

An Overnight Hit

ALL NIGHT LONG

Words and Music by
SHELTON BROOKS

Author of "SOME OF THESE DAYS"

Originally Introduced in Va'd'vil

by
Grace Wilson

"The Girl with a million friends"
(that's all)

Also Published for
BAND and
ORCHESTRA

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WILL ROSSITER
THE CHICAGO PUBLISHER
136 W. LAKE ST. CHICAGO, ILL.
Albert & Son Sydney Australia
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Writer of "SOME OF THESE DAYS" etc.

Moderato

f

VAMP *p*

My sweet-heart went a - way last night, I
I have a pho - to of my beau, I

don't know what to do _____ Ev - 'ry time he
al - ways keep it near _____ Ev - 'ry time I

goes a - way I al - ways feel so blue, All night
look at it, It brings a sigh or tear All night

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CHORUS

f

Float-in down the riv er float-in down the riv er in the

"FLOATING DOWN THE RIVER" by ROGER LEWIS

This is just a "bit" of one of the biggest song hits of the year. No matter where you go you'll hear some one or other play or sing this song. It's a big hit on the Vaudeville stage, and all the best bands and orchestras are playing it at picnics and dances. If you keep up with "hits" don't fail to get this one, for it's a splendid song, and you'll get lots of fun out of it. If the local dealer doesn't happen to have it, send 15 cents direct to Will Rossiter, "The Chicago Publisher." Send for our catalogue of "hits."

long, _____ All night long, _____ He
 long, _____ All night long, _____ I've

knows I love no one but him, that's why he is un-kind, 'Cause
 got so ner-vous from the strain, that I can sleep no more I

all the time, that he's a-way He's ev-er on my mind, All night
 get to think-ing of my boy 'Till I oft' walk the floor, All night

long, _____ All night long.
 long, _____ All night long.

CHORUS
p-f (tenderly)

All night long I am a dream - ing Dreaming

of my hon - ey boy All night long

the love light's beam - ing Long - ing just to see my

pride and joy When I hear

The musical score consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The piano part features a steady accompaniment with some melodic lines in the right hand and a more rhythmic bass line in the left hand. Dynamics include *p-f* (piano-forte) and *(b)* (breath mark). The lyrics are: "All night long I am a dream - ing Dreaming of my hon - ey boy All night long the love light's beam - ing Long - ing just to see my pride and joy When I hear".

that he's re - turn - ing _____ My poor heart _____ will then grow

strong _____ Then I know _____ I'll cease my

yearn - ing _____ All night long _____ All night

long _____ All night long _____

All Night Song 4-4

"YOU WERE ALL I HAD" New "HIT" by W. R. WILLIAMS

This is another new song by your favorite writer. Not in years has there been a song with such true sentiment that reaches all our hearts. Human nature is pretty much the same the world over—and it's true that "one touch of nature makes the whole world akin." This song has that "touch"; you will enjoy every line of it, so see that you get a copy today; if not in the Music Departments—send direct to the Publisher—you can't afford to miss this NEW ONE.

The "BIGGEST WALTZ-SONG HIT" of the YEAR

"When I Met You Last Night in Dreamland"



MAUD LAMBERT

Words by
Beth Slater Whitson

Author
"Meet Me To-night in Dreamland"

Music by
W. R. Williams

Writer of
"I'D LOVE TO LIVE IN LOVELAND," "WHEN THE MOON PLAYS PEEK-A-BOO"

CHORUS

p-f

When I met you last night in Dream land where the love-light out -

shines the moon ——— When I met you last night in Dream -

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\$5,000.00 Per Week for Singing this Wonderful Song. There are so many big and well known professionals singing this song that their weekly salaries are over five thousand dollars per week, and when you stop to realize how very particular the big singers are when picking out a song to popularize you must know this really is a wonderful song, and not just because we say so.

True it's written by two of the best and most successful writers we have in this country, and true the famous Maud Lambert, "The Queen of Song," originally introduced it, but even then, if the song did not contain all the elements of success, if it were not just the "kind of a song" the Public want, all the singers, and money, and booming in the world couldn't make it Popular.

We print here, part of the chorus, so you can judge for yourself. It's a beautiful little story, well told, and a melody that's just as beautiful, and it's truly a song that brings comfort and consolation to our hearts, and when anything can do that, it's surely worth while possessing. We want you to have a copy, because you'll be just as enthusiastic as we are, and you'll tell your friends about it, and they'll tell theirs, and so on. Don't put it off another day—get a copy and be happy—in no other way can you get so much for so little—for this song is for sale at all the ten cent stores and Music Departments all over the world.

