

CHARLES DILLINGHAM & F. ZIEGFELD JR.
PRESENT

EDDIE
FOY

IN OVER
THE
RIVER



VOCAL

I Ain't to Blame for Lovin' You	.60
I Want Him Saved60
Lock-Step, Two-Step, Slide . .	.60
My Irish Sonorita60
†When there's no Light at all . .	.60

BY
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When There's No Light At All.

By John L. Golden.

Moderato.

VOICE.

You're a dar-ling charm-ing
Not to treat the mat-ters

Piano.

mf *p*

maid-en with a wealth of beau - ties lad-en, And - ev - ery time. I
light-ly I have pon-dered o'er is night-ly, Re - mem-b'ring with de -

see you you're a more de - light - ful sight, When I meet you in the
light how you're - beau-ties change each hour, Like a morn - ing glo - ry

morn-ing, Just a sim-ple dress a-dorn-ing, I think you're just per-
steal-ing, And at ev-en tide re-veal-ing, The ab- so-lute per-

fection till we meet a-gain at night, And though it is-nt ab-so-lute-ly
fection of a full blown fra-grant flow'r, And so in des-per-a-tion I must

mf

clear, I seem to reach this one con-clu-sion dear. I
say, I like you ev-e-ry hour of the day. I

pp

Refrain.

like you, dear in the morn-ing light, or the blaz-ing light of

noon, You seem just right, on a star-lit night and

sweet-er by the light of the moon, I like you dear when the

lights are dim, and the eve-ning shad-ows fall, But of

all the rest I like you best, When there's on light at all!

TRY THESE OVER ON YOUR PIANO

Remembrance.

Presto con fuoco.

Valse.

Archibald Joyce.

Piano.

The musical score is written for piano and consists of six systems of music. The first system is marked 'Presto con fuoco' and 'Valse', with a dynamic of *ff*. The second system is marked 'Andante' and 'ad lib.', with dynamics of *p*, *dim*, *rall.*, and *pp*. The third system is marked 'Con amore' and starts with a dynamic of *p*. The fourth, fifth, and sixth systems continue the piece with various chordal textures and dynamics, including *dim.* and *ff*. The score includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature.

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