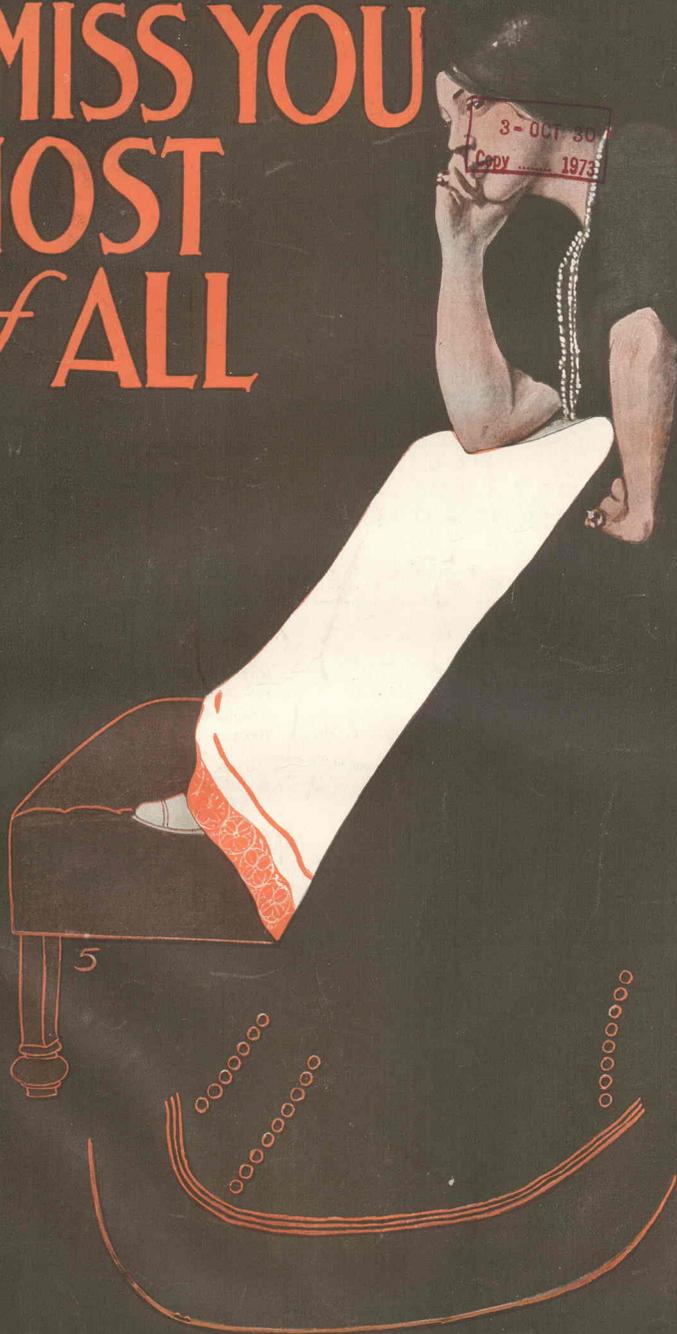


I MISS YOU MOST *of* ALL



WORDS BY
JOE. M. CARTHON
MUSIC BY
JAMES V. MONACO

BROADWAY MUSIC CORPORATION
WILL VON TILZER PRESIDENT
145 WEST 45TH ST. NEW YORK

Try this over on your Piano.

While They Were Dancing Around

Words by
JOE Mc CARTHY

Music by
JAMES V. MONACO

Allegro moderato

f

VOICE

till ready

p

John - ny
Girls a -

Brown went a - round to all the dan - ces in town, —
round in the town all loved to dance with young Brown, —

Most ev - ry night or so Lit - tle
But they all knew Miss Pearl She was

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I Miss You Most Of All

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Words by
JOE MCCARTHY.

Music by
JAMES V. MONACO.

Valse Moderato.

PIANO. *mf*

The piano introduction is in 3/4 time, marked 'Valse Moderato' and 'PIANO. mf'. It features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has one sharp (F#), and the piece begins with a series of chords and eighth notes.

VOICE.

One lit - tle quar - rel and two sweet - hearts part - ed, He's sad and
Just a few hours — and troub - les are end - ed, Sun - shine and

The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are written below the notes. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

lone - ly and she's brok - en heart - ed, Two heads are bowed down in
flow - ers and brok - en hearts mend - ed, Both race to meet at the

The vocal line continues with the same notation as the first verse. The piano accompaniment provides harmonic support with chords and a steady bass line.

shame, Both think that they are to blame,
door, Kiss - es a score and then more,

The vocal line concludes with the final lyrics. The piano accompaniment ends with a series of chords and a final bass note.

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He calls her up af - ter one week of sad - ness, He mur - murs
He looks so hap - py, and she looks so thank - ful, He mur - murs

sweet - heart I can't live a - lone, I must have you, may - be
sweet - heart I've come back to stay, She whis - pers dear, I am

you're lone - some too, And the girl an - swers back on the phone: _____
so glad you're here, You can chase all the sha - dows a way: _____

CHORUS

The chairs in the par - lor all miss you, The pic - tures all frown on the

p

wall, — The flow - ers won't grow, for they seem to know, And the

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

sun-shine wont come in at all — Our lit - tle can - a - ry won't sing an - y

The second system continues the vocal line with quarter notes: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2. The piano accompaniment continues with chords and a bass line.

more, The folks ask me why you don't call — Our whole house is

The third system continues the vocal line with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0. The piano accompaniment continues with chords and a bass line.

blue, they want you on - ly you, But I miss you most of all. —

The fourth system concludes the vocal line with quarter notes: G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0. The piano accompaniment continues with chords and a bass line, ending with a double bar line.

ALBERT VON TILZERS GREATEST BALLAD.

WHY SHOULD I PINE, FOR THE WORLD TO BE MINE
WHEN YOU ARE THE WORLD TO ME

Lyric by
ANDREW K. ALLISON



Music by
ALBERT VON TILZER

REFRAIN

Why should I sigh for the stars in the sky?

When love's light I see;

Why should I care, if it storms or it's fair, When your

smile brings the sun shine to me

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