"NEXT SUNDAY AT 9" or "DEARIE WON'T YOU CALL ME DEARIE"

By **EVANS LLOYD** of Lloyd and Whitehouse

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REFRAIN

p-f

Dear - ie ——— won't you call me dear - ie, ——— Cause it's draw - ing



Not in the history of songs do we know of a more artistic, "classy" little song than this one. It's what the music publishers call a "novelty ballad," because there is much novelty in the idea and treatment of the theme, and at the same time, it's also a ballad. The "chimes" effect in this song has already been widely imitated, as are all original ideas, but the imitations in this case are simply boosting this original song, and it's quickly getting to be one of the big hits of the year. Many well known professional singers are featuring this song, and every day more are taking it, so we suggest you put this song down on your list of the "good things that last" and that you must have. Here's the full title, so that the clerk won't misunderstand—"NEXT SUNDAY AT NINE" or "DEARIE WON'T YOU CALL ME DEARIE"—written by Evans Lloyd, and published by Will Rossiter. We mention all this, because we don't want you to get any of the bad "imitations" and then be disappointed in the song and blame us. There's a lot of "misleading the public" going on in the music business, and we're glad to warn you when we can. Will Rossiter "The Chicago Publisher," is giving the Public more for their money than any other publisher, and all the big singers sing his songs, so you'll always be safe in buying any of his publications. Don't forget to get a copy of "NEXT SUNDAY AT NINE," etc., the next time you are in the Music Department.

DOWN HOME RAG

Words by **ROGER LEWIS**

Music by **WILBUR C. SWEATMAN**

Moderato

VAMP

1 When the summer's by and the
2 When the sun, it's crow'ing that a the
3

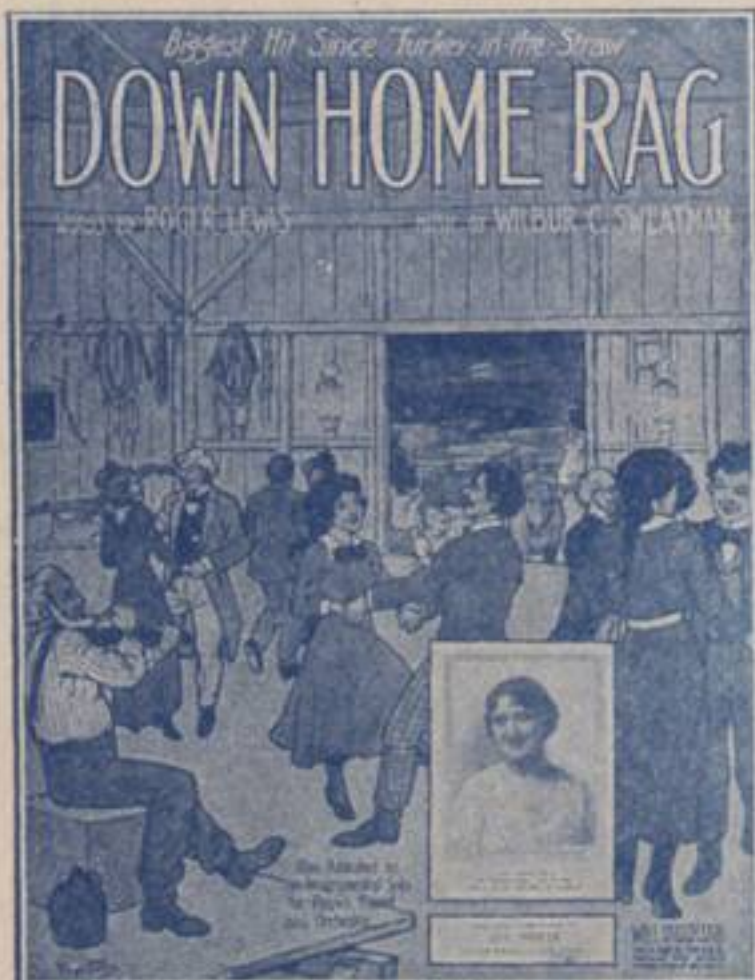
fruit is on the clo' ver, Then you get an in as ta' time down to
time they'll all start go' ing, The old shir' all makes a show' ing with his

Her' ing-my's farm. — When you hear the big one' tough ter' that by
star' bright in eve' — Fox y' dressed up th' t' be' ah' wants to

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"DOWN HOME RAG"

By **Roger Lewis and Wilbur C. S. Sweatman**

Every one who has heard it declares it to be the greatest stage hit since the days of the now old and famous "TURKEY IN THE STRAW." This new one was first published as an instrumental number for Band and Orchestra, and it made such a big hit every time it was played, that somebody said "why don't you make a song out of it?" Well! we woke up then, and right away sent for Roger Lewis, the man who wrote "YOU CAN'T EXPECT KISSES FROM ME" and the "OCEANA ROLL," and told him our ideas, and the answer is?—Roger Lewis (with Wilbur Sweatman's music) has produced one of the biggest hits of the season. "DOWN HOME RAG" is a mighty funny song, and it's a "great" barn dance. I'll wager you can't keep still when you hear it. Lee White & Geo. Perry, of New York

Vaudeville fame, were the first to introduce it, and now they're all falling over themselves to get it and sing it on the stage. You'll miss half your life if you miss a copy of the song "DOWN HOME RAG."