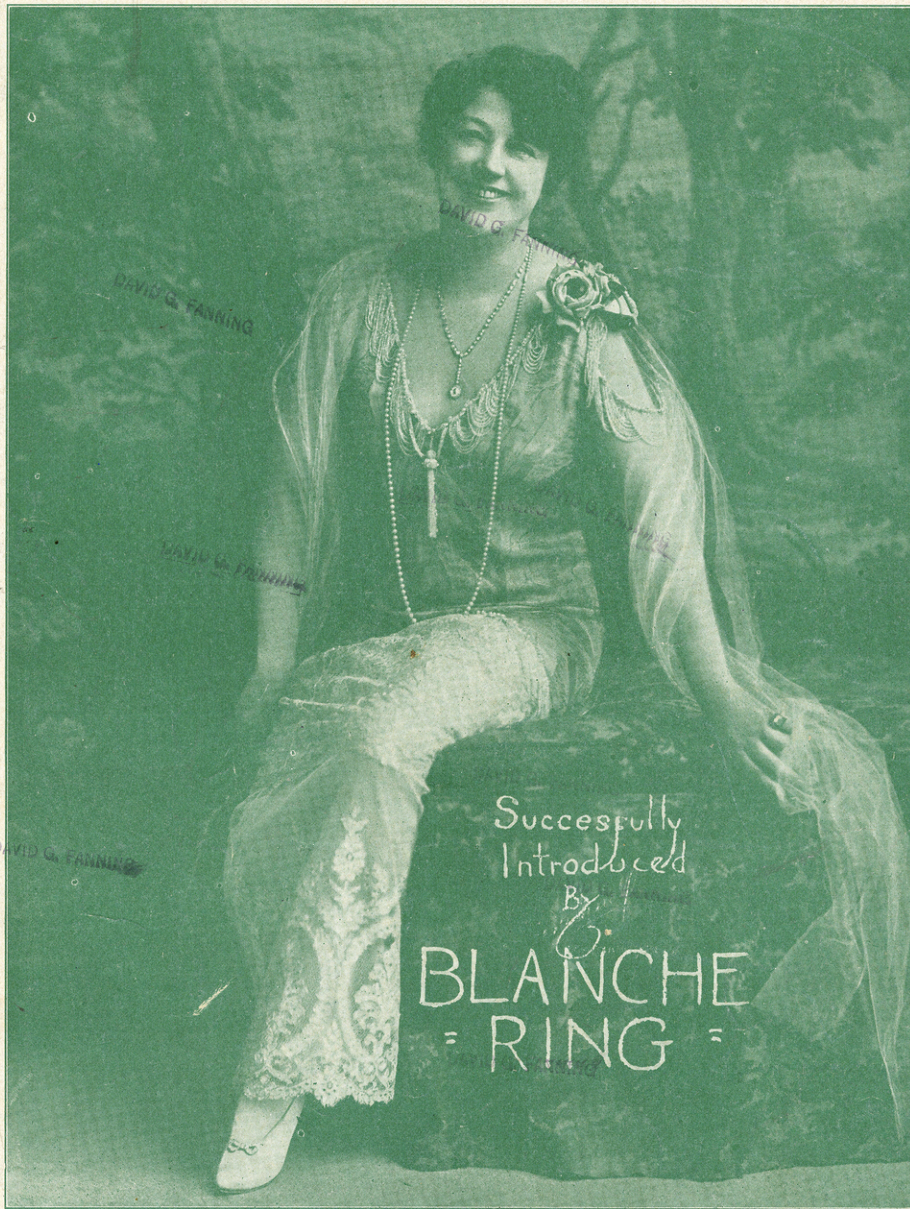


ALONG THE ROCKY ROAD TO DUBLIN



Successfully
Introduced
By
**BLANCHE
RING**

By **BERT GRAN** and **JOE YOUNG**

**WATERSON-
BERLIN
&
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Music Publishers
Strand Theatre Bldg.
Broadway at 47th St.
NEW YORK



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Along The Rocky Road To Dublin.

Words by
JOE YOUNG.

Music by
BERT GRANT.

Moderato.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The left hand starts with a bass clef and a common time signature, playing a series of chords and single notes, including a triplet of eighth notes. A dynamic marking of *f* (forte) is placed below the first measure.

The vamp section consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The left hand starts with a bass clef and a common time signature, playing a series of chords and single notes, including a triplet of eighth notes. A dynamic marking of *fz* (forzando) is placed below the first measure, and a dynamic marking of *p* (piano) is placed below the second measure. A tempo marking of *Vamp.* is placed above the first measure.

Said
The

The vocal melody and piano accompaniment for the first line of lyrics consist of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The left hand starts with a bass clef and a common time signature, playing a series of chords and single notes, including a triplet of eighth notes. A dynamic marking of *fz* (forzando) is placed below the first measure, and a dynamic marking of *p* (piano) is placed below the second measure. A tempo marking of *Vamp.* is placed above the first measure.

Pat Mc Gee, now lis-ten to me, I've heard you fel-lows brag a-bout your
lakes and dells and old whishing wells We passed a-long the road a-mong the

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beau - ties ov - er here, — And the girls you love so dear. — They
sham - rock cov - ered hills — Al - ways filled our hearts with thrills; — And

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line contains a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

may be swell, that's all ve - ry well at wear - ing fan - cy clothes. — But
all the while we sat on a stile, we kissed and kissed and kissed; — For

The second system continues the musical score. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand.

I'd a queen, a fair col - leen, as sweet as an - y rose. —
whis - per, lad, the heart she had was big - ger than your fist. —

The third system of the musical score. The vocal line and piano accompaniment continue the melody and accompaniment.

Oh, lad - dy buck, oh, lad - dy buck, think of my re - pose.
Oh, lad - dy buck, oh, lad - dy buck, think of what you missed.

The fourth and final system of the musical score on this page. The vocal line and piano accompaniment conclude the piece.

Chorus.

A-long the Rock - y road to Dub - lin we were swinging a - long, Singing a song with

p-f

joy me heart was bubb - lin' with Cor - de - lia by me side, Sure

eve - ry time I'd look in her ro - guish eyes of Ir - ish blue, I

could - n't help but feel ve - ry proud, that I was Ir - ish too. All me

thoughts of dear old Dub-lin___ seem to car-ry me back to a rick-et - y shack,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one sharp (F#). The vocal line contains a triplet of eighth notes. The piano accompaniment includes chords and a bass line with a triplet of eighth notes.

How I'd love to be there once a - gain._____

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a rest. The piano accompaniment features a melodic line in the right hand and a bass line.

Just like be - fore, shure, on - ly to love Cor - de - lia more A -

The third system shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment includes chords and a bass line.

long___ the rock - y road to Dub - lin. A-long the Dub - lin.____

The fourth system concludes the piece with a double bar line and repeat signs. It includes first and second endings for the vocal line. The piano accompaniment ends with a chord marked 'D.S.' (Da Capo) and a fermata.

WHEN YOU WERE A BABY AND I WAS THE KID NEXT DOOR

WORDS
BY
**EDGAR
LESLIE**

MUSIC BY
**HARRY
TIERNEY**



When You Were A Baby And I Was The Kid Next Door.

Words by
EDGAR LESLIE.

Music by
HARRY TIERNEY.

Chorus.

When you were a ba - by,
ba - by, dear, And I was the kid next door
I used to give you a kiss when I heard you cry,
And sing you to sleep with an old lul - la - by.

Your

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